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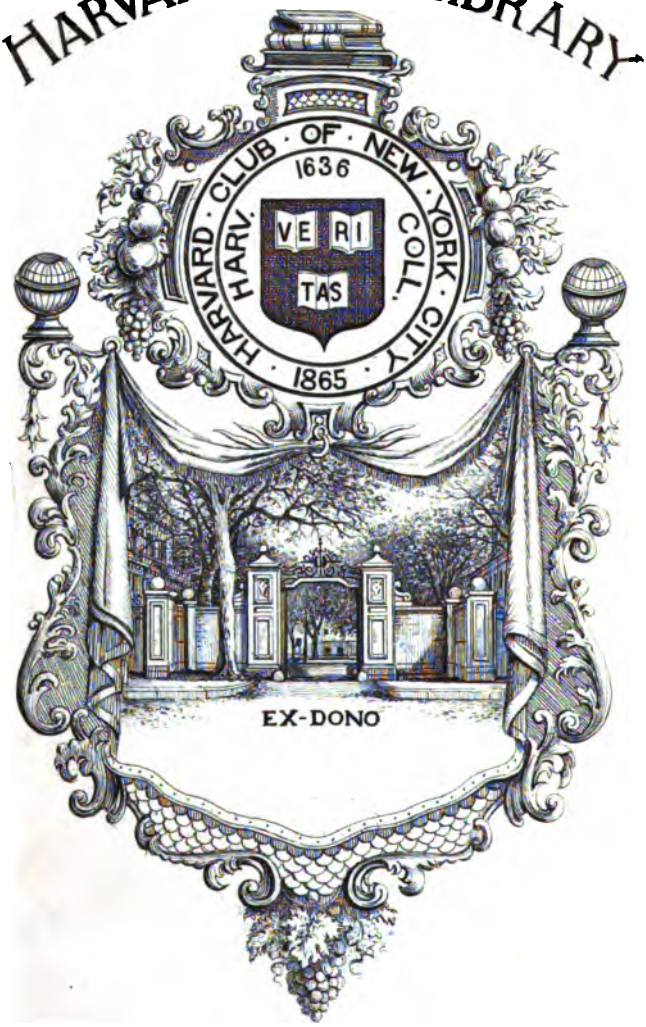

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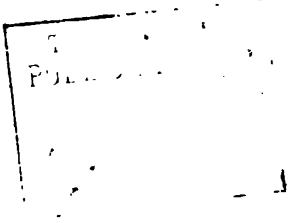

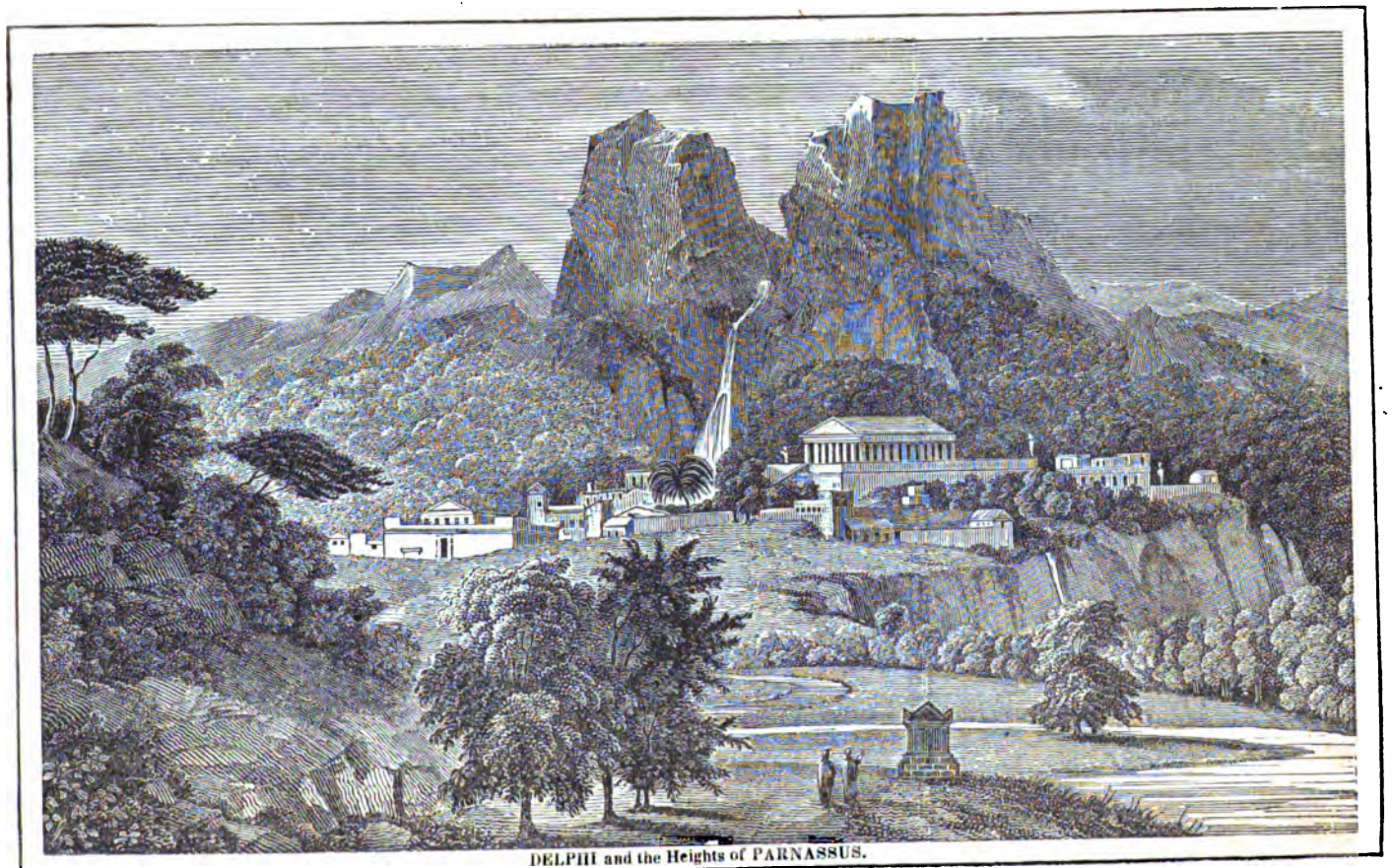

DELPHI and the Heights of PARNASSUS.

MANUAL

OF

CLASSICAL LITERATURE.

FROM THE GERMAN OF

J. J. ESCHENBURG,
PROFESSOR IN THE CAROLINUM AT BRUNSWICK.

With Additions.

EMBRACING TREATISES ON THE FOLLOWING SUBJECTS:

I. CLASSICAL GEOGRAPHY AND TOPOGRAPHY.
II. CLASSICAL CHRONOLOGY.
III. GREEK AND ROMAN MYTHOLOGY.
IV. GREEK ANTIQUITIES.
V. ROMAN ANTIQUITIES.
VI. ARCHÆOLOGY OF GREEK LITERATURE.
VII. ARCHÆOLOGY OF ROMAN LITERATURE.
VIII. ARCHÆOLOGY OF ART.
IX. HISTORY OF GREEK LITERATURE.
X. HISTORY OF ROMAN LITERATURE.

BY

N. W. FISKE,
PROFESSOR IN AMHERST COLLEGE.

FOURTH EDITION....SIXTH THOUSAND.

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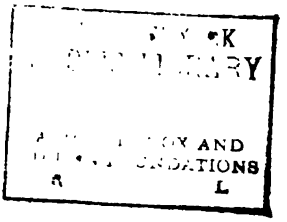
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CHARIOT OF APOLLO

PREFACE BY THE TRANSLATOR.

It will be natural to ask, why this book is offered to the public. The translator knows not how to introduce the reasons, in a better way, than by first allowing the author himself to explain the design and character of the original work. For this purpose, the reader is requested to peruse the following extracts from the *Prefaces of* Eschenburg.

From the Preface to the Fifth Edition.—Twenty-seven years ago, I was induced to commence a revision and enlargement of that portion of Hederick's *Introduction to the Historical Sciences* which treats of Classical Literature, Mythology, and Roman Antiquities. In doing this I expected to aid an esteemed friend, who had been requested by the booksellers to prepare an improved edition of the whole work. But what determined me to the attempt, was a conviction that it was undertaking a work of very useful tendency, and a hope that by it a want, long felt in elementary instruction, might be supplied. Other duties hindered the seasonable accomplishment of this purpose, and I was led to enlarge the original plan, so as to include the Grecian Antiquities, and what is embraced under the head of Archæology of Literature and Art. Thus it formed a complete *Manual*, furnishing the most essential aids in reading the classical authors, and with sufficient fullness for all elementary purposes. My work so designed has, therefore, now scarcely a trace in it of the treatise of Hederick.

My aim, in this work, was to furnish both Learners and Teachers with a book which might at the same time serve as a general introduction to the reading of classical authors, and likewise afford further and constant help in understanding and explaining them. It surely is unnecessary to prove that a knowledge of Greek and Roman Mythology and Antiquities, and some acquaintance with the Archæology of Literature and Art, and also with the general History and Criticism of the Ancient Authors, are not only useful, but absolutely indispensable, in the pursuit of classical study. And it appears to me, that it must greatly facilitate the acquisition of this knowledge to have the whole range of it brought into one collected system, as it is in this work, and all digested with one common end in view, and reduced as far as possible to one uniform method, with a careful selection of what is most essential, and omission of what is comparatively unimportant, and a constant reference to its appropriate use. The Teacher will find presented to him throughout the work occasions and hints for further illustrations and additions; while the Learner has in the book itself what is of indispensable importance, and in such a form that he may easily re-peruse and review it.

The *Archæology of Literature and Art* had never, previously to the attempt in this work, been exhibited in a form adapted for general instruction. Yet some such acquaintance with the subject as this work may furnish is of the highest importance to the scholar. It may be expected that the glance which he will here obtain of the rich monuments of antiquity, will lead him to seek the pleasure of a more complete and full knowledge, especially of Grecian art. And certainly the classical teacher needs to be in some degree familiar with the objects presented in this field of study, in order to do justice to his pupils.—The *View of the Classical Authors* was necessarily confined within brief limits. I preferred to arrange them in Departments, instead of following purely chronological order, because I could thereby more conve-

niently introduce the brief remarks I wished to offer respecting the form which each department of writing assumed among the Greeks and Romans. In giving the editions of the classics, and the works helping to illustrate them, I confined myself chiefly to such as are most suitable for scholars, and best calculated in my view for their advancement. In describing the authors, only a short and condensed summary could be given, not including a complete enumeration of their works, but merely naming the most important.—The sketch of *Greek and Roman Mythology* is that which I first drew up for use in my own lectures, and which has been separately printed. Here I have endeavored to separate the circumstances most important for the scholar's notice from those of minor consequence; introducing the historical or traditional part of the fables, without saying much of the theories and speculations employed in solving them; yet presenting hints at explanations worthy of the scholar's notice. The references to the Metamorphoses of Ovid are added, because I deem it highly useful to connect a reading of these with the study of Mythology.—A new system of *Greek and Roman Antiquities* might seem, at first view, less needed than the other parts of this work, since there are other systems and compends easily accessible, especially of Roman Antiquities. But it was necessary to the completeness of the MANUAL to include these branches. Nor was this all. I hoped here, as in the rest of my work, to furnish something especially valuable on account of its embracing all that is most essential to the subject, with the exclusion of extraneous and unimportant matter.

Since the last edition of this Manual, there have appeared some performances of a similar kind, in which I thankfully find evidence of the utility of my own work, and am ready to acknowledge their excellence in some particulars. These works might render a new impression of mine superfluous; but the very frequent call for the Manual, the urgent request of the booksellers, and the apprehension of a second counterfeit emission of the work, have persuaded me to prepare this fifth edition. In the emendations and improvements, I have been guided by the same considerations which controlled me in the preceding editions. In the additions in the part treating of the classic authors, I have received very friendly assistance from Professor SCHEFFLER, of this place.

From the Preface to the Sixth Edition.—In a former preface, the occasion, design, and plan of this *Manual* have been stated. In each successive edition I have endeavored to make useful improvements; but have throughout adhered to the original design, and confined myself, of course, to substantially the same limits. Although much progress has been made in classical studies in Germany during the last thirty years, and there are now several books of great merit which may serve as guides and introductions to such studies, yet the demand for another impression of this Manual has compelled me again to take it in hand, and to perform the renewed labor of revision. In this labor I must again gratefully mention the assistance kindly rendered me by *Professor* SCHEFFLER.

The sixth edition was the last published during the life of the author. But the work has been printed once or twice since his death. The following is taken from the *Remarks prefixed to the seventh edition* (Berlin, Nov. 1, 1824).—The continued acknowledgment of the great excellence of this Manual of Classical Literature, which is proved by the constant demand for the book, renders it unnecessary to say much by way of preface to a new edition. After the death of Eschenburg, the society of booksellers employed a well qualified editor, who has revised the work, and superintended it with great care and fidelity. An examination will show that, in doing this, advantage has been taken of the important results of modern classical researches. It is, therefore, confidently believed that this work will still be found one of the most useful of the kind; perhaps the very best manual, both for the Gymnasia and other Seminaries, and also for private use.

In view of this account of the character, design, and reputation of the original work, it is easy to see the reasons why it should be presented to the scholars of our country. Many instructors have felt the want of a *Comprehensive Text-book* in the department of *Classical Literature and Antiquities*. After much inquiry, the trans-

lator has been able to find no work, which, on the whole, seemed so well adapted for the object as *Eschenburg's* MANUAL.

It will be seen, by a mere glance, that the general design and plan of the work, in its present form, is to exhibit in a condensed but comprehensive summary, what is most essential on all prominent topics belonging to the department of Classical Literature and Antiquities, and at the same time give references to various sources of information, to which the scholar may go when he wishes to pursue any of the subjects by further investigations. I cannot doubt that a *Manual* on this plan, thoroughly executed, would prove one of the greatest aids to the classical student which it is possible to put into his hands; and I cherish the hope that, in the entire want of a book of this sort, not only in our country, but also in the English language hitherto, the present attempt to introduce one from abroad will meet with a candid reception; especially as it is one whose value has been so fully attested in the land most of all celebrated for classical attainments.

Here it may be proper to mention, that some years since this work was translated into the French. The translator, after some preliminary remarks, says, "from such considerations, I supposed I should render the public a service, by making known in France a series of elementary works *universally esteemed and circulated in Germany*. I begin with the *Manual of Classical Literature, by* ESCHENBURG. This author is Councillor in the Court of the Duke of Brunswick, and Professor in the public seminary called the *Carolinum*. As estimable for his moral character as for the variety of his attainments, known as editor of the posthumous writings of Lessing, and dear to all the celebrated men of the country; living also in the vicinity of one of the richest libraries; he united, along with these advantages, all the light and experience derived from a long series of years devoted to instruction, and that good judgment, admirable but rare, which knows how to avoid the *superfluous* without omitting the *necessary* and the *useful*. I shall not attempt an encomium on the book, of which I here offer a translation; it is sufficient to refer to the public suffrage and decision, by which this Manual has been adopted as the basis of public and private instruction in a major part of the universities and colleges in Germany."—Subsequently to the time of this translation, in a report made to the French Institute respecting the literary labors of the Germans, by *Charles Villers*, the distinguished author of the Essay on the Reformation of Luther, the *Manual of Eschenburg* was noticed as a valuable gift to the world.

I feel at liberty also to state, as evincing the value of this work in the estimation of competent judges, that the present translation was commenced with the warm approbation and encouragement of *Prof.* STUART, of Andover, and *Prof.* ROBINSON, now of Boston. In fact, under the advice of these eminent scholars, Mr. *Isaac Stuart, Professor of Languages in the University of S. Carolina*, had made preparations for translating the same work, and wholly without my knowledge, but had been compelled to renounce the design just before I consulted their views of the utility and expediency of my attempt. It is likewise worthy of notice here, that, from a conviction of the great value of the Manual, and of its fitness to be useful in our country, it had actually been translated, before I entered upon the work, by Mr. *Crusé*, whose translation of the part pertaining to Roman Authors is introduced into the present publication.*

No more needs to be said respecting the design and merits of the original work, and its claims to be introduced to the knowledge of

* In the first edition; see the note on page ix.

American scholars. But something more may be desired respecting the author himself. This desire I am able to gratify, through the friendship of *Prof.* ROBINSON, whose repeated advice and assistance in the present work I here gratefully acknowledge, and who has furnished the following brief notice of Eschenburg.

"The name of Eschenburg stands high in Germany, as one of their best writers on taste and the theory of the fine arts, including fine writing. The article [below] is condensed in the *Encyclopædia Americana;* but I have preferred to translate the original [from the *Conversations-Lexicon*] as being more full.

"*John Joachim Eschenburg*, Professor in the *Carolinum* at Brunswick, was born 1743 at Hamburg, and died at Brunswick, 1820. This distinguished scholar and writer received his earliest education in the Johanneum at Hamburg; afterwards in Leipzig, where Ernesti, Gellert, Morus, and Clodius were his instructors; then under Heyne and Michälis in Göttingen. He then came, through the agency of Jerusalem, as a private tutor, to Brunswick; where he afterwards received the Professorship in the Carolinum, vacated by the death of the poet Zachariä. This post he held during his life. To him Germany is indebted for a nearer acquaintance with many good English writers in the department of Æsthetics; e. g. Brown, Webb, Burney, and Hurd, whom he translated and in part accompanied with notes and additions. He published, moreover, at different times, in journals and magazines, accounts of the most remarkable appearances in English Literature, by means of which a love and taste for the literary treasures of that island and people were greatly promoted among the Germans. His greatest desert, however, lies in his translation of Shakspeare. (Zurich, 1775–87, 14 vols.; 1798–1806, 12 vols.) Although not the first in this great undertaking, since Wieland had already begun a similar, yet he has long had the merit of being the most complete; even though so many excellent translations of the great tragic writer have been since begun. Indeed his version of the collected works of this poet is to this moment sought after, although not possessing the charm of meter nor the literal fidelity which others exhibit. In making his translation, moreover, by means of his literary and social connections, he enjoyed many advantages which another would with difficulty possess in an equal degree; and his own private library contained, so long ago as 1807, more than 400 volumes in reference to Shakspeare, exclusive of engravings, &c. Another great benefit conferred on the public by Eschenburg, was the publication of his Lectures in the Carolinum, his *Theorie und Literatur der schönen Wissenschaften*, his *Lehrbuch der Wissenschaftskunde*, and his *Handbuch der Classischen Literatur;* of the last work a *seventh* edition was published in 1825. In social intercourse, Eschenburg was exceedingly amiable, and, notwithstanding his occasional satirical remarks, generally beloved. Three years before his death he celebrated his official jubilee, or 50th anniversary. He was also Senior of the Cyriacus-foundation, and a knight of the Guelphic order. —In the sixth Supplementary Volume of JORDEN'S *Lexicon deutscher Dichter und Prosaisten*, there is a minute catalogue of his works, both original and translated, and also of his editions of other authors of former or recent times."

It remains for the translator to speak briefly of the principles and method by which he has attempted to execute his task, in preparing the work in its present form; and the following remarks contain all that it seems important for him to say on this point. For the rest, those who use the book must judge.

As to the *translation* itself, my aim has been throughout to express the author's meaning with strict fidelity; but in doing this I have endeavored to avoid the long periods and involved arrangement of words and clauses, for which the German language is of known celebrity; I have almost uniformly employed shorter sentences, and have sometimes departed very much from the phraseology of the original. The *alterations* are not many; in some instances I have omitted a clause or sentence, and in a few a whole section or paragraph, without any notice to the reader; in a

few cases, also, I have altered the arrangement of the sections. Otherwise, wherever I have not presented the author entire and unaltered, a distinct intimation of some change by the translator is given to the reader, by one of the marks which will be explained below.—The *additions* are very considerable; and, whatever may be their pertinency or their value, they certainly have cost some labor. In making them, I have endeavored to keep constantly in mind the grand design of the work, and to render it more complete in the respects which, as has been before remarked, constitute its peculiarity, distinguishing it from every other work on these subjects in our language. The additions may generally be distinguished from the original, either by the size of the type or by particular marks, as will be described under the *Explanations* on page x. It will be seen that large additions have been made in the portion relating to the *Greek Literature* and *Authors;* it was my intention to make similar additions to the *View of the Roman Authors*, but the design was renounced for the reasons stated in the Advertisement on page 290.* I regretted, on receiving Mr. *Crusé's* Translation, to find that it did not include the notices of editions and illustrative works mentioned by Eschenburg; and should the present effort meet with approbation, it is my purpose to prepare for separate publication something more complete on the Roman Literature. I flatter myself that the condensed view of the sacred writings and the writings of the early Christians, as found in the Greek language, will be considered a useful addition.—The whole of the part treating of *Classical Geography and Chronology* is also added by the translator, as explained on page 572 †† only it ought to be further remarked, that a few paragraphs pertaining to the remains of Athens and Rome, placed under *Antiquities* by Eschenburg, and omitted in the translation, are introduced, with alterations, in this part under the Topography of those cities.

The work is now offered as an humble contribution to the service of the public, and commended to the candid examination of the scholar; in the hope that, under the blessing of Him in whom is the fountain of all wisdom and knowledge, it may prove an auxiliary of some value in the cause of liberal and good education.

Amherst College, April 12, 1836.

* This refers to page 290 of the first edition. The advertisement there given was, in substance, that the present translator, when his work was far advanced in the printing, entered into an arrangement with Rev. *C. F. Crusé*, in consequence of a notice then received from the latter, that he had already translated the whole of Eschenburg, with the previously announced design of publishing it. By this arrangement it was engaged that Mr. Crusé's translation should be used in the part of the work which treats of the Roman Authors; with the understanding that, if a new edition should be demanded, the present translator might omit or retain it, according to his own choice. Mr. C.'s translation is now entirely dropped; see the *Preface to the Third Edition*, on page xi.

† The explanation (here referred to as on page 572 of the first edition) was simply an acknowledgment that the *Epitome of Classical Geography*, contained in *Part First* of this Manual, is chiefly drawn from an English treatise, bearing the same title, by *W. C. Taylor;* with a considerable change in the divisions and arrangement, and with more full descriptions of ancient Rome, Athens, and Sparta, collected from other sources.

EXPLANATIONS.

The following statement will enable the reader to know in general what is from the author and what from the translator. A star annexed to the number of a section always indicates that the section is added by the translator. The Italic letter *t* always denotes that the section or paragraph to whose number it may be annexed is altered so as to differ more or less from the original. All the matter in the largest of the four sizes of type is translated directly from Eschenburg, excepting such sections as may have one or the other of those marks. All the matter in the smaller type is added by the translator, with the following exceptions: (1) sections or paragraphs having the Italic letter *u* annexed to their number, which are all translated from Eschenburg; (2) the *first paragraphs* of the several sections on the *individual Roman authors*, which are also translated from Eschenburg, unless their number is accompanied by a *star* or the letter *t*, as above described; and (3) part of the mere references to books and authors, a majority perhaps of which are taken from him. As to these references, it did not seem of much consequence to discriminate carefully between those given by the author and those introduced by the translator; if any one should find some of them irrelevant or unimportant, he may safely charge such upon the translator rather than Eschenburg; if any inquire why the numerous references to German works are retained, a sufficient reason is furnished by the fact, that it is becoming more and more common to import such works into this country, and more and more important for our scholars to be acquainted with the German language; and if any deem it superfluous to have given so many references, let such consider, that the same books are not accessible to all students, and an increased number of references must increase the probability of presenting some to books within the reach of every reader; and it should be borne in mind, also, that some references are given chiefly as bibliographical statistics, which is the case especially with respect to some of the editions of Greek and Roman classics: moreover, some of the references, it was supposed, might be of special service in studies pursued after the completion of the academic and collegiate course; since the work is designed to be useful to the student not only during that course, but also in his subsequent life.*

In *using* this book, the student will find that he is frequently referred from one place to another; and the division into PARTS, sections, and sub-sections, all separately numbered, makes the reference very easy; thus, e. g. the abbreviations *cf. P. III.* § 182. 4. direct the reader to the paragraph numbered 4, under section 182, in PART III. Instead of the word *see*, or the abbreviation *v.* (for the Latin *vide*), the abbreviation *cf.* (for the Latin *confer*) is commonly used. In order to facilitate the turning to any passage, the *number* of the PART is continued as a sort of running title on the top of the even or right-hand page; in following the reference above given, e. g. the reader will first turn to PART III., denoted by *P. III.* seen at the top of the right-hand page; then, under that Part, will look for § 182; then, under that section, look for the paragraph numbered 4. Whenever the section *to* which a reference is made belongs to the same Part with the section *in* which the reference is made, the abbreviation for the PART is omitted; thus, e. g. the abbreviation *cf.* § 3, occurs on p. 40 in § 136 of Part I., and it directs the student to § 3 of the same Part I. In some instances, a subsection is itself divided; thus, *cf. P. V.* § 297. 4. (*c*), directs to the paragraph marked (*c*), under the subsection 4. in § 297, of P. V. The references made to the Plates need no explanation, except the remark that the abbreviation *Sup.* always indicates one of the Supplemental Plates, contained in a separate volume, which the purchaser of the Manual may obtain if he chooses.

A copious Index was essential to accomplish the design of this book; and in order to secure greater copiousness, and at the same time give the student the advantage of a very obvious and useful classification, four distinct Indexes are furnished at the close of the work: an *Index of Greek Words;* an *Index of Latin Words;* a *Geographical Index;* and a *General Index;* besides which the *Contents* (in a systematic view prefixed to the body of the work) are exhibited so fully, that the inquirer may easily ascertain in what section any topic is noticed. When one seeks information on a particular point from this volume, he is requested not to conclude that it contains nothing on the subject, until he has carefully examined the Indexes, the Statement of Contents, and the Description of Plates.

* "Whenever it is purchased by a student, he should *retain it as one of the books of his permanent library*. Through life he may make it a most useful companion of his literary toils and recreations." (From a notice of the work in the *North Amer. Review.*)

PREFACE

TO THE THIRD EDITION.

When the second edition of this Manual was issued, it was expected that a more full view of Roman Literature than the work then contained would be prepared for separate publication by the author. Circumstances, which it is unnecessary here to specify, delayed the execution of the plan until the last summer, when the publisher of the Manual requested an immediate preparation of a third edition. The design of a separate publication was then renounced, from a conviction that the convenience and advantage of the student would be better served by incorporating the whole into one work. The present edition, accordingly, contains a new translation of that part of Eschenburg which relates to the Roman Authors, with large additions.

Besides this essential improvement, a considerable quantity of new matter is also introduced in other portions. The value of the work is, moreover, augmented by the insertion of numerous illustrations. These are carefully combined in Plates to avoid the loss of room occasioned by scattering single cuts separately over the pages; and the whole printing is executed in a very compact style; so that, notwithstanding all the additions and the accession of several hundred cuts, the sensible bulk of the volume is scarcely increased.

The author would here make a general acknowledgment to those friends who have favored him with remarks and notes. With special gratitude he mentions the very valuable assistance received from *Prof.* Sears, of the Newton Theological Seminary, who freely furnished critical remarks, corrections, and additions, for the whole of the part on the *Archæology of Literature and Art*, and also the *History of Greek Literature;* to his generous attentions much of the improvement in these portions of the work is entirely due.

The work of Eschenburg still enjoys high estimation in Germany, as is evinced by the fact that a new edition has very recently been published at Berlin. It is believed that the American Translation is not rendered less truly valuable by the large amount of various matter which it now contains in addition to the original.

Amherst College, September, 1839.

PREFACE

TO THE FOURTH EDITION.

SINCE the publication of the third edition, the American Translation of Eschenburg's Manual of Classical Literature has been introduced into some of our most distinguished colleges and literary institutions; this circumstance, while it has afforded encouragement under the toil of revising the sheets for a new edition, has added much to the author's regret that paramount engagements and duties would not allow him to accomplish more towards perfecting the work. Some important improvements, however, have been made; respecting which it is unnecessary here to speak. Among the valuable recent publications, from which help has been derived, the *Dictionary of Antiquities*, by *W. Smith*, ought to be specified. In the order of the Five Parts, of which the Manual consists, there is a considerable change; for this a sufficient reason will be seen at once in the obvious propriety of the present arrangement.

The additional illustrations by cuts, and especially by the engravings on copper, and the several tabular constructions, now first inserted, will be found to enhance greatly the value of the work. References are given also to engravings contained in a volume of Supplemental Plates, which, it is believed, the purchaser will never regret having taken with the Manual.

The author must not omit to acknowledge his increased obligations to friends who have kindly furnished corrections and hints respecting improvements; especially to Prof. B. SEARS and Prof. B. B. EDWARDS: from whose eminent scholarship and earnest labours in classical and sacred literature, the public, already enjoying much, may expect to realize still more and richer fruit. Perhaps the author will be pardoned for taking this occasion also to make a respectful request for suggestions from any who may think the book worthy of their least contribution to its utility.

The work is now again offered for the service of scholars, and committed to the blessing of Him to whom belong the treasures of science and the fullness of the earth; may it hold some humble place among the means of advancing classical learning, and of promoting thereby the knowledge of God and of Jesus Christ, "whom to know is *eternal life*."

Amherst College, July, 1843.

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CLASSICAL GEOGRAPHY AND CHRONOLOGY.

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NORTH PART.

Cities.	*Cities.*
1. Siscia.	32. Bononia.
2. Sardona.	33. Clusio (Clusium).
3. Aquileo (Aquinoum).	34. Volsini (Vulsinii).
4. Brigantio (Brigantio).	35. Aquæ-Passaris.
5. Jadera.	36. Ravenna.
6. Ragusium (Ragusdo).	37. Ariminum.
7. Salaria.	38. Graniaca.
8. Carsanto (Carsantum).	39. Centum Cellæ.
9. Celeia.	40. Aquæ-Tuari.
10. Tridoburna.	41. Ancone (Ancona).
11. Tarnatica.	42. Castro-Novo (Castrum Novum).
12. Æmona.	43. Aquæ-Apollinaris.
13. Pola.	44. Soleto.
14. Silva (Silvium).	45. Pollentia.
15. Parentio (Parentium).	46. Reate.
16. Forto-Tumaia.	47. Castello Firmani (Castrum Firmanum).
17. Aquileia.	
18. Ovilia.	
19. Altino (Altinum).	48. Ad Sem. Petrum.
20. Regino (Regium).	49. Roma.
21. Tridento (Tridentum).	50. Hostia (Ostia).
22. Placentia.	51. Chartagine (Carthago).
23. Aquæ Populonize.	52. Utica Colonia.
24. Florentia Tuscorum.	53. Aquis.
25. Sena Julia.	54. Ipponte Diarito.
26. Brevita.	55. Capsa Colonia.
27. Verona.	56. Ad Medera.
28. Mantua.	57. Thelecte Col.
29. Matina.	58. Thenesta.
30. Cam.	59. Sicca-Veria.
31. Adrotho (Arretium).	60. Ad Aquas Cæsaris.

Rivers.	*Rivers.*
a. Danubius.	n. Umbro.
b. Drinus.	o. Pallia.
c. Savus.	p. Armenata.
d. Arsia.	q. Marta.
e. Frigido.	r. Tiberis.
f. Licenna.	s. Rubicos.
g. Afesis.	t. Neluraus.
h. Clesis.	u. Malana.
i. Umatia.	v. Misc.
j. Padus.	w. Ficsis.
k. Pasia.	x. Tusna.
l. Aninio.	y. Neranisum.
m. Isex.	z. Anio.

SOUTH PART.

Cities.	*Cities.*
1. Ad Pretorum (Pretorium in Pannonia).	54. Fabraterie.
2. Servitium.	55. Istonum.
3. Ad Pretorum (Pretorium in Dalmatia).	56. Corfinio (Corfinium).
	57. Marrubio (Marrubium).
4. Marsa Major.	58. Tres Taberæ.
5. Indesca.	59. Carsulis (Carsuli ?).
6. Tittoburgo.	60. Ostia Æterni.
7. Ragurio.	61. Pinna.
8. Sicla.	62. Castro-Novo (Castrum Novum, on the Hadriatic).
9. Salona.	
10. Epetio (Epetium).	63. Prænestæ.
11. Marosa.	64. Roma.
12. Sirmium.	65. Hostia (Ostia).
13. Narona.	66. Chartagine (Carthago).
14. Taurnao (Taurunum).	67. Marsala.
15. Ad Matricem.	68. Ad Aquas.
16. Singiduna (Singidunum).	69. Misua Cilpeia.
17. Epitauro (Epidaurus).	70. Gurra.
18. Stanedi.	71. Ad Horren.
19. Lissa.	72. Leptesmina (Leptis Minor).
20. Viminatio.	73. Thisoro Col.
21. Dyrrratio (Dyrrachium).	74. Ad Aquas.
22. Antonia (Apollonia).	75. Taparura (Taphrura).
23. Oea Col.	76. Tacape.
24. Sabrata.	77. Drepanis (Drepanum).
25. Regio (Rhegium or Regium).	78. Lilybeo (Lilybæum).
26. Caulon.	79. Agrigento (Agrigentum).
27. Laceniura.	80. Siracusis (Syracusæ).
28. Castra Minervæ.	81. Ætna Mons.
29. Vibona Valentia.	82. Messana.
30. Temsa (Tempsa).	*Rivers.*
31. Tarento (Tarentum).	a. Darubius.
32. Brindisi (Brundusium).	b. Drinus.
33. Gratia.	c. Savus.
34. Nerulos (Nerulum).	d. Margus.
35. Salerno (Salernum).	e. Genesis (Genesus).
36. Nuceria.	f. Hapsum (Apsus).
37. Oplontis.	g. Tanno.
38. Benevento (Beneventum).	h. Crater.
39. Venusia.	i. Silarum.
40. Neapoli (Neapolis).	j. Color.
41. Capua.	k. Aveldiura.
42. Cumas (Cumæ).	l. Aufidenus.
43. Sylla.	m. Larinum.
44. Asras.	n. Clocovis.
45. Prætorium Lauerianum.	o. Sanuum.
46. Siponto (Sipontum).	p. Cremera.
47. Esernia.	q. Nersum.
48. Teano Scedicino (Teanum Sidicinum).	r. Arno.
	s. Tiberis.
49. Sinuessa.	t. Safo.
50. Minturnis (Minturnæ).	u. Vulturnus.
51. Fundis (Fundi).	v. Himera.
52. Terracina.	w. Niranus.
53. Ferentinum.	x. Ausere.
	y. Geria.

18. PLATE IX. (Page 62.) *Symbolic Representations of the Seasons.* Cf. P. I. § 191 *a*; P. IV. § 188. 2; P. II. § 105.

19. PLATE IX *a*. (Page 80.) *View of Athens*, from the foot of Mt. Anchesmus; reduced from *Hobhouse's* Albania. Cf. P. I. § 105.

20. PLATE X. (Page 82.) *Mythological Illustrations.*—Fig. 1. Saturn; cf. P. II. § 14–17.—Fig. 2. Cybele; cf. P. II. § 19–21.—Fig. 3. Pluto; cf. P. II. § 32–34.—Fig. 4. Vulcan; cf. P. II. § 51–54.—Fig. 5. Neptune; cf. P. II. § 29–31.—Fig. 6. Venus, with attendants; cf. P. II. § 47–49.—Fig. 7. Diana; cf. P. II. § 38–40.—Fig. 8. Bacchus; cf. P. II. § 57–60.

21. PLATE XI. (Page 92.) *Mythological Illustrations.*—Fig. 1. Juno; cf. P. II. § 26–28.—Fig. 2. Mercury; cf. P. II. § 55, 56.—Fig. 3. Jupiter; cf. P. II. § 22–25.—Fig. 4. Apollo; cf. P.

II. § 35–37.—Fig. 5. Ceres; cf. P. II. § 61–64.—Fig. 6. Minerva; cf. P. II. § 41–43.—Fig. 7. Mars; cf. P. II. § 44–46.—Fig. 8. Janus; cf. P. II. § 18.—Fig. 9. Cupid; cf. P. II. § 50.—Fig. 10. Vesta; cf. P. II. § 65–67.

22. PLATE XII. (Page 97.) *The Hindoo Triad.* Cf. P. II. § 25. 4.

23. PLATE XIII. (Page 103.) *The Avatars of Vishnu.* Cf. P. II. § 25. 4; § 37. 2.

24. PLATE XIII*a*. (Page 111.) *Festival of Juggernaut.* Cf. P. II. § 59. 4.

25. PLATE XIV. (Page 121.) *Mythological Illustrations.*—Fig. 1. Sol, as represented on a coin of the Rhodians; cf. P. II. § 71–72.—Fig. 2. Nox, as represented on a gem; cf. P. II. § 76.—Fig. 3. Luna; cf. P. II. § 73.—Fig. 4. Hebe; P. II. § 27.—Fig. 5. Flora; cf. P. II. § 90. 4 *n*.—Fig. 6. Æsculapius; cf. P. II. § 84.—Fig. 7. Pan; cf. P. II. § 79.—Fig. 8. Spes, or Hope; cf. P. II. § 95.—Fig. 9. Fortuna; cf. P. II. § 86.—Fig. 10. Victoria; cf. P. II. § 93.—Fig. 11. Concordia; cf. P. II. § 95.—Fig. 12. Pax, or Peace; cf. P. II. § 95.

26. PLATE XV. (Page 124.) *Representations from the Isiac Table.* Cf. P. II. § 96.

27. PLATE XV*a*. (Page 138.) *Table of Greek and Roman Deities classified.* Cf. P. II. § 9, 10.

28. PLATE XVI. (Page 140.) *Crowns, Garlands, &c.*—Figs. 1, 2, 3, 4, 5. Roman crowns or wreaths, bestowed as military rewards. Fig. 6. Imperial crown. Cf. P. III. § 284. 1.—Figs. 7, 8, 9, 10. Crowns or garlands received by victors in the games; cf. P. III. § 84–87, § 233.—Fig. A. Plan of a Gymnasium or Palæstra after Vitruvius, as given in *Barthelemy's* Anacharsis: cf. P. IV. § 236.—Fig. B. Victorious charioteer; cf. P. III. § 233.—Fig C. A golden crown found in Ireland; cf. P. III. § 34.

29. PLATE XVII. (Page 155.) *Military Weapons, &c.* For particulars, see P. III. §§ 45, 137, 283.

30. PLATE XVIII. (Page 161.) *Tombs and Sepulchral Remains.*—Figs. 1, 2, 3. Tomb of Cyrus, Absalom's pillar, and Pyramid of Cestius; cf. P. III. § 187. 5.—Fig. 4. Gates of a tomb; cf. P. III. § 187. 5.—Figs. *a* and *dd*. Lachrymatory and unguentary vases; cf. P. III. § 341. 7.—Fig. B. Egyptian Psychostasy, or weighing of the soul; cf. P. II. § 34 b. 4.—Fig. *e*. Funeral couch; cf. P. III. § 340. 1.—Fig. *kk*. Coffin and urns, &c.; cf. P. III. § 341. 6.

31. PLATE XIX. (Page 166.) *Oracle of Trophonius.* Cf. P. III. § 74.

32. PLATE XX. (Page 168.) *Representations of Priests and Priestesses presenting Libations and Sacrifices.* Cf. P. III. § 24, § 221.

33. PLATE XXI. (Page 179.) *Temples.*—Fig. 1. Parthenon; cf. P. III. § 96, P. IV. § 234. 3, P. I. § 107.—Fig. 2. Temple of the Winds; cf. P. III. § 96, P. I. § 110.—Fig. 3. Temple of Theseus; cf. P. III. § 96, P. I. § 109.—Figs. *a*, *b*, *c*, *d*, *e*, *f*, *g*, *h*, Ground-plans of the different kinds of temples; cf. P. IV. § 234. 2.

34. PLATE XXII. (Page 195.) *Various Articles of Armor.*—Figs. *a*, *b*, *c*, &c. Helmets; cf. P. III. § 45.—Figs. *r*, *s*. Mail and breastplate; cf. P. III. § 45, 139.—Fig. *u*. Greaves; cf. P. III. § 44, 45.—Figs. 1, 2, 7. Grecian warriors; cf. P. III. § 45.—Fig. 3. Persian warrior; cf. P. III. § 45.—Fig. 4. Trophy; cf. P. III. § 150.—Fig. 5. Warrior in mail, with an armor-bearer; cf. P. III. § 283.—Fig. 6. Egyptian archer; cf. P. III. § 45, § 288. 1.—Fig. 8. Soldier in complete mail; cf. P. III. § 283.

35. PLATE XXIII. (Page 201.) *Naval Illustrations.*—Fig. 1. Pinnace or light boat for rapid moving; cf. P. III. § 304.—Fig. 2. Vessel from a painting at Pompeii; cf. P. III. § 304.—Fig. 3. Liburnian galley; cf. P. III. § 304.—Fig. 4. Merchant vessel; cf. P. III. § 155.—Fig. 5. War-galley; cf. P. III. § 155.—Fig. A. Hexireme as explained by Holwell; cf. P. III. § 155, 156.—Fig. B. Views of the relative position of the rowers, according to the explanations of some; of. P. III. § 156.—Figs. *a*, *b*, *c*. Different forms of prows: cf. P. III. § 155. 3, 4.

36. PLATE XXIV. (Page 205.) *Pertaining to Household Affairs.*—Fig. 1. Plan of a Grecian house; cf. P. III. § 171. 1.—Fig. 2. A Grecian key; cf. P. III. § 171. 2.—Fig. 3. Young man wearing the petasus; cf. P. III. 169. 3.—Fig. 4. A bride sitting with a mirror held before her; cf. P. III. § 169. 6. § 171. 2.—Figs. 5 and 10. Grecian sofas; cf. P. III. § 171. 2.—Fig. 6. Peculiar head-ornament, worn in oriental countries; cf. P. III. § 34.—Fig. 7. Grecian lady, from Boyd's Potter; cf. P. III. § 169. 5; § 171. 2.—Figs. 8, 9. Chairs; cf. P. III. § 171. 2. § 52.—Figs. *a*, *b*, *c*, &c. Various forms of coverings for the feet; cf. P. III. § 169. 2; § 336.

37. PLATE XXV. (Page 211.) *Costume.*—Figs. *a*, *b*, *c*, *d*, Modern Egyptian and oriental dresses; *e*, *f*, Greek Bacchantes, *g*, an Egyptian spinner; *h*, *i*, Grecian female fluters; *k*, Grecian lady in the more ancient costume; *m*, peculiar head-dress; *n*, *o*, Egyptian princess and priestess in transparent garments; *y*, *w*, veils and head-dresses. See P. III. § 169. 5.—Fig. 1. A box worn on the neck; cf. P. III. § 327.—Fig. 2. A lady's purse, from Egyptian monuments; figs. 3, 4, toilet-table and mirror; cf. P. III. § 336.

38. PLATE XXV*a*. (Page 215.) *Tables of Grecian Moneys, &c.* Cf. P. III. §§ 173–177.

39. PLATE XXVI. (Page 219.) *Musical Instruments.* For particulars see P. III. § 180.

40. PLATE XXVI*a*. (Page 224.) *Tabular view of Civil Institutions of Athens.* Cf. P. III. §§ 97–116.

41. PLATE XXVII. (Page 231.) *Altars and Sacrificial Apparatus.*—Figs. *a*, *b*, *c*, &c. Various articles as given in Montfaucon; fig. A. including 1, 2, &c., articles drawn from sculpture at Pompeii; fig. B, representation of a sacrifice, from the same source; cf. P. III. § 206.—Fig. C. Sacrifice to Bacchus; cf. P. III. § 205. 1; § 67.—Fig. D. Sacred utensils from Egyptian remains; cf. P. III. § 206. 2.—Figs. E, H, Altars; cf. P. III. § 205. 1.

42. PLATE XXVIII. (Page 236.) *Priests and Priestesses.* Cf. P. III. § 219; P. II. § 67 *n*; P. V. § 16.

43. PLATE XXIX. (Page 240.) *The Suovetaurilia, from an ancient bas-relief.* Cf. P. III. § 224. 2.

44. PLATE XXX. (Page 245.) *Gladiatorial Contests.*—Fig. 1, two *andabatæ* or horsemen; fig. 2, a horseman and footman (cf. P. III. § 283); figs. 3, 4, two gladiators on foot; fig. 5, wounded bull; fig. 6, two *secutores* and two *retiarii*: see P. III. § 235. 2, 3.—Fig. 7. Plan of an amphitheatre at Pompeii; cf. P. III. § 239.—Fig. *n*. A Dacian horseman in scale-armor; cf. P. III. § 283.

45. PLATE XXXI. (Page 255.) *Pertaining to topics noticed under the head of Roman Civil Affairs.*—Figs. 1 and 3. Roman *fasces*, and Egyptian *sceptres*; cf. P. III. § 240. 1.—Figs. 2 and 9. Roman official chairs; cf. P. III. § 255. 2.—Figs. 4, 5, 6. Chariots; cf. P. III. § 269. 3.—Figs. 7 and 8. Steelyard and weight; cf. P. III. § 270. 1.—Fig. 10. Sedan; cf. P. III. § 255. 2.—Fig. A, a kind of stocks; fig. B, the Mamertine prison at Rome; cf. P. III. § 264. 1.

46. PLATE XXXII. (Page 265.) *Pertaining to Household and Agricultural Affairs.*—Fig. I, plan of a Roman house; figs. *a* and *b*, a key and bolt from Pompeii; cf. P. III. § 325. 6.—Fig. *c*, Egyptian door; cf. P. IV. § 231. 1.—Fig. *d*, Couch; fig. E (including 1, 2, 3, &c.), Lamps; cf. P. III. § 325. 7.—Fig ii. Roman plow; fig. iii. Syrian plows; figs. iv. 6, 7, instruments for threshing; figs. 5, 8, sickle, pruning-knife, &c. See P. III. § 269. 2.

47. PLATE XXXII*a*. (Page 269.) *Tables of Roman Moneys, &c.* Cf. P. III. § 271, § 274.

48. PLATE XXXIII. (Page 273.) *Armor, Military Standards, &c.*—Figs. 1 and 2. Legionary

soldiers with shield and sword, baggage, &c. cf. P. III. § 283.—Fig. 3. A Medo-Persian, from sculptures at Persepolis; bearing a sort of hammer, or battle-ax, probably a token of some military rank, perhaps however of some civil office; the two bands of another are seen bearing the same token; fig. 4, another from the sculptures at Persepolis, with a sword and other accouterments. Cf. P. IV. § 171.—Figs. A, B, C, &c. A variety of standards and flags; cf. P. III. § 282. 1.—Fig. E. Part of the triumphal procession represented on the Arch of Titus; cf. P. IV. § 186. 2.

49. PLATE XXXIV. (Page 279.) *War-engines, Roman Camp, &c.*—Fig. 1, *testudo;* fig. 2, *vinea;* 3, movable tower; 4, 5, 10, battering-ram; 6, *scorpio;* 7, *balista;* 8, *pluteus;* 9, *falx muralis;* see P. III. § 299.—Figs. a, b. Archer and slinger; cf. P. III. § 288. 1.—Fig. P, plan of a consular camp; R, sectional view of the *agger* and *fossa;* see P. III. § 297 *t.*

50. PLATE XXXV. (Page 301.) *Pertaining to Feasts and the use of Wine.*—Fig. 1. Plan and view of a *triclinium* found at Pompeii; cf. P. III. § 329. 2.—Fig. 2, carriage and vessel for transporting wine; fig. 3, a *patera*, used in libations; cf. P. III. § 331 b.—Fig. 4. Two persons interchanging the pledge of hospitality; cf. P. III. § 330. 3.—Fig. 5, a Bacchanal reveling alone, taken from remains at Pompeii; fig. 6, a wine press, from Egyptian monuments; fig. 7, two glass cups elegantly cut or cast; figs. a, b, c, d, e, f, &c., various cups and vessels; cf. P. III. § 331 b.

51. PLATE XXXVI. (Page 302.) *Monumental Structure, dedicated to the Dii Manes; Representations of Death, &c.* Cf. P. II. §§ 76, 83, 110, 113.

52. PLATE XXXVII. (Page 306.) *Ancient Books, and Implements used in Writing and in the Arts.*—Fig. 1. A painting on the wall of a chamber, found at Herculaneum; it shows a bag of money, tied, lying on a table between two heaps of coins, with an inkstand and reed, a parchment or papyrus manuscript with its title appended, a style, and tablets.—Fig. 2. Tablets connected by a ring, *pugillares;* cf. P. IV. § 57. 2; § 118. 3.—Figs. 3 and 4. Styles; cf. P. IV. § 54.—Fig. 9. A reed.—Fig. 5. A roll shewing the manner of writing.—Fig. 6. Two tablets, and the *capsa*, or bookcase; cf. P. IV. § 118. 3.—Figs. 7 and 8. Tools employed in architecture, &c.; cf. P. IV. § 239. 2.

53. PLATE XXXVIII. (Page 322.) *Ancient Writing, Manuscripts, and Inscriptions.*—Fig. *a.* Fine specimen of the ancient MS. roll; cf. P. IV. § 118. 2.– Figs. *d, e, f,* are from remains found at Pompeii; cf. P. IV. § 118. 2.——Figs. i. ii. iii. specimens of writing in Greek MSS.; cf. P. IV. § 104. 2.——Fig. D. Inscription copied from a Babylonian brick lately deposited in the *Boston Athenæum;* the brick is about 11 inches square and 3 inches thick; it is here (merely for the sake of convenience in forming the Plate) exhibited so that the lines are perpendicular, but their actual direction is horizontal; they are to be read from left to right, the bottom of the figure being the left, and the top the right. Cf. P. IV. § 18. 4.—Fig. G. Several specimens of writing in the *arrow-head* character: No. 1, part of an inscription found on a pillar near Murghab or Mourgaub, supposed by *Morier* to be the site of the ancient Pasargada; it is the name of Cyrus, KUSRUESH, in Hebrew *Koresh*, in Greek *Kuros:* No. 2, part of an inscription on a monument at Persepolis; the name of Darius, DARHEUSCH, in Hebrew *Dariewish*, in Greek *Darcios:* No. 3, part of another inscription, containing a title often assumed by Persian monarchs, KHSCHEHION KHSCHEHIONTOH, i. e. King of Kings (cf. *Ezra*, vii. 12); No. 4, the name of Xerxes, in the alphabet of the *Zend* language, KHSCHHERSCHE: No. 7, the same name in the alphabet considered that of the *Pahlvi* language: No. 8, the same, in a character supposed to be more modern: No. 5, *Hieroglyphic* inscription noticed by Champollion, on an Egyptian alabaster vase, as being the name of Xerxes, and read by him KHSCHHARSOMA; No. 6, the same name in the Persepolitan character, as found on that vase. See P. IV. § 18. 4.——Fig. H. Specimen of phonetic hieroglyphical writing; two cartouches of hieroglyphics, from one of the colonnades adorning the first court of the palace of Karnac, a part of Egyptian Thebes; the name of an Egyptian king, supposed to be the one called in the Bible *Shishak* (1 *Kings*, xiv. 5); the left cartouch expresses, it is supposed, the surname, interpreted as signifying "*approved of the sun;*" the other on the right (in which the corresponding Roman letters are, in the cut, attached to the hieroglyphics by way of explanation, is read AMNNAI SHSHNK, and interpreted "*Dear to Ammon, Shashonk*"; this name is thought by some to be the same as the *Sesonchis* (Σησογχις) of Manetho. Cf. P. IV. § 16. 1; § 91. 7, 8.——Fig. B. Ancient British writing on movable sticks; cf. P. IV. § 53.—— Fig. C. The papyrus, growing on the banks of the Nile; cf. P. IV. § 118. 1.——Fig. E. Comparative view of several corresponding letters in *eight* different alphabets (cf. P. IV. § 45. 2); forming as nearly as the alphabets will allow, the words of the *Hebrew inscription*, HOLINESS TO THE LORD, which was engraved on the golden plate attached to the miter of Aaron (*Exod.* xxviii. 36, 37);—the line *a* is in Hebrew old coin letters; *b*, in the Hebrew common letters, as in the modern printed Hebrew Bible; *c*, in the Egyptian hieratic or priest's letters; *d*, in the Samaritan; *e*, in the Egyptian phonetic hieroglyphics; *f*, in the Coptic; the *next* line gives the corresponding Roman letters, as formed in modern printing, being the same as ours; *g*, the common Greek, as nearly as the alphabet seems to allow; the last line, *h*, is the *Septuagint version* of the inscription. This cut may serve also to illustrate the ancient custom of engraving an inscription in different languages on the same monument; as, e. *g.* the Rosetta stone (cf. P. IV. § 91. 7); the Egypto-Persian Vase noticed above in explaining fig. G; and the memorable threefold inscription placed by Pilate over the head of the Saviour on the cross (*Luke*, xxiii. 38; *John*, xix. 19).

54. PLATE XXXIX. (Page 335.) *Muses as represented in the statues of Christina.* Cf. P. II. § 103.

55. PLATE XL. (Page 350.) *Grecian Coins.*—For particulars, see P. IV. § 93. 2; § 95. 1; P. III. § 173. 3.

56. PLATE XLI. (Page 354.) *Specimen of Ornaments in ancient MSS.; a painting of the Goddess of Night.* Cf. P. IV. § 104. 3; P. II. § 76.

57. PLATE XLII. (Page 358.) *Roman Coins.*—For the details, see P. IV. § 134. 1; § 139. 2. P. III. § 270.

58. PLATE XLIII. (Page 375.) *Representations of Neptune, &c., on Coins.* Cf. P. IV. § 139. 2.

59. PLATE XLIV. (Page 378.) *Specimens of Ancient Sculpture.*—Fig. 1. Dying Gladiator; cf. P. IV. § 186. 9.—Fig. 2. Head of Antinous; cf. P. IV. § 186. 10.—Fig. 3. Apollo Belvidere; cf. P. IV. § 186. 4.—Fig. 4. Gladiator Borghese; cf. P. IV. § 186. 8.—Fig. 5. Laocoon; cf. P. IV. § 186. 1.—Fig. 6. Hercules Farnese; cf. P. IV. § 186. 6.

60. PLATE XLV. (Page 384.) *Specimen of Sculpture in Bas-relief.* Cf. P. II. § 91. 2.

61. PLATE XLVI. (Page 395.) *The Triumphal Sacrifice of Aurelius;* a marble anaglyph. Cf. P. IV. § 188. 3.

62. PLATE XLVII. (Page 399.) *Jewels and Sculptured Gems.* Figs. 1 and 2. Specimens of the *Abraxas;* cf. P. IV. § 200. 2; § 198; P. II.

§ 96. 6.—Fig. 3. A Roman seal; cf. P. IV. § 206.—Fig. 4, and figs. *g*, *h*, *i*, *o*, and *r*. Jewels for the ear and breast; cf. P. III. § 338. 2.—Fig. 5. Cupid, as on an ancient gem; cf. P. IV. § 198.—Fig. 6. Dædalus, as on an ancient gem; cf. P. IV. § 198.—Figs. 7 and 8. Gems bearing a *Hermes* and *Hermeracles*; cf. P. IV. § 164. 2.—Figs. *a*, *b*, *c*, *d*, *e*, *f*. Finger-rings, with gems inserted; cf. P. IV. § 206.

63. PLATE XLVIII. (Page 408.) *Specimen of Engraving on Gems;* Bacchus, Satyrs, &c. See P. IV. § 211. 5; P. II. § 60.

64. PLATE XLIX. (Page 411.) *Illustrations pertaining to the Theatre.*—Fig. 1. Plan of the Greek theatre; cf. P. IV. § 235.—Fig. 2. Plan of the Roman theatre; cf. P. III. § 238.—Fig. A. Edifice called Choragic Monument of Thrasyllus; cf. P. IV. § 66. 3; P. I. § 115.—Fig. C. Choragic Monument of Lysicrates, called also *Lantern of Demosthenes.*—Fig. B B. A representation in *Mosaic*, found at Pompeii; cf. P. IV. § 189. 1.

65. PLATE L. (Page 417.) *Architectural Illustrations.*—Figs. *a*, *b*, *c*, *d*, *e*. Columns, Egyptian, &c.; cf. P. IV. § 238. 3.—Figs. *f*, *g*, *h*, *i*, *j*, *k*, *l*. Grecian and Roman columns, exhibiting the different *orders*, &c.; cf. P. IV. § 238. 1.—Figs. *m* and *n*. Arches upon pillars; cf. P. IV. § 244.—Figs. *p*, *q*, *s*, *u*. Grecian capitals; cf. P. IV. § 238. 1.—Figs. *o*, *r*, *t*, *v*. Pillars; *r* and *v*. Gothic; *o*, Saracenic; *t*, Chinese; cf. P. IV. § 245.

66. PLATE LI. (Page 422.) *The Temple of Diana at Ephesus.* Cf. P. IV. § 234. 3.

67. PLATE LII. (Page 425.) *Comparative View of celebrated Edifices and other Structures.* See bottom of the Plate. Cf. P. IV. § 234. 3.

68. PLATE LII *a*. (Page 432.) *The Ruins of the Parthenon;* from *Hobhouse.* Cf. P. I. § 107; P. III. § 96.

69. PLATE LIII. (Page 434.) *Grecian Busts*, with names annexed; taken from the *Historic Gallery*, cited P. IV. § 187.

70. PLATE LIV. (Page 548.) *Roman Busts*, with names annexed; taken from the *Historic Gallery* and *Landon*, as cited P. IV. § 187.

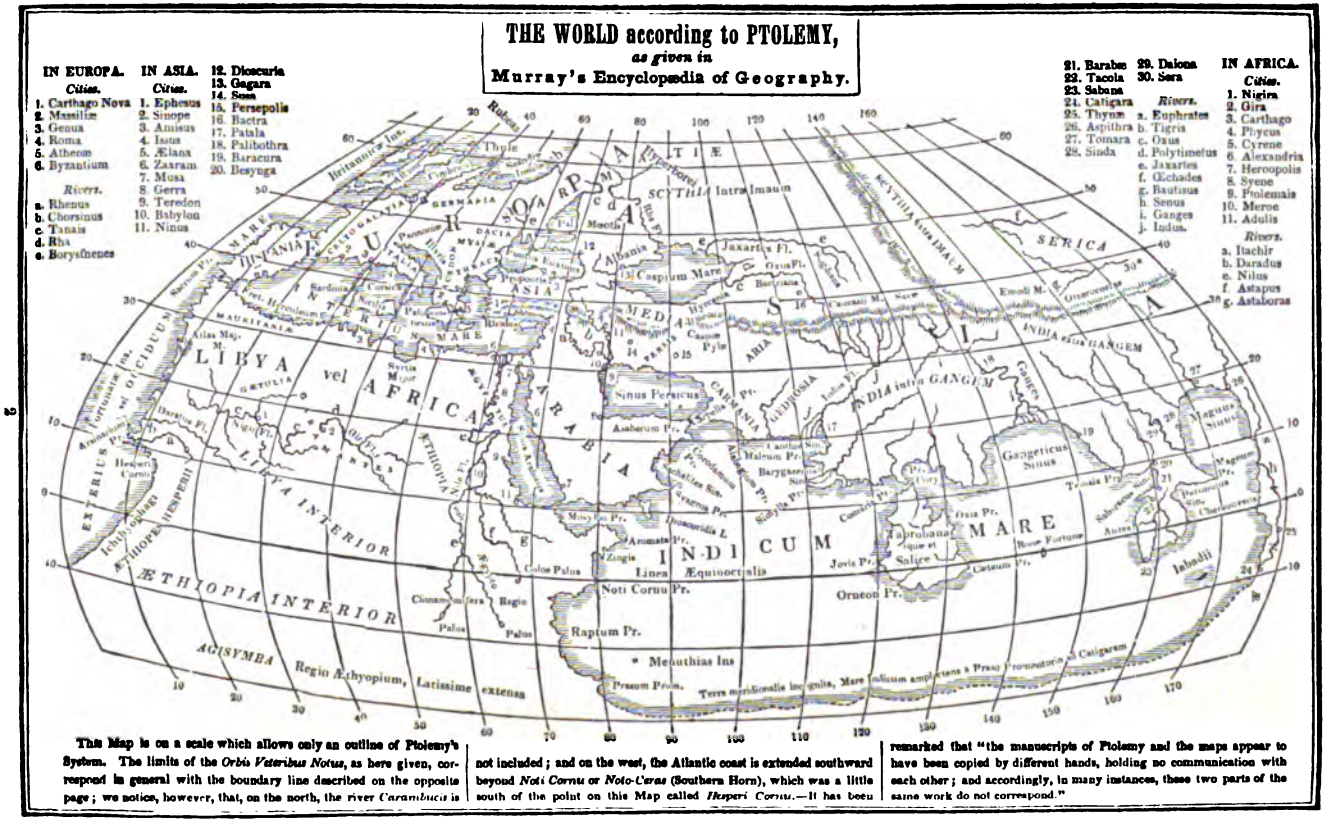
PART I.

CLASSICAL GEOGRAPHY AND CHRONOLOGY.

THE WORLD according to PTOLEMY,

as given in

Murray's Encyclopædia of Geography.



This Map is on a scale which allows only an outline of Ptolemy's System. The limits of the *Orbis Veteribus Notus*, as here given, correspond in general with the boundary line described on the opposite page; we notice, however, that, on the north, the river *Carambucis* is not included; and on the west, the Atlantic coast is extended southward beyond *Noti Cornu* or *Noto-Ceras* (Southern Horn), which was a little south of the point on this Map called *Hesperi Cornu*.—It has been remarked that "the manuscripts of Ptolemy and the maps appear to have been copied by different hands, holding no communication with each other; and accordingly, in many instances, these two parts of the same work do not correspond."

EPITOME OF CLASSICAL GEOGRAPHY.

INTRODUCTION.

§ 1. The earlier Greeks must have been very ignorant of the neighboring countries, for the scenes of some of the wildest fictions of the Odyssey were within a few hours sail of Greece. The account of the Argonautic expedition furnishes a still stronger proof of this, for these adventurers are described as having departed by the Hellespont and Euxine sea, and as having returned through the straits of Hercules; whence it manifestly appears, that at that time the Greeks believed that there was a connection between the Palus Mæotis (sea of Azof) and the Ocean. In those early ages the earth was supposed to be a great plain, and the ocean an immense stream, which flowed around it and thus returned back into itself (*ἀψόῤῥοος*).

In later times, however, the commercial enterprise of the Athenians corrected these errors. Their ships sailed through the seas to the east of Europe and brought home such accurate information, that we find the description of these seas and the neighboring coasts nearly as perfect in ancient as in modern writers.—The expedition of Clearchus into Asia, related in the *Anabasis* of Xenophon (cf. P. V. § 243), and still more that of Alexander, gave the Greeks opportunities of becoming acquainted with the distant regions of the east.—The west of Europe was visited and described by the Phœnicians, who had penetrated even to the British Islands.

§ 2. All the astronomical and geographical knowledge of the ancients was embodied, in the second century after Christ, in two principal works by Claudius Ptolemy; one styled *Μεγάλη Σύνταξις*, and the other *Γεωγραφικὴ Ὑφήγησις*. From the latter we derive our chief information respecting the limits of the ancient world, and the attainments of the Greeks and Romans in geography. (Cf. P. V. §§ 206, 207, 216, 218, 480—483.)

§ 3. The northern parts of Europe and Asia were known by name; an imperfect sketch of India limits their eastward progress; the dry and parched deserts of Africa prevented their advance to the south; and the Atlantic ocean limited the known world on the west. It must not be supposed that all the countries within these limits were perfectly known; we find, that even within these narrow boundaries, there were several nations, of whom the ancient geographers knew nothing but the name.

Let us attempt to trace a line, which would form a boundary including the whole of the earth that was known in the time of Ptolemy. We will begin at *Ferro*, one of the *Insulæ Fortunatæ* (Canary Islands), which, because it was the most westerly land known, was taken by Ptolemy for his fixed meridian. Our line extending hence northerly would include the British Isles and the Shetland Isles; the latter are probably designated by the *Thule* of the ancients, according to d'Anville, although some have supposed it was applied to Iceland. From the Shetland Isles the line would pass through Sweden and Norway probably; perhaps around the North Cape, as it has been thought that this must be the *Rubeas Promontorium* of Ptolemy. The line would, in either case, be continued to the White Sea at the mouth of the river Dwina, which seems to be described by Ptolemy under the name *Carambucis*. Thence it would extend to the Ural Mountains, which were partially known by the name of *Hyperborei*; near which the poets located a people of the same name (*Virg.* Georg. i. 240), said to live in all possible felicity. From these mountains the line would pass along through Scythia to the northern part of the Belur Tag mountains, the ancient *Imaus*. Crossing these, it enters the region of *Kashgar* (in Chinese Tartary), called by Ptolemy *Casia Regio*; a region of which, however, he evidently knew little. Our line would be continued thence to the place called by the ancients *Sera*; which is most probably the modern *Kan* or *Kan-tcheou*, near the north-west corner of China and the termination of the immense wall separating China and Tartary. From *Sera* or *Kan*, it must be carried over a region, probably wholly unknown to the ancients, to a place called *Thynæ* in the country of the *Sinæ*; this place was on the *Cotiaris*, a river uniting with the Senus, which is supposed to be the modern Gamboge. On the coast, which we now approach with our line, the most easterly point (that is particularly mentioned) is thought to be *Point Condor*, the southern extremity of Cambodia; this was called the *Promontorium Satyrorum*, and some small isles adjacent *Insulæ Satyrorum*, because monkeys were found here, whose appearance resembled the fabled Satyrs. The general ignorance respecting this region is obvious from the fact, that it was imagined, that beyond the *Promontory of Satyrs* the coast turned first to the south, and then completely to the west, and thus proceeded until it joined Africa. From the point or cape just named, the boundary we are tracing would run around the *Aurea Chersonesus*, or peninsula of Malaya or Malacca, take in the coast of Sumatra, anciently called *Jabadii Insula*, and pass to *Taprobana* or *Salice*, the modern Ceylon. Thence sweeping around the Maldives, called by Pto-

lemy *Insulæ ante Taprobanam*, and crossing the equator, it would strike Africa at Cape Delgrado, supposed to correspond to the *Prasum Promontorium*, being about 10 degrees S. latitude. The boundary would exclude Madagascar, as the ancient *Menuthias* designates, not Madagascar as has been conjectured, but most probably the modern Zanzibar. It may be impossible to trace the line across Africa; of the interior of which the ancients knew more than one would suppose, judging from the ignorance of the moderns on the subject. The line would pass south of the Mountains of the Moon, *Lunæ Montes*, which are mentioned by Ptolemy; and also, in part, of the river Niger, which, as *d'Anville* remarks, was known even in the time of Herodotus. On the Atlantic coast the line would come out a little south of Sierra Leone at Cape St. Ann's, about 10 degrees N. latitude: this point answering to the ancient *Noti Cornu*, Southern Horn, off against which lay the islands called *Insulæ Hesperidum*. From this cape our line passes up the shore of the Atlantic to the *Insulæ Fortunatæ*.

From this it is obvious, that the portion of the earth known to the ancients was small in proportion to the whole. It has been said, with probable accuracy, that it was scarcely one-third of the *land*, now known, which has been estimated as 42 or 44 millions of square miles: and of the 155 millions of square miles of *water*, covering the rest of the globe, they knew almost nothing.

On the knowledge of the ancients respecting the earth, *Class. Journ.* v. 103. ix. 133.——For the principal helps in studying Classical Geography, consult the references given in P. V. § 7. 7 (*b*); see also P. V. §§ 206–208, 371 *sa.*—On the history of Geography, cf. P. IV. § 27.

§ 4. The division of the earth into the large portions, Europe, Asia, and Africa, is of very ancient date; but although the names have been preserved, the boundaries in several particulars differed. Egypt was formerly reckoned among the Asiatic kingdoms: at present it is esteemed part of Africa: Sarmatia was esteemed part of Europe: a great part of it now forms one of the divisions of Asia.

§ 5. The division of the earth into zones has remained unaltered; but the ancients believed that the Temperate alone were habitable, supposing that the extreme heat of the Torrid and the extreme cold of the Frigid zones were destructive of animal life.

Another division, introduced by Hipparchus, was that of climates. A climate is a space included between two parallels of latitude, so that the longest days of the inhabitants at one extremity exceeds that of the inhabitants of the other by half an hour. Of these, eight were known. The parallels pass successively through Meroe on the Nile, Sienne, Alexandria in Egypt, Carthage, Alexandria in the Troas, the middle of the Euxine Sea, Mount Caucasus, and the British Islands.

NOTE.—In studying this Epitome, it is indispensable to success that some Atlas should be used. That of *Butler* is very suitable for the purpose. The editor of this Manual has it in contemplation to prepare an Atlas adapted to the Epitome of Geography here presented.—The student need not commit to memory in the usual way. Let him first learn the general divisions and names of the countries or provinces included in the lesson, and next carefully read over the whole lesson, *tracing every thing*, as far as possible, *on his maps*. For recitation, let the Teacher question him on the maps of the Atlas, or on large maps in mere outline, prepared for the purpose, which will be far better.

I. OF EUROPE.

§ 6. EUROPE, though the smallest, is, and has been for many ages, the most important division of the earth. It has attained this rank from the superiority in arts and sciences, as well as in government and religion, that its inhabitants have long possessed over degraded Asia and barbarous Africa.—It derives its name from Europa, the daughter of Agenor, a Phœnician king, who being carried away, according to the mythological tales (P. II. § 23), by Jupiter under the disguise of a bull, gave her name to this quarter of the globe.

§ 7. The boundaries of ancient Europe were nearly the same as those of modern Europe; but we learn from Sallust that some geographers reckoned Africa a part of Europe. The northern ocean, called by the ancients the Icy or Saturnian, bounds it on the north; the north-eastern part of Europe joins Asia, but no boundary line is traced by ancient writers; the remainder of its eastern boundaries are the Palus Mæotis, Cimmerian Bosphorus, Euxine sea, Thracian Bosphorus, Propontis, Hellespont, and Ægean sea; the Mediterranean sea is the southern and the Atlantic ocean the western boundary.

§ 8. The countries of the MAINLAND of Europe may be arranged, for convenience, in the present geographical sketch, in three divisions; the *northern*, *middle*, and *southern*. The ISLANDS may be considered in a separate division.——The north of Europe can scarcely be said to have been known to the ancients until the unwearied ambition of the Romans stimulated them to seek for new conquests in lands previously unnoticed. From these countries, in after times, came the barbarian hordes who overran Europe, and punished severely the excesses of Roman ambition.—The southern division contains the countries, which, in ancient times, were the most distinguished in Europe for their civilization and refinement.

The Northern countries, with their ancient and modern names, were the following; SCANDINAVIA, *Norway* and *Sweden*; Chersonesus CIMBRICA, *Jutland*, or *Den-*

mark; SARMATIA, *Russia;* GERMANIA, *Germany.*—The Middle countries were the following: GALLIA, *France* and *Switzerland;* VINDELICIA, *Suabia;* RHÆTIA, country of *the Grisons;* NORICUM, *Austria;* PANNONIA, *Hungary;* ILLYRICUM, *Croatia* and *Dalmatia;* MŒSIA, *Bosnia, Servia,* and *Bulgaria;* DACIA, *Transylvania* and *Walachia.*—In the Southern division we include HISPANIA, *Spain* and *Portugal;* ITALIA, *Italy;* THRACIA, MACEDONIA, and GRÆCIA, all lately comprehended under *the Turkish Empire.*

I. THE NORTHERN COUNTRIES OF EUROPE.

§ 9. SCANDINAVIA, or Scandia, by the Celts called Lochlin, was falsely supposed to be a large island. The inhabitants were remarkable for their number and ferocity; they subsisted chiefly by piracy and plunder. From this country came the Goths, the Heruli, the Vandals, and at a later period, the Normans, who subjugated the south of Europe.

§ 10. The Chersonesus CIMBRICA, a large peninsula at the entrance of the Baltic, was the native country of the Cimbri and the Teutones, who after devastating Gaul invaded the northern part of Italy, and made the Romans tremble for the safety of their capital. They defeated the consuls Manlius and Servilius with dreadful slaughter, but were eventually destroyed by Marius.

§ 11. SARMATIA included the greater part of Russia and Poland, and is frequently confounded with Scythia. This immense territory was possessed by several independent tribes, who led a wandering life like the savages of North America. The names of the principal tribes were the Sauromatæ, near the mouth of the Tanais, and the Geloni and Agathyrsi, between the Tanais and the Borysthenes. The latter were called *Hamaxobii* from their living in wagons. Virgil gives them the epithet *picti,* because they, like the savages of America, painted their bodies to give themselves a formidable appearance.—From these districts came the Huns, the Alans and Roxolanians, who aided the barbarians formerly mentioned (§ 8) in overthrowing the Roman empire.

The peninsula, now known by the name of the Crimea, or Crim Tartary, was anciently called the Chersonesus TAURICA. Its inhabitants, called *Tauri,* were remarkable for their cruelty to strangers, whom they sacrificed on the altar of Diana. From their cruelty the Euxine sea received its name; it was called Euxine (*favorable to strangers*) by antiphrasis, or euphemism.—The principal towns of the Tauric Chersonese were *Panticapæum* (Kerche), where Mithridates the Great died; *Saphræ* (Procop), and *Theodosia* (Kaffa).—At the south of this peninsula, was a large promontory, called from its shape *Criu-Metopon,* or the Ram's Forehead.

§ 12. Ancient Germany, GERMANIA, is, in many respects, the most singular and interesting of the northern nations. In the remains of its early language, and the accounts of its civil government, that have been handed down to us, the origin of the English language and constitution may be distinctly traced. The inhabitants called themselves *Wer*-men, which in their language signifies *War*-men, and from this boasting designation the Romans named them, with a slight change, *Ger*-men.—The boundaries of ancient Germany were not accurately ascertained, but the name is generally applied to the territories lying between the Rhine and the Vistula, the Baltic Sea and the Danube.

§ 13. These countries were, like Sarmatia, possessed by several tribes, of whom the principal were the *Herminones* and *Suevi,* who possessed the middle of Germany.—The tribes on the banks of the Rhine were most known to the Romans. The chief of these were the *Frisii,* through whose country a canal was cut by Drusus, which being increased in the course of time formed the present *Zuyder Zee;* the *Cherusci,* who under the command of Arminius destroyed the legions of Quintilius Varus; the *Sicambri,* who were driven across the Rhine by the Catti, in the time of Augustus; the *Catti,* the most warlike of the German nations, and most irreconcilable to Rome; the *Marcomanni,* who were driven afterwards into Bohemia by the *Allemanni,* from which latter people Germany is, by the French, called Allemagne.—Near the Elbe were the *Angli* and *Saxones,* progenitors of the English, and the Longobardi, who founded the kingdom of Lombardy, in the north of Italy. The nations on the Danube were the Hermundurii, steadfast allies of the Romans; the Marcomanni, who retired hither after their expulsion from the Rhine; the Narisci and Quadi, who waged a dreadful war with the Romans during the reign of Marcus Aurelius.

§ 14. The Germans had no regular towns, and indeed a continuity of houses was forbidden by their laws. The only places of note were, consequently, forts built by the Romans, to repress the incursions of the natives.—A great part of Germany was occupied by the Hercynian forest, which extended, as was said, nine days' journey from south to north, and more than sixty from west to east. A portion of the *Sylva Hercynia* is now called the *Black Forest,* which still has its fabled terrors.

§ 15. The largest river in the northern division of Europe was the *Rha,* now Wolga. It was called *Atel* or *Etel* by the Byzantine writers (P. V. § 239a) and others in the

middle ages. It had 70 mouths discharging, and with more water formerly than now, into the *Mare Caspium*. It was in part the eastern boundary of Europe, separating Sarmatia from Scythia.—The river next in size was the *Borysthenes*, called in the middle ages *Danapris*, whence its modern name Dnieper. Just at its entrance into the *Pontus Euxinus*, it was joined by the *Hypanis*, called in the middle ages Bogus, and now the Bog. The long narrow beach at the mouth of the Borysthenes was called *Dromus Achillei*.—Between the Borysthenes and the Rha was the *Tanais*, the present Don, which separated Sarmatia Europea from Sarmatia Asiatica, and flowed into the *Palus Mæotis* or modern sea of Azof; near its mouth was a city of extensive commerce, called *Tanais Emporium*. The strait connecting the Palus Mæotis with the Euxine was called *Bosphorus Cimmerius*.—Another river discharging into the Pontus Euxinus, was the *Tyras*, the modern Dniester: it flowed between Sarmatia and Dacia, and formed in part the southern boundary of what is included in our northern division of Europe.—Two rivers, from sources near those of the Tyras, flowed in a northerly course to the Baltic, the ancient *Sinus Codanus*; they were the *Vistula*, still so called, and the *Viader* or Oder. The principal streams discharging into the *Oceanus Germanicus* were the *Albis*, Elbe, and the *Rhenus*, Rhine, which formed the western boundary of the division of Europe now under notice, dividing Germania and Gallia.

II. THE COUNTRIES OF THE MIDDLE OF EUROPE.

§ 16. We will begin with GALLIA, which is at the western extremity of the division. The Romans called this extensive country *Gallia Transalpina*, to distinguish it from the province of *Gallia Cisalpina* in the north of Italy. The Greeks gave it the name of Galatia, and subsequently western Galatia, to distinguish it from Galatia in Asia Minor, where the Gauls had planted a colony.

Ancient Gaul comprehended, in addition to France, the territories of Flanders, Holland, Switzerland, and part of the south-west of Germany. Its boundaries were the Atlantic ocean, the British sea, the Rhine, the Alps, the Mediterranean, and the Pyrenees.—The country, in the time of Julius Cæsar, was possessed by three great nations, divided into a number of subordinate tribes. Of these the *Celtæ* were the most numerous and powerful; their territory reached from the *Sequana*, Seine, to the *Garumna*, Garonne; the *Belgæ* lay between the Sequana and lower Rhine, where they united with the German tribes; the *Aquitani* possessed the country between the Garumna and the Pyrenees.

§ 17. Augustus Cæsar divided Gaul into four provinces; Gallia *Narbonensis*, *Aquitania*, Gallia *Celtica*, and *Belgica*.

Gallia Narbonensis, called also the Roman province, extended along the sea-coast from the Pyrenees to the Alps; including the territory of the modern provinces, Languedoc, Provence, Dauphine, and Savoy. It contained several nations, the principal of which were the *Allobroges*, Salyes, and Volcæ. The principal cities were *Narbo Martius*, the capital, (Narbonne); *Massiliæ* (Marseilles), founded by an Ionian colony, from Phocæa, in Asia Minor; *Forum Julii* (Frejus); *Aquæ Sextiæ* (Aix); and *Nemausus* (Nismes), whose importance is manifest in the grandeur of its still existing remains.

Among the interesting monuments at Nismes are, the *Square House*, and the *Arena*; the latter being an amphitheatre, or circus, of the Doric order, with walls composed of enormous masses of stone united with wonderful skill, 1200 feet in circumference, capable of holding, it is said, 16,000 or 17,000 persons; the former, a temple, 76 feet long, 38 broad, and 42 high; adorned with 30 beautiful Corinthian columns. (*Cf. Seynes* and *Menard*, cited P. IV. § 243. 3.—*Millin*, Voyage dans les Départements du Midi.)

Aquitania extended from the Pyrenees to the *Liger* (Loire). The principal nations were the Tarbelli, south of the Garumna, and the Santones, Pictones, and Lemovices, north of that river. The chief towns were *Mediolanum* (Saintes); *Portus Santonum* (Rochelle); and *Uxellodunum*.

Gallia Celtica, or Lugdunensis, lay between the Liger and Sequana.—The country along the coast was called *Armorica*, the inhabitants of which were very fierce and warlike.—The principal nations were the Segusiani, Ædui, Mandubii, Parisii, and Rhedones. The principal cities were *Lugdunum* (Lyons), founded by Munatius Plancus after the death of Julius Cæsar; *Bibracte*, called afterwards *Augustodunum* (Autun); *Alesia* (Alise), the last city of Gaul that resisted the arms of Cæsar; and *Portus Brivates* (Brest), near the *Promontorium Gobæum* (Cape St. Malo).

Lutetia Parisiorum (Paris) was built by the Parisii, on a swampy island, before the time of Christ, but was of no importance until A. D. 360, when the Emperor Julian went into winter quarters there, and erected a palace for himself.

The remainder of Gaul was included in the province Belgica. This contained a great number of powerful states; the *Helvetii* occupying that part of modern Switzerland included between *Lacus Lemanus* (the lake of Geneva) and *Lacus Brigantinus* (the lake of Constance); the *Sequani*, possessing the present province of Franche Comte; and the *Batavi*, who inhabited Holland.—That part of Belgic Gaul adjoining the Rhine below Helvetia was called Germania, from the number of German tribes

who had settled there, and was divided into *Superior* or Upper, the part nearer the sources of the Rhine, and *Inferior* or Lower, the part nearer its mouth. The principal of these tribes were the Treveri, Ubii, Menapii, and Nervii. In the country of the Treveri was the extensive forest *Arduenna* (Ardennes), traces of which still remain.

§ 18. The principal mountains of Gaul were *Cebenna* (the Cevennes), in Languedoc; *Vogesus* (the Vauge), in Lorraine; and *Alpes* (the Alps).—The Alps were subdivided into Alpes *Maritimæ*, joining the Etruscan sea; *Cottiæ*, over which Hannibal is supposed to have passed; *Græcæ*, so called from the passage of Hercules; *Penninæ*, so called from the appearance of their tops (from *penna*, a wing); *Rhæticæ*, joining Rhætia; *Noricæ*, bordering Noricum; *Pannonicæ*; and *Juliæ*, the eastern extremity, terminating in the *Sinus Flanaticus* (Bay of Carnero), in Liburnia.

The chief rivers of Gaul were *Rhenus* (the Rhine); this river, near its mouth, at present divides itself into three streams, the Waal, the Leck, and the New Issel; the last was formed by a great ditch cut by the army of Drusus; the ancient mouth of the Rhine, which passed by Leyden, has been choked up by some concussion of nature not mentioned in history; *Rhodanus* (the Rhone), joined by the *Arar* (Saone); *Garumna* (Garonne), which united with the *Duranius* (Dordogne); *Liger* (the Loire), joined by the *Elaver* (Allier); and *Sequana* (the Seine).

The principal islands on the coast of Gaul were *Uxantos* (Ushant); *Uliarus* (Oleron); *Cæsarea* (Jersey); *Sarnia* (Guernsey); and *Riduna* (Alderney); on the south coast were the *Stœchades* or *Ligustides insulæ* (isles of Hieras).

§ 19. The government of ancient Gaul, previous to the Roman invasion, was aristocratical, and so great was their hatred of royalty, that those who were even suspected of aiming at sovereign power, were instantly put to death. The priests and nobles, whom they called Druids and knights, possessed the whole authority of the state; the peasantry were esteemed as slaves; in most of the states an annual magistrate was elected with powers similar to those of the Roman consul, but it was ordained that both the magistrate and the electors should be of noble birth.—In person, the Gauls are said to have been generally fair-complexioned, with long and ruddy hair, whence their country is sometimes called Gallia *Comata*, or Hairy Gaul. In disposition they are described as irascible, and of ungovernable fury when provoked; their first onset was very impetuous, but if vigorously resisted they did not sustain the fight with equal steadiness.

§ 20. The history of Gallia before the invasion of the Romans is involved in obscurity; we only know that it must have been very populous from the numerous hordes who at different times emigrated from Gaul in search of new settlements. They seized on the north of Italy, which was from them called Cisalpine Gaul; they colonized part of Germany; they invaded Greece; and one tribe penetrated even to Asia, where, mingling with the Greeks, they seized on a province, from thence called Galatia or Gallo-Græcia.—Another body of Gauls, under the command of Brennus, seized and burned Rome itself; and though they were subsequently routed by Camillus, the Romans ever looked on the Gauls as their most formidable opponents, and designated a Gallic war by the word *Tumultus*, implying that it was as dangerous as a civil war.

§ 21. The alliance between the people of Massiliæ (*Marseilles*) and the Romans furnished the latter people with a pretext for intermeddling in the affairs of Gaul, which they eagerly embraced. The first nation whom they attacked was the Salyes, who had refused them a passage into Spain; the Salyes were subdued by Caius Sextius, who planted a colony called after his name, Aquæ Sextiæ; about four years after, the greater part of Gallia Narbonensis was subdued by Quintus Martius Rex, who founded the colony Narbo Martius, and made it the capital of the Roman province.—After the subjugation of Gallia Narbonensis, the Gauls remained unmolested until the time of Cæsar, who after innumerable difficulties conquered the entire country, and annexed it to the Roman dominions.

Though grievously oppressed by the Roman governors, the Gauls under the emperors made rapid advances in civilization; they are particularly noticed for their success in eloquence and law. A curious circumstance of the mode in which these studies were pursued is recorded by many historians; an annual contest in eloquence took place at Lugdunum, and the vanquished were compelled to blot out their own compositions, and write new orations in praise of the victors, or else be whipped and plunged into the Arar.—See *Thierry*, Histoire des Gaulois. Par. 1828. 3 vols. 8.

§ 22. The country called Vindelicia was situated between the sources of the *Rhenus* (Rhine), and the *Danubius* or *Ister* (Danube). Its chief town was *Augusta Vindelicorum* (Augsburg, celebrated for the confession of the protestant faith, presented by Melancthon to the Diet assembled there at the commencement of the Reformation).—Between Vindelicia and the Alps was Rhætia, containing rather more than the present territory of the Grisons. Its chief towns were *Curia* (Coire), and *Tridentum* (Trent), where the last general council was assembled.—Vindelicia and Rhætia were originally colonized by the Tuscans, and for a long time bravely maintained their independence. They were eventually subdued during the reign of Augustus Cæsar, by Drusus the brother of Tiberius.

§ 23. Noricum lay to the east of Vindelicia, from which it is separated by the river *Ænus* (Inn). Its savage inhabitants made frequent incursions upon the Roman territories, and were, after a severe struggle, reduced by Tiberius Cæsar. The iron of Noricum was very celebrated, and swords made in that country were highly valued.—East of Noricum was Pannonia, also subdued by Tiberius. It was divided into *Superior*, the chief town of which was *Vindobona* (Vienna); and *Inferior*, whose capital was *Sirmium*, a town of great importance in the later ages of the empire.—Noricum is now called *Austria*, and Pannonia, *Hungary*.

§ 24. The boundaries of Illyricum have not been precisely ascertained; it occu-

pied the north-eastern shores of the Adriatic, and was subdivided into the three provinces of *Istria*, *Liburnia*, and *Dalmatia*. It included the modern provinces, Croatia, Bosnia, and Sclavonia.—The chief towns were *Salona*, near *Spalatro*, where the emperor Dioclesian retired after his resignation of the imperial power; *Epidaurus* or Dioclea (Ragusi Vecchio), and *Ragusa*.

The Illyrians were infamous for their piracy and the cruelty with which they treated their captives; they possessed great skill in ship-building, and the light galleys of the Liburnians contributed not a little to Augustus's victory at Actium.—The Romans declared war against the Illyrians, in consequence of the murder of their ambassadors, who had been basely massacred by Teuta, queen of that country. The Illyrians were obliged to beg a peace on the most humiliating conditions, but having again attempted to recover their former power, they were finally subdued by the prætor Anicius, who slew their king Gentius, and made the country a Roman province.

§ 25. Mœsia lay between Mount *Hæmus* (the Balkan) and the Danube, which after its junction with the *Savus* was usually called *Ister*. It was divided into *Superior*, the present province of Servia, and *Inferior*, now called Bulgaria. Part of Mœsia Superior was possessed by the *Scordisci*, a Thracian tribe; next to which was a district called *Dardania*; that part of Mœsia Inferior near the mouth of the Danube was called *Pontus*, which is frequently confounded with Pontus, a division of Asia Minor. —The principal cities in *Mœsia Superior* were *Singidunum* (Belgrade), at the confluence of the Save and Danube; *Nicopolis*, built by Trajan to commemorate his victory over the Dacians; and *Naissus* (Nissa), the birthplace of Constantine the Great.—In *Mœsia Inferior* were *Marcianopolis*, the capital; *Tomi*, the place of Ovid's banishment; *Odessus*, south of Tomi, and *Ægissus*, near which was the bridge built by Darius in his expedition against the Scythians.

§ 26. Dacia lay between the Danube and the *Carpates*, or *Alpes Bastarnicæ* (Carpathian or Krapack mountains); including the territory of the modern provinces, Transylvania, Moldavia, and Wallachia. The celebrated Hercynian Forest, *Sylva Hercynia* (cf. § 14), stretched over the north and west part of it. Dacia was inhabited by two Scythian tribes, the *Daci* and *Getæ*, who for a long time resisted every effort to deprive them of their freedom; they were at length subdued by Trajan.

After having conquered the country, Trajan joined it to Mœsia by a magnificent bridge over the Danube, traces of which still exist. His successor, Adrian, influenced either by jealousy of his predecessor's glory, or believing it more expedient to contract than to extend the bounds of the empire, broke down the bridge, and left Dacia to its fate.—This country was of considerable importance to the Romans on account of its gold and silver mines. In 1807, an interesting monument of Roman writing was found in one of these mines. (Cf. P. IV. § 118. 3.)

A people has been found among the Wallachians, that now speak a language very similar to the Latin, and are therefore supposed to be descended from the Roman colonists.—Mr. Brewer says he found so many words common to the Latin and the Wallachian, that by means of the Latin he could converse on common subjects with a Wallachian merchant at Constantinople.—*J. Brewer*, Residence at Constantinople in 1827, &c. New Haven, 1830. 12.—*Cf. Walsh's* Journey from Constantinople.

III. THE COUNTRIES INCLUDED IN THE SOUTHERN DIVISION OF EUROPE.

§ 27. In treating of this division we will also commence with the most western country, which was Hispania. This name included the modern kingdoms of Spain and Portugal. The country was also called Iberia, Hesperia, and (to distinguish it from Italy, sometimes termed Hesperia, from its western situation,) Hesperia Ultima. The Romans at first divided it into *Hispania Citerior*, or Spain at the eastern side of the Iberus, and *Hispania Ulterior*, at the western side; but by Augustus Cæsar, the country was divided into three provinces; *Tarraconesis*, *Bætica*, and *Lusitania*. Like the provinces of Gaul, these were inhabited by several distinct tribes.

§ 28. Tarraconensis exceeded the other two provinces together, both in size and importance. It extended from the Pyrenees to the mouth of the Durius, on the Atlantic, and to the *Orospeda Mons* separating it from Bætica, on the Mediterranean; and received its name from its capital, *Tarraco* (Tarragona), in the district of the Cosetani.

The other principal towns were *Saguntum*, on the Mediterranean, whose siege by Hannibal caused the second Punic war; some remains of this city still exist, and are called Murviedro, a corruption of *Muri veteres* (*old walls*); *Carthago Nova* (Carthagena), built by Asdrubal, the brother of Hannibal, also on the Mediterranean: in the interior, north-east of the capital, *Ilerda* (Lerida), the capital of the Ilergetes, where Cæsar defeated Pompey's lieutenants, Afranius and Petreius; *Numantia*, near the sources of the Durius, whose inhabitants made a desperate resistance to the Roman invaders, and, when unable to hold out longer, burned themselves and the city sooner than yield to the conquerors; *Bilbilis*, the birthplace of Martial, among the Celtiberi; *Cæsarea Augusta* (Saragossa), capital of the Edetani; *Toletum* (Toledo); *Complutum* (Alcala), and *Kibora* (Talavera), in the same district; *Calagurris*, in the territory of the Vascones, whose inhabitants suffered dreadfully from famine in the Sertorian war, being reduced to such straits, that the inhabitants (as Juvenal says) actually devoured each other. Near the modern town of Segovia, retaining the name and site of *Segovia* among the Arevaci, are the remains of a splendid aqueduct, built by Trajan. *Calle* (Oporto), at the mouth of the Durius, was also called Portus Gallorum, from some Gauls who settled there, and hence the name of the present kingdom of Portugal.——The north

of Tarraconensis was possessed by the *Cantabri*, a fierce tribe, who for a long time resisted the utmost efforts of the Romans; their territory is the modern province of Biscay.

§ 29. The southern part of Spain, between the Anas and Mediterranean, was called Bætica, from the river Bætis. Its chief towns were *Corduba* (Cordova), at first called *Colonia Patricia*, the birthplace of the two Senecas, and the poet Lucan; in this town are the remains of a splendid mosque, built by the Moorish king, Almanzor; it is more than 500 feet long, and 400 wide; the roof is richly ornamented, and supported by 800 columns of alabaster, jasper, and black marble: *Hispalis* (Seville); *Italica*, the native city of Trajan, Adrian, and the poet Silius Italicus; *Custulo*, called also Parnassia, because it was founded by a Phocian colony; all on the Bætis.—The south-western extremity of Bætica was possessed by a Phœnician colony, called the Bastuli Pœni, to distinguish them from the Libyan Pœni, or Carthaginians; their capital was *Gades* (Cadiz), on an island at the mouth of the Bætis; near it were the little island *Tartessus*, now part of the continent, and *Junonis Promontorium* (Cape Trafalgar).—At the entrance of the straits of Hercules or Gades, stood *Carteia*, on mount *Calpe*, which is now called Gibraltar, a corruption of Gebel Tarik, i. e. the mountain of Tarik, the first Moorish invader of Spain. Mount Calpe and mount Abyla (on the opposite coast of Africa) were named the *pillars of Hercules*, and supposed to have been the boundaries of that hero's western conquests. North of this was *Munda*, where Cæsar fought his last battle with Labienus, and the sons of Pompey.

Lusitania, which occupied the greatest part of the present kingdom of Portugal, contained but few places of note; the most remarkable were *Augusta Emerita* (Merida), and *Olisippo* (Lisbon), said to have been founded by Ulysses.

§ 30. The principal Spanish rivers were, *Iberus* (Ebro); *Tagus* (Tajo); *Durius* (Douro); *Bætis* (Guadalquiver); *Anas* (Guadiana).—The promontory at the north-western extremity of the peninsula was named *Artabrum* or *Celticum* (Finisterre); that at the south-western, *Sacrum*, because the chariot of the sun was supposed to rest there; it is now called Cape St. Vincent.

§ 31. Spain was first made known to the ancients by the conquests of Hercules. In later times the Carthaginians became masters of the greater part of the country; they were in their turn expelled by the Romans, who kept possession of the peninsula for several centuries.—During the civil wars of Rome, Spain was frequently devastated by the contending parties. Here Sertorius, after the death of Marius, assembled the fugitives of the popular party, and for a long time resisted the arms of Sylla: here, Afranius and Petreius, the lieutenants of Pompey, made a gallant stand against Julius Cæsar; and here, after the death of Pompey, his sons made a fruitless effort to vindicate their own rights, and avenge their father's misfortunes.—Upon the overthrow of the Roman empire, Spain was conquered by the Vandals, who gave to one of the provinces the name Vandalusia, now corrupted into Andalusia.

ITALIA.

§ 32. Italy, Italia, has justly been denominated the garden of Europe both by ancient and modern writers, from the beauty of its climate and the fertility of its soil. The Italian boundaries, like those of Spain, have remained unaltered; on the north are the Alps, on the east the Adriatic, or upper sea, on the South the Sicilian strait, and on the west the Tuscan, or lower sea. By the poets the country was called Saturnia, Ausonia, and Œnotria; by the Greeks it was named Hesperia, because it lay to the west of their country.

Italy has always been subdivided into a number of petty states, more or less independent of each other. We shall treat it as comprehended in two parts, denominated the *northern* and *southern*; and as the chief city and capital of the country is of such celebrity, shall enter into a more particular description of Rome; adopting the following arrangement; 1. The Geography of the northern portion of Italy; 2. The Geography of the southern portion; 3. The Topography of the city of Rome.

§ 33. (1) *Geography of the Northern portion of* Italia. The principal ancient divisions of this part, were Gallia Cisalpina, Etruria, Umbria, Picenum, and Latium.

Gallia Cisalpina, called also Togata, from the inhabitants adopting, after the Social war, the toga, or distinctive dress of the Romans, lay between the Alps and the river Rubicon. It was divided by the river Eridanus, or Padus, into Transpadana, at the north side of the river, and Cispadana at the south; these were subdivided into several smaller districts.

North of the Padus, or Po, was the territory of the Taurini, whose chief town, *Augusta Taurinorum*, is now called Turin; next to these were the Insubres, whose principal towns were *Mediolanum* (Milan); and *Ticinum* (Pavia), on the river Ticinus, where Hannibal first defeated the Romans, after his passage over the Alps; the Cenomanni, possessing the towns of *Brixia* (Brescia); *Cremona*; and *Mantua*, the birthplace of Virgil; and the Euganei, whose chief towns were *Tridentum* (Trent); and *Verona*, the birthplace of Catullus.—Next to these were the Veneti and Carni; their chief towns were *Patavium* (Padua), the birthplace of Livy, built by the Trojan Antenor, after the destruction of Troy; and *Aquileia*, retaining its former name but not

former consequence; it is celebrated for its desperate resistance to Attila king of the Huns. Next to these was the province Histria, or Istria; chief town, *Tergeste* (Trieste).

South of the Po where the territories of the Ligures; chief towns, *Genua* (Genoa), on the *Sinus Ligusticus* (Gulf of Genoa); Portus *Herculis Monœci* (Monaco), and *Nicæa* (Nice); the territory of the Boii, containing *Bononia* (Bologna); *Mutina* (Modena), where Brutus was besieged by Antony; *Parma*, and *Placentia;* and the country of the Lingones, whose chief town was *Ravenna*, where the emperors of the west held their court, when Rome was possessed by the barbarians.

§ 34. Cisalpine Gaul contained the beautiful lakes *Verbanus* (Maggiore); *Benacus* (Di Gardi), and *Larius*, the celebrated lake of Como, deriving its modern name from the village *Comum*, near Pliny's villa.

The rivers of this province were the *Eridanus* or *Padus* (Po), called by Virgil the king of rivers, which rises in the Cottian Alps, and receiving several tributary streams, especially the *Ticinus* (Tesino) and *Mincius* (Mincio), falls into the Adriatic; the *Athesis* (Adige), rising in the Rhætian Alps; and the *Rubicon* (Rugone), deriving its source from the Apennines, and falling into the Adriatic.

§ 35. The inhabitants of Cisalpine Gaul were, of all the Italian states, the most hostile to the power of Rome; they joined Hannibal with alacrity when he invaded Italy, and in the Social war they were the most inveterate of the allied states in their hostility.—When the empire of the west fell before the northern tribes, this province was seized by the Longobardi, from whom the greater part of it is now called *Lombardy*. In the middle ages it was divided into a number of independent republics, which preserved some sparks of liberty, when freedom was banished from the rest of Europe.

§ 36. Etruria extended along the coast of the lower or Tuscan sea, from the small river Macra, to the mouth of the Tiber.

The most remarkable towns and places in Etruria were: the town and port of *Luna*, at the mouth of the river Macra; *Pisæ* (Pisa); *Florentia* (Florence); Portus *Herculis Liburni* (Leghorn); *Pistoria*, near which Catiline was defeated; *Perusia*, near the lake Thrasymene, where Hannibal obtained his third victory over the Romans; *Clusium*, the city of Porsenna; *Volsinii* (Bolsena), where Sejanus, the infamous minister of Tiberius, was born; *Falerii* (Palari), near mount Soracte, the capital of the Falisci, memorable for the generous conduct of Camillus while besieging it; *Veii*, the ancient rival of Rome, captured by Camillus after a siege of ten years; *Cære*, or Agylla (Cer Veteri), whose inhabitants hospitably received the Vestal virgins, when they fled from the Gauls, in reward for which they were made Roman citizens, but not allowed the privilege of voting, whence, any Roman citizen who lost the privilege of voting was said to be *enrolled among the Cærites; Centum Cellæ* (Civita Vecchia), at the mouth of the Tiber, the port of modern Rome.

§ 37. The principal rivers of Etruria were the *Arnus* (Arno), rising in the Apennines and falling into the sea near Pisa; and the *Tiber*, which issuing from the Umbrian Apennines, and joined by the *Nar* (Nera) and *Anio* (Teverone), running in a south-westerly direction, falls into the sea below Rome.

The Etrurians were called by the Greeks, *Tyrrheni;* they are said to have come originally from Lydia in Asia Minor, and to have preserved traces of their eastern origin, to a very late period. From them the Romans borrowed their ensigns of regal dignity, and many of their superstitious observances, for this people were remarkably addicted to auguries and soothsaying. They attained distinguished excellence in art (cf. P. IV. § 109, 110); interesting monuments of which still exist (cf. P. IV. § 173).

§ 38. Umbria was situated east of Etruria, and south of Cisalpine Gaul, from which it was separated by the Rubicon. The principal river of Umbria was the *Metaurus* (Metro), where Asdrubal was cut off by the consuls Livius and Nero while advancing to the support of his brother Hannibal. Its chief towns; *Ariminum* (Rimini), the first town taken by Cæsar, at the commencement of the civil war; *Pesaurum* (Pesaro); *Senna Gallica* (Senigaglia), built by the Galli Senones; *Camerinum; Spoletium* (Spoletto), where Hannibal was repulsed after his victory at Thrasymene.

The memory of this repulse is still preserved in an inscription over one of the gates, thence called *Porta di Fuga*. "Here also is a beautiful aqueduct carried across a valley, three hundred feet high." *W. Fiske*, p. 343, as cited P. IV. § 186. 6.

§ 39. Picenum lay to the east of Umbria, on the coast of the Adriatic. Its principal towns were, *Asculum* (Ascoli), the capital of the province, which must not be confounded with Asculum in Apulia, near which Pyrrhus was defeated; *Corfinium* (San Ferino), the chief town of the Peligni; *Sulmo*, the birthplace of Ovid; and *Ancona*, retaining its ancient name, founded by a Grecian colony.

Close to the harbor of Ancona is a beautiful triumphal arch erected in honor of Trajan; the pillars are of Parian marble, and still retain their pure whiteness and exquisite polish, as if fresh from the workmen's hands. The celebrated chapel of Loretto is near Ancona.

South of Picenum and Umbria, were the territories of the Marsi and Sabini. The former were a rude and warlike people; their capital was *Marrubium*, on the *Lacus Fucinus*. This lake Julius Cæsar vainly attempted to drain. It was afterwards partially effected by Claudius Cæsar, who employed thirty thousand men for eleven years, in cutting a passage for the waters through the mountains, from the lake to the river Liris; when

every thing was prepared for letting off the waters, he exhibited several splendid naval games, shows, &c.; but the work did not answer his expectations, and the canal, being neglected, was soon choked up, and the lake recovered its ancient dimensions.—The Sabine towns were *Cures*, whence the name *Quirites* is by some derived (cf. § 53); *Reate*, near which Vespasian was born; *Amiternum*, the birthplace of Sallust; *Crustumerium*, and *Fidenæ*. *Mons Sacer*, whither the plebeians of Rome retired in their contest with the patricians, was in the territory of the Sabines. In these countries were the first enemies of the Romans, but about the time of Camillus the several small states in this part of Italy were subjugated.

§ 40. Latium, the most important division of Italy, lay on the coast of the Tuscan sea, between the river Tiber and Liris; it was called Latium, from *lateo*, to lie hid, because Saturn is said to have concealed himself there, when dethroned by Jupiter.

The chief town was Rome (see § 51 ss). Above Rome on the Tiber, stood *Tibur* (Tivoli), built by an Argive colony, a favorite summer residence of the Roman nobility, near which was Horace's favorite country seat (P. III. § 326): south of Rome, *Tusculum* (Frescati), remarkable both in ancient and modern times, for the salubrity of the air and beauty of the surrounding scenery; it is said to have been built by Telegonus, the son of Ulysses; near it was Cicero's celebrated Tusculan villa: east of Tusculum, *Præneste* (Palestrina), a place of great strength both by nature and art, where the younger Marius perished in a subterranean passage, while attempting to escape, when the town was besieged by Sylla: south of Tusculum, *Longa Alba*, the parent of Rome, and near it the small towns Algidum, Pædum, and Gabii, betrayed to the Romans by the well-known artifice of the younger Tarquin.—On the coast, at the mouth of the Tiber, stood *Ostia*, the port of ancient Rome, built by Ancus Martius; south of this were *Laurentum*, *Lavinium* (built by Æneas and called after his wife Lavinia), and *Ardea*, the capital of the Rutuli, where Camillus resided during his exile. South of these were the territories of the Volsci, early opponents of the Romans; their chief cities were *Antium*, where there was a celebrated temple of Fortune; *Suessa Pometia*, the capital of the Volsci, totally destroyed by the Romans; and *Corioli*, from the capture of which Caius Marcius was named Coriolanus.

South of the Volsci, were the town and promontory of *Circeii*, the fabled residence of Circe; *Anxur* (Terracina), on the Appian Way; the town and promontory *Caieta*, deriving its name from the nurse of Æneas, who was there interred; *Formiæ*, near which Cicero was assassinated by command of Antony; and, at the mouth of the Liris, *Minturnæ*, near which are the Pontine or Pomptine Marshes, in which the elder Marius endeavored to conceal himself when pursued by his enemies. The *Pontine Marshes* extended through a great part of Latium, and several ineffectual efforts have been made to drain them. The exhalations from the stagnant water have always made the surrounding country very unhealthy.—On the confines of Campania were *Arpinum*, the birthplace of Marius and Cicero, the rude soldier and the polished statesman; *Aquinum*, the birthplace of Juvenal; and *Sinuessa*, celebrated for its mineral waters, originally called Sinope.

§ 41. The principal rivers of Latium were the *Anio* (Teverone); the *Allia*, on the banks of which the Gauls defeated the Romans with dreadful slaughter; and the *Cremera*, where the family of the Fabii, to the number of three hundred, were destroyed by an ambuscade, while carrying on war at their own expense against the Veientes; these three rivers fall into the *Tiber;* the *Liris* (Garigliano), which divided Latium from Campania, falls into the Tuscan sea.—The principal lakes were named Lacus *Albulus* (Solfatara), remarkable for its sulphurous exhalations, and the adjoining grove and oracle of Faunus; Lacus *Regillus*, near which Posthumius defeated the Latins, by the assistance of Castor and Pollux as the Romans believed; and Lacus *Albanus*, near which was Mount Albanus where the solemn sacrifices called Feriæ Latinæ were celebrated.

The capital of Latium, in the reign of King Latinus, was Laurentum; in the reign of Æneas, Lavinium; in the reign of Ascanius, Longa Alba; but all these were eclipsed by the superior grandeur of Rome. The several independent states were subdued by the Romans in the earlier ages of the republic.

§ 42. (2) *Geography of the Southern portion of* Italia. The southern part of Italy was named *Magna Græcia*, from the number of Greek colonies that at different periods settled there. It was divided into Campania, Samnium, Apulia, Calabria, Lucania, and Bruttium.

Campania, the richest and most fertile of the divisions of Italy, extended along the shores of the Tuscan sea, from the river Liris to the river Silarus, which divided it from Lucania.

The chief city was *Capua*, so named from its founder Capys, celebrated for its riches and luxury, by which the veteran soldiers of Hannibal were enervated and corrupted. North of it were *Teanum*, celebrated for the mineral waters in its vicinity, and *Venafrum*, famous for olives.—South of Capua was *Casilinum*, where a garrison of Prenestines, after having made a most gallant resistance, and protracted the siege till they had endured the utmost extremity of famine, were at last compelled to surrender;

next to this was *Liternum*, at the mouth of the little river Clanius, where Scipio Africanus for a long time lived in voluntary exile.—Farther south was *Cumæ*, founded by a colony from Chalcis in Eubœa, the residence of the celebrated Cumean Sibyl, and near it the town and promontory *Misenum*, so named from Misenus, the trumpeter of Æneas, who was buried there.—Below the cape were *Baiæ*, famous for its mineral waters; *Puteoli* (Puzzoli), near which were the Phlegræi-campi, where Jupiter is said to have vanquished the giants; *Cimmerium*, whose early inhabitants are said, by Homer, to have lived in caves. After these we come to *Parthenope* or *Neapolis* (Naples). This beautiful city was founded by a colony from Cumæ, and for a long time retained the traces of a Grecian original; it was called Parthenope from one of the Sirens said to have been buried there. Close to the town is the mountain *Pausilypus* (Pausilippo), through which a subterranean passage has been cut, half a mile in length and twenty-two feet wide; neither the time of making nor the maker is known; a tomb, said to be that of Virgil, is shown on the hill Pausilippo; here also are ruins called the *villa of Lucullus*.—At the southern extremity of the *Sinus Puteolanus* (bay of Naples), were *Stabiæ*, remarkable for its mineral waters, and *Surrentum*, celebrated for its wines; near the latter was the *Promontorium Surrentinum* or *Athenæum* (Capo della Minerva); east of Naples was *Nola*, where Hannibal was first defeated, and where Augustus died. In the south of Campania was *Salernum* (Salerno), the capital of the Picentini.—Between Naples and Mount Vesuvius were *Herculaneum* and *Pompeii*, destroyed by a tremendous eruption of that volcano, A. D. 79.

The remains of these towns were accidentally discovered in the beginning of the last century, and the numerous and valuable remains of antiquity give us a greater sight into the domestic habits of the Romans than could previously be obtained. "Above thirty streets of Pompeii are now (1840) restored to light. The walls which formed its ancient enclosures have been recognized; a magnificent amphitheatre, a theatre, a forum, the temple of Isis, that of Venus, and a number of other buildings, have been cleared." Houses, shops, cellars, with all their various furniture, are found just as they were when buried under the volcanic mass.—See the works on Herculaneum and Pompeii cited P. IV. § 243. 2.—Cf. P. III. § 329.

§ 43. The principal Campanian rivers were the *Vulturnus* (Vulturno); *Sebethus* (Sebeto), now an inconsiderable stream, its springs being dried up by the eruptions of Mount Vesuvius; and the *Sarnus* (Sarno).—The principal lakes were the *Lucrinus*, which by a violent earthquake, A. D. 1538, was changed into a muddy marsh, with a volcanic mountain, *Monte Nuovo de Cinere*, in the centre; and the *Avernus*, near which is a cave represented by Virgil as the entrance of the infernal regions. It was said that no birds could pass over this lake on account of the poisonous exhalations; whence its name, from *a* (not) and *ὄρνις* (a bird).

Upon the invasion of the northern nations, Campania became the alternate prey of different barbarous tribes; at length it was seized by the Saracens in the tenth century. These were expelled by the Normans, under Tancred, who founded the kingdom of the Two Sicilies.

§ 44. East of Latium and Campania was Samnium, including the country of the Hirpini.—The chief towns were *Samnis*, the capital; *Beneventum* (Benevento), at first called Maleventum, from the severity of the winds, but when the Romans sent a colony here they changed the name, from motives of superstition; near this town Pyrrhus, king of Epirus, who had come to the assistance of the Samnites, was totally defeated by the Roman army, commanded by Curius Dentatus; *Caudium*, near which are *the Caudinæ Furculæ* (Forchia d'Arpaia), a narrow and dangerous defile, in which the Roman army, being blocked up by the Samnite general, Pontius, were obliged to surrender on disgraceful conditions; and *Alfeniæ*, remarkable for its manufactory of earthenware.—Among the Hirpini, were *Equotuticum*, whose unpoetical name is celebrated by Horace; *Trivicum* and *Herdonia* (Ordonia), on the borders of Apulia.—Near Herdonia was the celebrated valley of *Amsanctus*, surrounded by hills, and remarkable for its sulphurous exhalations and mineral springs; on a neighboring hill stood the temple of Mephitis, the goddess who presided over noxious vapors, whence the valley is now called *Moffeta*.

§ 45. The principal rivers of Samnium were the *Sabatus* (Sabato), and *Calor* (Calore), both tributary to the *Vulturnus*.

The Samnites were descended from the same parent stock as the Sabines, and for many years contended with the Romans for the empire of Italy; at length, after a war of more than seventy years, during which the Romans were frequently reduced to great extremities, the fortune of Rome prevailed, and the Samnites were almost totally extirpated, B. C. 272.

§ 46. Apulia, called also Daunia and Japygia, but now *La Puglia*, occupied the greater part of the east of Italy, extending from the river Frento to the Bay of Tarentum.

Its chief towns: *Teanum*, named Apulum to distinguish it from a town of the same name in Campania; *Arpi*, said to have been built by Diomede, after his return from the Trojan war; north of Arpi is Mount *Garganus* (Saint Angelo), in the spur of the boot to which Italy is commonly compared; east of Arpi were *Uria*, which gave the ancient name to the *Sinus Urius*, and *Sipontum* (Manfredonia, which gave to the *Sinus Urius* its modern name, Gulf of Manfredonia); on the borders of Samnium stood *Luceria*, celebrated for its wool; *Salapia* (Salpe); and *Asculum*, called Apulum, to distinguish it from a town of the same name in Picenum.—Near the river Aufidus

stood the village of *Cannæ*, where Hannibal almost annihilated the power of Rome; through the fields of Cannæ runs the small stream *Vergellus*, which is said to have been so choked with the carcasses of the Romans, that the dead bodies served as a bridge to Hannibal and his soldiers; *Canusium*, a Greek colony, where the remains of the Roman army were received after their defeat.—*Venusia* (Venosa), near Mount Vultur, the birthplace of Horace; *Barium* (Bari), where excellent fish were caught in great abundance; and *Egnatia*, on the Matinian shore, famous for bad water and good honey.

The principal Apulian rivers were *Cerbalus* (Cerbaro), and *Aufidus* (Ofanto), remarkable for the rapidity of its waters; both falling into the Adriatic.

§ 47. Calabria, called also Messapia, lay to the south of Apulia, forming what is called the heel of the boot.——Its chief towns on the eastern or Adriatic side, were *Brundusium* (Brindisi), once remarkable for its excellent harbor, which was destroyed in the fifteenth century; from this the Italians who wished to pass into Greece generally sailed; *Hydruntum* (Otranto), where Italy makes the nearest approach to Greece; *Castrum Minervæ* (Castro), near which is the celebrated Japygian cape, now called *Capo Santa Maria de Luca*. On the west side of Calabria were *Tarentum* (Tarento), built by the Spartan Phalanthus, which gives name to the Tarentine bay; *Rudiæ*, the birthplace of the poet Ennius; and *Callipolis* (Callipoli), built on an island and joined to the continent by a splendid causeway.

The principal river of Calabria was the *Galesus* (Galeso), which falls into the bay of Tarentum.

§ 48. Lucania lay south of Campania, extending from the Tuscan sea to the bay of Tarentum; in the middle ages the northern part was named Basilicata, from the emperor Basil; and the southern part was called Calabria-citra by the Greek emperors, to perpetuate the memory of ancient Calabria, which they had lost.

The principal towns on the *Mare Tyrrhenum* (Tuscan sea), were, *Laus*, on the river of the same name flowing into the *Sinus Laus* (Gulf of Policastro); *Buxentum*, called by the Greeks Pyxus, on the Lausine bay; *Velia* or *Elea*, the birthplace of Zeno, the inventor of logic, founded by a division of the Asiatic colony, that built Marseilles (cf. § 17): in the vicinity of Elea, near Mount *Alburnus* (Postiglione, or Alburno), *Pæstum*, called by the Greeks Posidonia, celebrated in ancient time for its roses, in modern for its beautiful ruins.

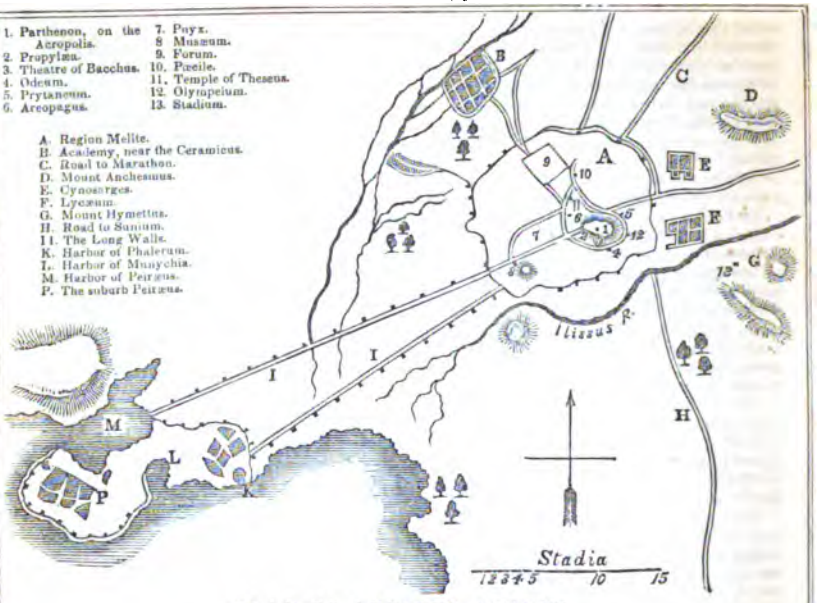
On the ruins of *Pæstum*, cf. *Eustace*, as cited P. IV. § 190. 1.—*Winckelmann*, Histoire, &c., vol. iii. as cited P. IV. § 82. 4.—*Delagardette*, Les Ruines de Pæstum, cited P. IV. § 243. 1.

In the interior of Lucania, were *Atinum*, on the Tenagrus; *Aternum*, on the Silarus; *Grumentum*, on the Aciris; and *Lagaria*, said to have been founded by Epeus, the framer of the Trojan horse.—On the shore of the *Sinus Tarentinus* (Tarentine bay), were *Metapontum*, the residence of Pythagoras during the latter part of his life, and the head-quarters of Hannibal for several winters; *Heraclea*, where the congress of the Italo-Grecian states used to assemble; *Sybaris*, on a small peninsula, infamous for its luxury; and *Thurium*, at a little distance, whither the Sybarites retired when their own city was destroyed by the people of Crotona. The plains where these once flourishing cities stood are now desolate; the rivers constantly overflow their banks, and leave behind them muddy pools and unwholesome swamps, while the few architectural remains contribute to the melancholy of the scene, by recalling to memory the days of former greatness.

The principal rivers of Lucania were the *Tanagrus* (Negri), which, after sinking in the earth, breaks forth near the beautiful valley of Alburnus, and uniting with the *Silarus* falls into the *Sinus Pæstanus* (Gulf of Salerno); *Melpus* (Melfa), which empties itself into the *Laus Sinus* (Gulf of Policastro, so called from the number of ruins on its shores); the *Bradanus*, dividing Lucania from Calabria, and falling into the Tarentine bay; the *Aciris* (Agri), and the *Sybaris* (Coscile), small streams on the Tarentine coast.

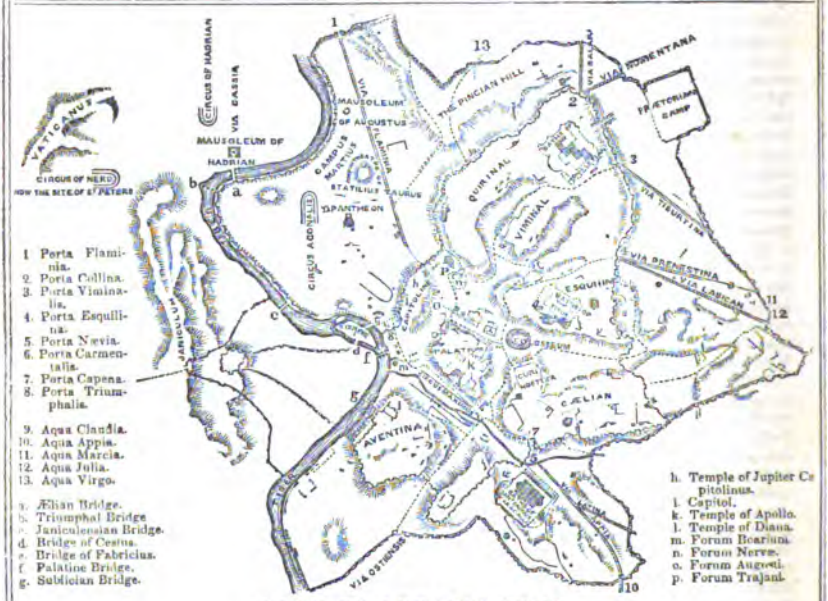
§ 49. The south-west of Italy, below the Sybaris, was named Bruttia-tellus or Bruttium, but is now called Calabria-ultra.—The principal cities of the Bruttii, on the Tuscan sea, were *Pandosia*, where Alexander, king of Epirus, who waged war in Italy while his relative and namesake was subduing Asia, died; *Consentia* (Cosenza), the capital of the Bruttii; *Terina*, on the *Sinus Terinæus* (Gulf of St. Euphemia); and Vibo, or *Hippo*, called by the Romans Valentia (Monte Leone).—On the Sicilian strait, were the town and promontory *Scyllæum* (Scylla), whose dangerous rocks gave rise to the fable of the sea-monster Scylla (cf. P. II. § 117); opposite to the celebrated whirlpool *Charybdis* on the coast of Sicily: *Rhegium* (Reggio), so named by the Greeks, because they believed that, at some very remote period, Sicily was joined to Italy, and broken off here by some violent natural concussion; it was founded by a colony from Chalcis, in the island of Eubœa, and the surrounding country was celebrated for its fertility; not far from Rhegium were the village and cape *Leucopetra*, so named from the whiteness of its rocks, now Capo dell' Arnai.

On the Tarentine bay were *Petilia*, the city of Philoctetes; *Crotona*, founded by some Achæans on their return from the Trojan war, where Pythagoras established his



PLAN OF ANCIENT ATHENS.

(According to that given in Barthelemy's Anacharsis.)



PLAN OF ANCIENT ROME.

(As published by the Society for the Diffusion of Useful Knowledge.)

celebrated school of philosophy; the people were so famous for their skill in athletic exercises, that it was commonly said "the last of the Crotoniates is the first of the Greeks"; south of this was the *Promontorium Lacinium*, where a very celebrated temple of Juno stood, whence she is frequently called the Lacinian goddess; from the remains of this temple, the promontory is now called Capo della Colonne; *Scylacæum* (Squillace), founded by an Athenian colony on a bay to which it gives name; *Caulon* (Castel Vetere), an Achæan colony, almost destroyed in the wars with Pyrrhus; south of it, *Neryx* (Gerace), near the *Promontorium Zephyrium* (Burzano), the capital of the Locrians, who at a very early period settled in this part of Italy.—The cape at the southern extremity of Italy was named *Promontorium Herculis*, now Spartivento.

The principal rivers of the Bruttii were the *Crathes* (Crati), and *Neæthes* (Neti), which received its name from the Achæan women having burned their husbands' ships to prevent their proceeding further in search of a settlement.

§ 50. A great proportion of the Greeks who colonized the south of Italy, were generals, who, on their return from the Trojan wars, found that they had been forgotten by their subjects, and that their thrones were occupied by others. The intestine wars that almost continually devastated Greece, increased the number of exiles, who at different times, and under various leaders, sought to obtain, in a foreign country, that tranquillity and liberty that had been denied them at home.—These different states were internally regulated by their own laws; but an annual congress similar to the Amphictyonic council of Greece, assembled at Heraclea, and united the several communities in one great confederacy.

Sybaris seems to have been, at first, the leading state, but after a bloody war, it was destroyed by the jealousy of the people of Crotona; the Sybarites did not yield to despair; five times they rebuilt their city, but at length it was leveled to the ground, and its wretched inhabitants, forced to relinquish their native place, built a new town at Thurium.—The Crotoniates did not long preserve their supremacy, for the vices of the Sybarites were introduced into their city, and they consequently fell an easy prey to the Locrians.—To secure their superiority, the Locrians entered into an alliance with the kings of Syracuse, who by this means obtained considerable influence in the south of Italy, until the attempt of the elder Dionysius to secure to himself a part of the country by building a wall from the Terinæan gulf to the Ionian sea, and still more the ingratitude of the younger Dionysius, gave them a distaste for the connection.—After breaking off their alliance with the Sicilians, the Locrians united themselves to the Romans; during the war with Pyrrhus, they adhered to the fortunes of Rome with the most unshaken fidelity; but afterwards becoming justly alarmed at the restless ambition of their allies, they readily joined Hannibal.—It is remarkable, that in all the other Italo-Grecian states the people embraced the Carthaginian side, while the nobles sided with the Romans, but among the Locrians the division of parties was directly the contrary.

The Tarentines ruled the shores of the Tarentine bay, but being enervated by riches and luxury, they were obliged to put themselves under the protection of Pyrrhus, king of Epirus, to secure their city from the Romans. After the disgraceful termination of Pyrrhus's Italian campaign, that monarch returned home, leaving a garrison in Tarentum, under the command of Milo, who betrayed the city to the Romans.

After the termination of the second Punic war, these states, though acknowledging the superiority of Rome, retained their own laws and private jurisdiction, even to the latest periods of the Roman empire.

§ 51. (3) *The Topography of* Rome. This city was originally, it is stated, nearly in the form of a square, and its whole perimeter was scarcely one mile. In the time of Pliny the walls were said to have been nearly 20 miles in circuit. The wall built by Belisarius to resist the Goths, still remaining, is about 14 miles in circumference.—The *Gates* (*Portæ*) of Rome were originally four; in the time of the elder Pliny, there were thirty-seven; in the reign of Justinian only fourteen. The following were the most noted; Porta *Carmentalis*, *Collina*, *Tiburtina*, *Cœlimontana*, *Latina*, *Capena*, *Flaminia*, *Ostiensis*.

For a plan of ancient Rome, see our Plate I., from which the reader may learn the position of many of the important objects about to be noticed.

§ 52. Thirty-one great *Roads* centered in Rome. Some of the principal were Via *Sacra*, *Appia*, *Æmilia*, *Valeria*, *Flaminia*. These public roads "issuing from the Forum traversed Italy, pervaded the provinces, and were terminated only by the frontiers of the empire." Augustus erected a gilt pillar in the middle of the forum, called *Milliarium aureum* (*Tac.* Hist. i. 27), from which distances on the various roads were reckoned. "This curious monument was discovered in 1823." *Butler's* Geogr. Class. p. 39.)

"They usually were raised some height above the ground which they traversed, and proceeded in as straight a line as possible, running over hill and valley with a sovereign contempt for all the principles of engineering. They consisted of three distinct layers of materials; the lowest, stones, mixed with cement, *statumen*; the middle, gravel or small stones, *rudera*, to prepare a level and unyielding surface to receive the upper and most important structure, which consisted of large masses accurately fitted together. These roads, especially in the neighborhood of cities, had, on both sides, raised foot-ways, *margines*, protected by curb-stones, which defined the extent of the central part, *agger*, for carriages. The latter was barrelled, that no water might lie upon it."—"The public roads were accurately divided by mile-stones. They united the subjects of the most distant provinces by an easy intercourse; but their primary object had been to facilitate the march of the legions. The advantage of receiving the earliest intelligence, and of conveying their orders with celerity, induced the emperors to establish, throughout their extensive dominions, the regular institution of posts. Houses were every where erected only at the distance of five or six miles; each of them was constantly provided with forty horses, and by the help of these relays, it was easy to travel a hundred miles in a day along the Roman

roads. The use of the posts was allowed to those who claimed it by an imperial mandate; but though originally intended for the public service, it was sometimes indulged to the business or conveniency of private citizens."—Dr. *Robinson* noticed three Roman mile-stones on his route (in 1838) from Tyre to Beirut in Syria; one of them, "a large column with a Latin inscription containing the names of Septimius Severus and Pertinax." Traces still exist of a Roman road leading from Damascus to Petra, and thence even to Allah. The most ancient and celebrated of all the Roman Viæ was the Appian way, called *Regina Viarum*, the Queen of Roads. It was constructed by the censor, Appius Claudius, in the year of the city 441, and extended from Rome to Capua. Afterwards it was continued to Brundusium, 360 miles. At Sinuessa it threw off a branch called the Domitian way, which ran along the coast to Baiæ, Neapolis, Herculaneum, and Pompeii.

N. Bergier, Hist. des grands chemins des Romains. Par. 1728. 2 vols. 4.—*D'Anville*, on the extent of ancient Rome and the grand roads leading from it, in the *Mem. Acad. Inscr.* vol. xxx. p. 198.—*E. Robinson*, Bibl. Res. vol. iii. p. 415, 432; vol. ii. p. 562, as cited § 117.

§ 53. There were eight principal *bridges* over the Tiber, which flowed through the city from the north; Pons *Milvius; Ælius*, still standing; *Fabricius; Cestius; Palatinus* or *Senatorius*, some arches of it still remaining; *Sublicius* or *Æmilius; Janicularis*, still existing; *Triumphalis* or *Vaticanus*.

Rome was called Septicollis, from having been built on seven mountains or hills. These were Mons *Palatinus, Capitolinus, Esquilinus, Cœlius, Aventinus, Quirinalis, Viminalis.*

The foundation or commencement of the city was made, according to the common accounts, on the *Mons Palatinus* or *Palatium*. Here Romulus had his residence. Here the emperors usually abode, and hence the term *Palatium*, palace, applied to designate a royal or princely dwelling. The hill first added was probably the *Quirinalis*, on which it has been supposed was a Sabine settlement called *Quirium;* this addition being made when the union was formed between the Romans and Sabines, before the death of Romulus, and the Romans took the name of *Quirites*. The double *Janus* on the earliest coins is by some supposed to refer to this union. Next was added the hill *Cœlius*, on which a Tuscan settlement is supposed to have been planted. The *other four* hills were successively added, at least before the close of the reign of Servius Tullius, sixth king of Rome. Two hills on the north of the Tiber were also connected with the city. The *Janiculum* was fortified by Ancus Martius, fourth king of Rome, as a sort of out-post, and joined to the city by a bridge. The other, the Vaticanus, so called perhaps from the predictions uttered there by soothsayers, *vates*, was added at a later period; it was rather disliked by the ancients, but is now the principal place in Rome, being the seat of the Pope's palace, St. Peter's church, and the celebrated Vatican library. A *tenth* hill, *Collis hortulorum*, called also *Pincius*, was taken into the city by Aurelian.

On the side of the *Capitoline* hill towards the Tiber was the *Tarpeian Rock*. Johnson says, (in his *Philos. of Travel*, cited P. IV. § 190) "of all that tremendous precipice, painted in such terrific colors by Seneca, *immensæ altitudinis aspectus*, only *thirty* feet of its summit now overlook the consolidated dust of ancient temples and the accumulated filth of modern hovels."—The spot was visited in 1829 by two American gentlemen, eminent scholars, one of whom writes, "after very cautious estimates we both judged the original height to have been about 80 feet, of which about twenty may be filled up, leaving about 60 for its present altitude."

§ 54. Rome was originally divided into four districts. From the time of Augustus there were fourteen. The last division is followed by most topographers, and affords the most convenient order for mentioning the objects worthy of notice in the city. The names of the districts were as follows; 1. *Porta Capena;* 2. *Cœlimontium;* 3. *Isis* and *Serapis* or *Moneta;* 4. *Templum Pacis* or *Via Sacra;* 5. *Esquilina cum turri et colle Viminali;* 6. *Alta Semita;* 7. *Via Lata;* 8. *Forum Romanum;* 9. *Circus Flaminius;* 10. *Palatium;* 11. *Circus Maximus;* 12. *Piscina Publica;* 13. *Aventinus;* 14. *Trans Tiberim.* To describe only the most remarkable objects in each region or district would trespass on our designed limits, and we must be content with merely naming some of them.

A tabular statement of the objects included in the fourteen regions is given in *Kennett's* Antiquities, ch. ii. as cited P. III. § 197. 2. ——See *G. C. Adler's* ausführliche Beschreibung der Stadt Rom. Altona, 1791. 4. with engravings. The basis, mainly, is the arrangement of Sextus Rufus and Publius Victor with the additions of Nardini and others. (Cf. *Grævii* Thesaurus, vols. 3 and 4.) *Nardini's* Italian original was published anew by *A. Nibby*, Rome, 1820, 4 vols. 8. with plates.—Descrizione di Roma Antica forma novamente con le Autorita di *Bart. Marliani, Onof. Panvinio*, &c. with plates. Rom. 1697. 2 vols. 4.—*C. Fea*, Nuova descrizione di Roma antica e moderna. Rom. 1820. 3 vols 8. with plates.—*C. Burton*, Monuments and Curiosities of Rome. Oxf. 1821. Transl. into German by *Sickler*, Weim. 1823. 8.—*Venuti*, Descrizione topografia delle antichita di Roma. ed. by *Visconti*, 1803, with *Piale's* Notes. Rom. 1824. 2 vols. 4.—*Burgess*, Topography and Antiquities of Rome. Lond. 1831. 2 vols. 8.—*Ficoroni*, Vestigia di Roma. —*Platner, Bunsen, Gerhard* and *Reistl*, Beschreibung der Stadt Rom. Tübing. and Stuttg. 1829–37. 3 vols. with a *Bilderheft* (or Number of plates).—*F. Blume*, Iter Italicum. Halle, 1826. 4 vols. 8.——On the remaining monuments of ancient Rome, cf. P. IV. §§ 186, 188, 191, 226, 243.

§ 55. There were large open places in the city, designed for assemblies of the people, and for martial exercises, and also for games, termed *Campi*. Of the nineteen which are mentioned, the Campus Martius was the largest and most famous. It was near the Tiber; thence called sometimes *Tiberinus*, but usually *Martius*, as consecrated to Mars. It was originally the property of Tarquin the Proud, and confiscated after his expulsion. In the later ages it was surrounded by several magnificent structures; and porticos were erected, under which the citizens could exercise in rainy weather. It was also adorned with statues and arches. Comitia were held here; and there were Septa or Ovilia (P. III. § 259), constructed for the purpose.

§ 56. The main streets of the city were termed *viæ*. On each side were connected blocks of houses and buildings; these being separated by intervening streets and by

lanes or alleys, would form separate divisions, or a sort of squares; the portions occupied by buildings and thus separated were called *Vici;* of these there were, it is said, 424. They had particular names; e. g. VICUS *albus, jugarius, lanarius, Tiberinus, Junonis. Minervæ*, &c.

§ 57. The name of *Fora* was given to places where the people assembled for the transaction of business. Although at first business of every sort was probably transacted in the same place, yet with the increase of wealth, it became convenient to make a separation; and the Fora were divided into two sorts, *Civilia* and *Venalia*. The Roman *Fora* were not like the ἀγοραὶ of the Greeks, nearly square, but oblong; the breadth not more than two-thirds of the length; the difference between the length and breadth of the chief Forum discovered at Pompeii is greater.

Until the time of Julius Cæsar there was but one Forum of the first mentioned class; that generally called *Forum Romanum*, or *Forum* simply, by way of eminence. This gave name to the 8th region (§ 54), and was between the Capitoline and Palatine hills; it was 800 feet wide, built by Romulus, and adorned on all sides, by Tarquinius Priscus, with porticos, shops, and other buildings. On the public buildings around the Forum great sums were expended in the architecture and ornaments, so that it presented a very splendid and imposing spectacle: here were the *Basilicæ*, *Curiæ*, and *Tabularia;* temples, prisons, and public granaries: here too were placed numerous statues (cf. P. IV. § 182. 2), with other monuments. In the centre of the Forum was the place called the *Curtian Lake*, where Curtius is said to have plunged into a mysterious gulph or chasm, and to have thus caused it to be closed up. On one side were the elevated seats (or *suggestus*, a sort of pulpits), from which magistrates and orators addressed the people; usually called the *Rostra*, because adorned with the beaks of ships, taken in a sea-fight from the inhabitants of Antium. Near by was the part of the Forum called the Comitium, where some of the legislative assemblies were held, particularly the *Comitia Curiata*. In or near the Comitium was the *Puteal Attii;* a *puteal* was a little space surrounded by a wall in the form of a square, and roofed over: such a structure was usually erected on a spot which had been struck with lightning. Not far from the PUTEAL *Attii* was the Prætor's *Tribunal*, for holding courts. There was in the Forum, near the Fabian arch, another structure marking a place struck with lightning, the PUTEAL *Libonis*, near which usurers and bankers were accustomed to meet (*Hor.* Sat. ii. vi. 35). The *milliarium* in the Forum has already been mentioned (§ 52).

Besides this ancient Forum, there were *four* others built by different emperors, and designed for civil purposes; the *Forum Julium*, built by Julius Cæsar, with spoils taken in the Gallic war; the *Forum Augusti*, by Augustus, adorned with the statues of the kings of Latium on one side and the kings of Rome on the other; the *Forum Nervæ*, begun by Domitian and finished by Nerva, having statues of all the emperors; and the *Forum Trajani*, by Trajan, the most splendid of all.

The *Fora Venalia* were fourteen in number; among them the FORUM *Boarium*, ox and cow market, adorned with a brazen bull; *Piscarium*, fish market; *Olitorium*, vegetable market; *Suarium*, swine market, &c.

§ 58. In speaking of the temples of Rome, the first place belongs to the *Capitolium*. The Capitol was one of the oldest, largest, and most grand edifices in the city. It was first founded by Tarquinius Priscus, and afterwards from time to time enlarged and embellished. Its gates were brass, and it was adorned with costly gilding; hence the epithets *aurea* and *fulgens*, applied to it. It was on the *Capitoline* hill, in the highest part of the city, and was sometimes called *arx*. The ascent from the forum to it was by 100 steps. It was in the form of a square, extending about 200 feet on each side. Its front was decorated with three rows of pillars, the other sides with two.—Three temples were included in this structure; that of Jupiter Capitolinus in the centre, one sacred to Minerva on the right, and one to Juno on the left. The Capitol also comprehended some minor temples or chapels, and the *Casa Romuli*, or cottage of Romulus, covered with straw. Near the ascent to the Capitol was also the *asylum*, or place of refuge.

This celebrated structure was destroyed, or nearly so, by fire, three times; first, in the Marian war, B. C. 83, but rebuilt by Sylla; secondly, in the Vitellian war, A. D. 70, and rebuilt by Vespasian; thirdly, about the time of Vespasian's death, after which it was rebuilt by Domitian with greater magnificence than ever. A few vestiges only now remain; respecting which there has been much discussion.

See Smith's Dict. of Antiquities, art. *Capitolium*, and works there cited.

§ 59. The temple next in rank was the *Pantheon*, built by Marcus Agrippa, son-in-law of Augustus, and consecrated to Jupiter Ultor, or, as its name imports, to *all the gods* (πάντων θεῶν). It is circular in form, and said to be 150 feet high, and of about the same breadth within the walls, which are 18 feet thick. The walls on the inside are either solid marble or incrusted. The front on the outside was covered with brazen plates gilt, and the top with silver plates; but now it is covered with lead. The gate was of brass, of extraordinary size and work. It has no windows, but only an opening in the top, of about 25 feet in diameter, to admit the light. The roof is curiously vaulted, void spaces being left here and there for the greater strength.

"The vestibule is supported by sixteen Corinthian columns, fourteen feet in circumference, and thirty-nine feet in height, each shaft being an entire block of red oriental granite, having bases and capitals of white marble." The Pantheon is one of the most perfect of the ancient edifices remaining at Rome. It is now called the *Rotunda*, having been consecrated by Pope Boniface 4th, A. D. 607, to the Virgin Mary and *all the Saints*.

Dr. *Adam*, in his account of the Pantheon, says, "they used to ascend to it by 12 steps, but now they go down as many." On this point the gentleman mentioned in § 53, writes, "the statement that it was originally entered by *seven* steps is doubtless correct. At present one *ascends two* steps to enter it. The statement of *twelve steps of descent* can only have been true four centuries ago, before the place anterior to the Pantheon was cleansed. This took place under Pope Eugene IV., who was elected in 1431."—For a view of the Pantheon, see Plate III.

§ 60. There were many other temples in ancient Rome (cf. P. III. § 203), which cannot here be described. The temple of *Saturn* was famous particularly as serving for the public *treasury;* perhaps thus used because one of the strongest places in the city; although some ascribed it to the tradition, that in the golden age, under Saturn, fraud was unknown. In this temple were also kept the public registers and records, among them the *Libri Elephantini*, or ivory tablets containing lists of the tribes.

The temple of *Janus* was built, or finished at least, by Numa; a square edifice, with two gates of brass, one on each side; which were to be kept open in time of war, and shut in time of peace.

So continually was the city engaged in wars, that the gates of Janus were seldom shut; first, in the reign of Numa; secondly, at the close of the first Punic war, B. C. 241; three times in the reign of Augustus; the last time near the epoch of Christ's birth; and three times afterwards, once under Nero, once under Vespasian, and lastly, under Constantius, about A. D. 350. The gates were opened with formal ceremony (*Virg.* Æn. vii. 707).—For a view of the temple of Janus, see Plate VII.

Sainte Croix, Sur la clôture du temple de Janus, in the *Mem. Acad. Inscr.* vol. xlix. p. 386.

The temple of *Apollo* on the Palatine hill was celebrated on account of its library, (P. IV. § 126).—The temple of *Vesta* yet exists in a small circular church, on the side of the Palatine hill towards the Tiber.—Besides these, we may name the temple of *Concord;* of the goddess of *Peace* (*Paci æternæ*); of *Castor and Pollux;* of *Valor*, built by Marcellus.

The Romans were accustomed, like other ancient nations, to consecrate groves and woods to the gods. As many as 230 sacred groves (*luci*) are enumerated, chiefly within the city of Rome.

§ 61. The *Curiæ* were public edifices, or parts of public edifices, and appropriated, some of them for assemblies of the senate and civil councils, others for meetings of the priests and religious orders for the regulation of religious rites. To the former class the *Senacula* seem to have belonged. The following were among the Curiæ; viz. *Curia Romana, Vetus, Hostilia, Vallensis, Pompeii*, &c.

The term *Curia*, as designating an edifice or apartment, seems to have been originally applied to the halls or places where the citizens of the respective *Curiæ* (cf. P. III. § 219 *a*. § 251) assembled for religious and other purposes; each of the thirty had its common hall or place of meeting.

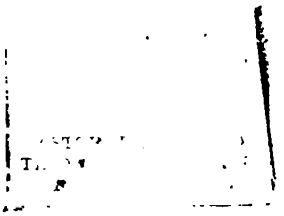
The *Basilicæ* were buildings of great splendor, devoted to meetings of the senate, and to judicial purposes. Here counsellors received their clients, and here bankers also had rooms for transacting their business. There were fourteen (according to some, twenty or twenty-one) of these buildings; among them, *Basilica vetus, Constantiniana, Siciniana, Julia*, &c.—Both the Basilicæ and the Curiæ were chiefly around the Forum.

It should be remarked that the term *Basilica* was applied to many of the ancient Christian churches, because they so much resembled the *Basilicæ* just described. The earliest churches bearing this name were erected under Constantine. He gave his own palace on the Cœlian hill to construct on its site a church, which is recognized as the most ancient Christian Basilica. Next was that of St. Peter on the Vatican hill, erected A. D. 324, on the site and with the ruins of the temples of Apollo and Mars; it stood about twelve centuries, and was then pulled down by Pope Julius 2d, and on its site has arisen the modern church of the same name.—On the structure of the early Christian churches, see *L. Coleman*, Antiquities of the Christian Church. And. 1841. 8. chap. ix.

§ 62. The *Circi* were structures appropriated to public spectacles, to races, and to fighting with wild beasts. They were generally oblong, having one end at right angles with the sides, and the other curved, and so forming nearly the shape of an ox-bow. A wall extended quite round, with ranges of seats for the spectators. There were eight of these buildings, besides the *Circus Maximus*, described in another place, situated in the vicinity of the Forum. For an account of these, see P. III. § 232.

The *Stadia* were structures of a similar form, designed for contests in racing, but less in size and cost (cf. P. IV. § 236.)—*Hippodromi* were of the same character, and seem to have been sometimes built for private use.

§ 63. Ancient Rome had also a number of large edifices constructed for the purpose of dramatic exhibitions, and for gladiatorial shows. Those for the former use were termed *theatra* (cf. P. III. § 238). The first, permanent, was that erected by Pompey, of hewn stone, capable of accomodating 40,000 persons; near this, in the vicinity of the river, were two others, that of Marcellus and that of Balbus; hence the



phrase applied to them, *tria theatra*.—The structures designed for the gladiatorial shows were termed *Amphitheatra* (P. III. § 239), of which the most remarkable was the *Coliseum*, still remaining, a most stupendous ruin.—The *Odea* were buildings circular in form, and ornamented with numerous seats, pillars, and statues, where trials of musical skill were held, and poetical and other literary compositions were exhibited, after the manner of the Greeks (P. IV. § 65). Those established by Domitian and Trajan were the most celebrated.

§ 64. The buildings constructed for the purpose of bathing (*balnea*) were very numerous; such as were of a more public character were called *thermæ*. In the time of the republic, the baths were usually cold. Mæcenas is said to have been the first to erect warm and hot ones for public use. They were then called *thermæ*, and placed under the direction of the *ædiles*. Agrippa, while he was ædile, increased the number of *thermæ* to 170, and in the course of two centuries there were no less than 800 in imperial Rome. The *thermæ Diocletiani* were especially distinguished for their extent and magnificence (cf. P. IV. § 241. *b*). Those of Nero, Titus, Domitian, and especially Caracalla, were also of celebrated splendor.

§ 65. The name of *Ludi* or schools was given to those structures in which the various athletic exercises were taught and practiced; those most frequently mentioned are the *Ludus Magnus*, *Salutinus*, *Dacicus*, and *Æmilius*. There were also several structures for exhibiting naval engagements, called *Naumachiæ*; as *Naumachia Augusti*, *Domitiani*. (Cf. P. III. § 233.)

Finally, there were large edifices sacred to the nymphs, and called *Nymphæa*; one particularly noted, which contained artificial fountains and water-falls, and was adorned with numerous statues of these imaginary beings. Cf. P. II. § 101.

§ 66. The Porticos or Piazzas (*porticus*) were very numerous. These were covered colonnades, adorned with statues, and designed as places for meeting and walking for pleasure. They were sometimes separate structures; sometimes connected with other large buildings, such as basilicæ, theatres, and the like. The most splendid was that of Apollo's temple, on Mount Palatine; and the largest, the one called *Milliaria* or *Milliarensis* (i. e. of the 1000 columns). Courts were sometimes held in porticos; and goods also of some kinds were exposed for sale in them. Cf. P. IV. § 237.

The city was adorned with Triumphal arches (*arcus triumphales*), to the number of 36, having statues and various ornaments in bas-relief (P. IV. § 188). Some of them were very magnificent; as e. g. those of Nero, Titus, Trajan, Septimius Severus, and Constantine. These were of the finest marble, and of a square figure, with a large arched gate in the middle, and a small one at the sides.

§ 67. There were single pillars or columns, *columnæ*, also erected to commemorate particular victories, e. g. those of Duillius, Trajan, and Antoninus. Ruins of the first, as has been supposed, were discovered in 1560 (cf. P. IV. § 133. 1). The last two are still standing, and are reckoned among the most precious remains of antiquity (cf. P. IV. § 188. 2).—With great labor, obelisks were removed from Egypt, of which those still existing, having been conveyed there by Augustus, Caligula, and Constantius the second, are the most remarkable.

Innumerable also were the statues, which were found not only in the temples, but also in many public places, in and upon large edifices. More than eighty of a colossal size are mentioned.

There were likewise erected at Rome a few trophies, *tropæa*. These were trunks of marble, sometimes of wood, on which were hung the spoils taken from the enemy, especially the weapons of war. There are two trunks of marble decorated like trophies still remaining at Rome, and supposed to have been erected by Marius for his victories over Jugurtha, and over the Cimbri.

§ 68. Among the memorable things of Rome, the Aqueducts, *aquæductus*, should be mentioned. Their design was to furnish the city with a constant supply of water, and great expense was laid out in constructing and adorning them. There were 14 of the larger sort, besides others of less importance; the *Aqua Appia*, *Marcia*, *Virgo*, *Claudia*, *Septimia*, and *Alsietina*, are the most known. The smaller reservoirs (*lacus*) were commonly ornamented with statues and carver's work.

Some of the aqueducts brought water more than 60 miles, through rocks and mountains, and over valleys, supported on arches, sometimes above 100 feet high. The care of these originally belonged to the ædiles; under the emperors, particular officers were appointed for it, called *curatores aquarum*.

R. Fabretti, De Aquæductibus veteris Romæ. Rom. 1680. 4.—*J. Rondelet*, French Translation of Frontinus on the Aqueducts of Rome. Cf. P. V. § 491.—*P. S. Townr*, The Croton Aqueduct; with an Account of similar Works Ancient and Modern. N. Y. 1843.

The *Cloacæ* were also works of great cost and of very durable structure. They were a sort of sewers or drains, some of them very large, passing under the whole city, and discharging its various impurities into the Tiber. Many private houses stood directly upon the cloacæ. These were under the charge of officers styled *curatores cloacarum*. The principal was the *Cloaca Maxima*, built by Tarquinius Priscus, cleansed and repaired by M. Agrippa; it was 16 feet broad and 30 feet high, formed of blocks of hewn stone. The Pantheon (§ 59) was over it.

See *Stuart's* Dict. of Architecture, cited P. IV. § 238. 3.—*Niebuhr's* Hist. of Rome, Eng. Transl. Phil. 1835. vol. i. p. 299.

§ 69. Splendid tombs and monuments to the dead were sometimes erected (cf. P. III.

§ 341). We may name here particularly the *Mausoleum* of Augustus, of a pyramidical form, 385 feet high, with two obelisks standing near it; the *Moles Hadriani;* and the Tomb or *Pyramid* of Cestius (cf. P. IV. § 226, P. III. § 187. 4).

§ 70. The number of private buildings amounted, in the reign of Theodosius, to 48,382, including the *domus* and the *insulæ;* the former of which classes comprised, according to *Gibbon*, the "great houses," and the latter the "plebeian habitations" (cf. P. III. § 325). Among these buildings were some of great splendor, partly of marble, and adorned with statues and colonnades.

1. The more celebrated were the palaces of Julius Cæsar, Mamurra, Junius Verus, Cicero, and Augustus, the golden house of Nero, the palace of Licinius Crassus, Aquilius, Catulus, Æmilius Scaurus, Trajan, Hadrian, &c.—"The *Imperial* palace (*Palatium*) was the most distinguished. It was built by Augustus upon the Palatine hill, and gave name to the tenth region of the city. The front was on the Via Sacra, and before it were planted oaks. Within the palace lay the temple of Vesta, and also that of Apollo, which Augustus endeavored to make the chief temple in Rome. The succeeding emperors extended and beautified this palace. Nero burnt it, but rebuilt it of such extent that it not only embraced all the Palatine hill, but also the plain between that and the Cœlian and Esquiline, and even a part of these hills, in its limits. He ornamented it so richly with precious stones, gold, silver, statues, paintings, and treasures of every description, that it received the name of *domus aurea*. The following emperors stripped it of its ornaments; Vespasian and Titus caused some parts of it to be pulled down. Domitian afterwards destroyed the main building. In the reign of Commodus, a great part of it was burnt; but it was restored by him and his successors. In the time of Theodoric it needed still further repairs; but this huge edifice subsequently became a ruin, and on its site now stand the Farnese palace and gardens, and the Villa Spada."

2. Before the conflagration of the city under Nero, the streets were narrow and irregular, and the private houses were incommodious, and some even dangerous from their imperfect architecture and the height of three lofty stories. In the time of Nero, more than two-thirds of the city was burnt. Of the fourteen districts, only four remained entire. The city was rebuilt with more regularity, with streets broader and less crooked (cf. Tac. Ann. xv. 43); the areas for houses were measured out, and the height restricted to seventy feet.

§ 71. **The suburbs of ancient Rome were so extensive that its neighborhood was almost one immense village; but at present, the vicinity of Rome called *Campagna di Roma*, is a complete desert. Modern Rome is built chiefly on the ancient Campus Martius. The accumulation of ruins has raised very sensibly the soil of the city, as is evident from what has been said respecting the entrance of the Pantheon (§ 59), and the height of the Tarpeian rock (§ 53).**

For notices of Modern Rome, see *Piranesi*, Vedute di Roma, 2 vols. fol. (Cf. P. IV. § 243. 2.)—*Rome in the Nineteenth Century.*—*W. Fish*, as cited P. IV. § 186. 6.—*Encyclop. Americana*, under *Mod. Roma*, and under *Travels in Italy*: and the works there cited

THRACIA.

§ 72. We proceed now to what remains to be described in the south of Europe (cf. § 27); and we might include the whole under the term *Græcia*, taken in a very comprehensive sense, in which it has sometimes been used. For it has been made to cover not only the Peloponnesus and Greece Proper, but also Epirus, Thessalia, Macedonia, and even Thracia. The victories of Philip having procured him a vote in the Amphictyonic council, his Thessalian and Macedonian dominions were consequently ranked among the Grecian states. The valor and policy of the Epirote kings procured the same honor for Epirus not long after; and finally, Thrace was raised to the same dignity, when it became the habitation of the Roman emperors. But Græcia is rarely used in so large a sense: and we shall first consider ancient *Thrace* separately, and include the other countries under *Græcia*.

Thracia was bounded on the north by the chain of mount Hæmus, which separated it from Mœsia; on the east by the Euxine sea, Thracian Bosphorus, and Hellespont, which divided it from Asia; on the south by the Ægean sea; and on the west by the river Strymon, dividing it from Macedon. In consequence of the conquests of Philip, the river Nessus became the mutual boundary of Thrace and Macedon, the intermediate district being annexed to the latter country.—The peninsula contained between the Bay of Melas and the Hellespont was called *Thraciæ Chersonesus;* celebrated in the wars between Philip and the Athenians.

§ 73. The capital of Thrace, and at one time of the civilized world, was *Byzantium*, or Constantinopolis, built on the north-eastern extremity of the Chersonese, called from its beauty Chrysoceras, or the golden horn. By whom this city was founded is a matter of dispute; but it was greatly enlarged and beautified by Constantine the Great, who, in the fourth century of the Christian era, transferred the seat of government hither from Rome. On the division of the Roman empire, this city became the capital of the Greek or eastern part; it retained this distinction for many years, until from the vices of the inhabitants, and the imbecility of their rulers, it was captured by the Turks on the 29th of May, A. D. 1453.

On the topography of Byzantium and the changes made by Constantine, see *Ducange*, Histor. Byzantina. Par. 1680. fol.—*G. Codinus*, De Antiquitatibus Constantinop. Par. 1655.—*Anas. Bandari*, Imper. Orient. seu Antiquitates Constantinopolitanæ. Par. 1711. 2 vols. fol.—These works are included in the *Corpus of Byzantine History*, noticed P. V. § 220 a.—*Cf. Gibbon*, ch. xvii.—*James Dallaway*, Constantinople, ancient and modern.—*North Amer. Rev.* 16th vol. or 7th of New Series, p. 433.

The other principal towns were, *Salmydessus* (Midijeh), celebrated for shipwrecks; *Thynia*, a town and promontory, whence came the Thyni, who colonized Bithynia in Asia Minor; *Apollonia*, called afterwards *Sizopolis* (Sizeboli), and *Mesembria*, built by

a colony of Megarensians; all on the Euxine sea.—*Selymbria* (Selibria), and *Perinthus*, or *Heraclea* (Erekli), on the Propontis.—*Callipolis* (Gallipoli), at the junction of the Propontis and Hellespont; the small towns Madytos and Cissa, near where the little river *Ægos Potamos* joins the Hellespont, the scene of the battle in which Lysander destroyed the naval power of the Athenians; and *Sestos* (Zenunie), where Xerxes built his bridge of boats across the Hellespont.—Sestos and Abydos on the Asiatic side are also celebrated for the loves of Hero and Leander.

The possibility of swimming across the Hellespont was for a long time doubted, but it was performed by the late Lord Byron.—On the doubts here alluded to, see *De la Nauze*, and *Malte-Brun*, as cited P. V. § 49. 4.

On the bay of Melas, so named from the river *Melas*, that empties itself into it, were *Cardia*, destroyed by Lysimachus, to procure inhabitants for a new town; *Lysimachia*, that he had built a little farther south; and *Eion*, which was burned by its governor, Boges.—In the interior were *Trajanopolis*, built by Trajan; and *Adrianopolis*, its successful rival, built by Adrian, and now the second city of the Turkish empire.—At the east mouth of the Hebrus, stood *Ænos*, said to have been founded by Æneas, near the territory of the Cicones; on the west side, *Doriscus*, where Xerxes reviewed his immense armament after passing the Hellespont, and it is said that his army were so numerous as completely to drain the neighboring river Lessus. At the mouth of the Nessus was *Abdera*, the birthplace of the philosopher Democritus, near which were the stables of Diomede, who is said to have fed his horses on human flesh.

§ 74. The principal rivers of Thrace were the *Hebrus* (Maritza), celebrated for the clearness and rapidity of its waters; *Nessus* (Nissar), and *Strymon* (Jamboli.)—The principal mountains were Mount *Hæmus*, extending from the Euxine sea in a western direction between Mœsia and Thrace; *Rhodope*, extending from the Euxine sea to the sources of the Nessus; and *Pangæus*, extending thence to the north of Macedon. It was on the *Pangæus* that the wonders ascribed to the lyre of Orpheus were said to have been performed (P. V. § 48). Two precipices of this mountain, now called *Castagnas*, approach to the sea nearly opposite to the island Thasus, and form very narrow passages, which were defended by walls.—The principal seas and bays adjoining this extensive maritime country were, *Pontus Euxinus*, *Bosphorus Thracius*, *Propontis*, *Hellespontus*, *Melanis Sinus* (Gulf of Saros), and *Strymonicus Sinus* (Gulf of Contessa).

§ 75. Thrace was anciently possessed by several independent tribes; one of these, the *Dolonci*, being hard pressed by the *Absynthi*, their neighbors, sent to Delphi to consult the oracle about the event of the war. The ambassadors were directed to choose as leader the person who should first invite them to his house. While passing through Athens they were hospitably entertained by Miltiades, the son of Cypselus; they immediately requested him to accompany them to the Chersonesus, and Miltiades, having consulted the oracle at Delphi, accepted the invitation.—On his arrival he was immediately created king, and the Absynthians were soon after defeated. He fortified the Chersonesus by building the long walls across the Isthmus, and after a prosperous reign bequeathed the crown to his nephew Stesagoras.—Stesagoras dying after a short reign, his brother Miltiades was sent from Athens by the Pisistratidæ as his successor. He had not reigned long, when Darius, king of Persia, sent a fleet of Phœnicians against the Chersonese, and Miltiades, unable to make any effective resistance, retired to Athens.—The Chersonese, after the defeat of the Persians, was principally possessed by the Athenians, who colonized all the coast. The interior of Thrace remained subject to the native princes, until the whole country was united to Macedon by Philip and Alexander.

GRÆCIA.

76. What remains to be described in Europe we shall include, as already remarked (§ 72), under GRÆCIA, using this name in what is commonly considered its most comprehensive sense (cf. P. III. § 2). The extensive region thus included in Græcia presents *four* general divisions, which are obviously suggested by the natural face of the country. The 1st is that part which lies north of the chain of mountains called *Cambunii*, which are connected by the Stymphœi Montes with the Acro Ceraunii: the 2d is the part between the Cambunii on the north, and another line of highlands and mountains on the south, which may be traced from the Sinus Maliacus on the east, to the Sinus Ambracius on the west; in its eastern extremity it forms the pass of Thermopylæ, and the chain is in this portion of it called *Œta*; as it stretches back in a northerly and then westerly direction, it is called *Pindus*; this sends down a spur from the sources of the river Achelous to the Sinus Ambracius, where it forms another pass corresponding to that of Thermopylæ on the east: the 3d is the part between the mountains just traced and the gulfs on each side of the isthmus of Corinth, *Sinus Corinthiacus* and *Sinus Saronicus*: and the 4th is the peninsula connected to the main by that isthmus. The *first* is Macedonia; the *second*, Epirus and Thessalia; the *third*, Hellas; the *fourth*, Peloponnesus.

§ 77. (1) MACEDONIA, considered as including the first of the natural divisions above described, was bounded W. by the Mare Hadriaticum; N. by Illyricum and Mœsia; E. by Thracia, from which it was separated by Mt. Rhodope and the river Nestus flowing from Rhodope; S. by the Ægæum Mare, the Cambunii Montes and the other mountains forming the chain already mentioned, which terminates in the Acro Ceraunii on the western extremity.

In noticing the physical features of Macedonia, it will be observed that Mt. *Hæmus* and Mt. *Rhodope*, meeting on its N. E. corner, stretch along on its north in a single chain; this was called *Orbelus Mons;* a spur from Orbelus will be noticed running down south through Macedonia, and forming a connection with the *Stymphæi*, or Mons *Stympha*, already named, between the *Cambunii* and *Acro Ceraunii*. The waters east of this spur flow to the Ægean; those west of it, to the Hadriatic.

§ 78. The principal river of the west was the *Drilo* (Drino), which runs through Lake *Lychnidus*, and empties into a bay of the Hadriatic, north of the point called *Nymphæum Promontorium*.—One of the most important places in this western portion was *Apollonia*, on the Hadriatic coast, celebrated in the Roman age of Greek literature (P. V. § 9) for its cultivation, and said to be the place where Augustus acquired his knowledge of Greek, and finished his education. Another place is worthy of notice, *Epidamnus*, further north, called *Dyrrachium* by the Romans, the place where travelers from Italy to Greece generally landed. This portion, west of the spur, was taken from Illyricum by Philip (*Rollin*, B. 14. § 1).

§ 79. The country east of the spur is principally champaign. We notice three most considerable rivers; the *Haliacmon* (Platemone), in the southern part, flowing east to the *Sinus Thermaicus* (Gulf of Thessalonica, or Salonichi); the *Axius* (Vardari), rising in the heights between Macedonia and Mœsia, and running S. to the head of the same gulf, receiving on its way many tributaries, and uniting with the *Erigon* on the west before its discharge; the *Strymon*, rising in Mt. Rhodope, and flowing to the *Sinus Strymonicus* (Gulf of Contessa).—Between the two gulfs or bays just named, was the peninsula sometimes called *Chalcidice*, and presenting peculiar features, having a cluster of mountains on its neck, and being split into three smaller peninsulas by two bays, the *Toronaicus* (G. of Cassandra), and the *Singeticus* (G. of Monte Sancto). The western of these smaller peninsulas was *Pallene* or Phlegra, the fabled scene of the battle between Jupiter and the Giants (*Ov.* x. 151); the eastern was marked by *Mt. Athos*, extending several leagues upon and projecting into the sea, and was celebrated for a canal said to be cut across its neck by Xerxes to avoid the passage around Mt. Athos, that passage having proved so fatal to the fleet of Darius.

§ 80. This portion of Macedonia had numerous subdivisions, many of which are not important, even if they could be accurately traced. *Pæonia* was in the northern part. The part between the Strymon and Nestus was called *Edonis*. The southern part on the west of the Sinus Thermaicus was *Pieria*. *Emathia* was north of Pieria, and of the same gulf.

Emathia was the most important province. In this was situated *Edessa*, the original capital of the country, on the Erigon; also *Pella*, on the Lydias, subsequently made the capital by Amyntas, the father of Philip. Further east, on the Sinus Thermaicus, was *Thermæ*, afterwards called *Thessalonica*, the place of Cicero's banishment, and the capital of the country as a Roman province.

At Thessalonica there still remains an ancient structure which is supposed by some to have been a *Cabirian* temple (cf. P. II. § 129. 2); a view of it is given in our Plate V.

On the peninsula which has been described (§ 79) were *Potidæa*, or Cassandria, on the neck of Pallene, celebrated for its splendor under king Cassander; *Olynthus*, memorable for its siege by Philip, who after much labor captured it by treachery; *Chalcis*, which gave name to the region; *Stagira* (Stagros), on the eastern coast, the birthplace of Aristotle.—In Pieria, one of the most memorable places was *Pydna* (Kitra), where Olympias was murdered by Cassander, and where the Roman general Paulus Æmilius made a prisoner of Perseus the last king of Macedonia, B. C. 168. North of this, on the coast, was *Methone*, at the seige of which Philip lost his right eye.—In Edonis were two important towns; *Amphipolis*, originally on an island in the river Strymon, an Athenian colony; *Philippi*, further east, near Mons Pangæus, a branch from Rhodope.

The latter was built by Philip, for the same purpose for which the Athenians built Amphipolis; to secure the valuable gold and silver mines found in this region. It is celebrated for the battle in which Brutus and Cassius were defeated by Augustus and Antony, B. C. 42; and memorable as the place where Paul and Silas, having been "thrust into the inner prison, with their feet fast in the stocks, (*Acts* xvi. 25) at midnight sang praises unto God."

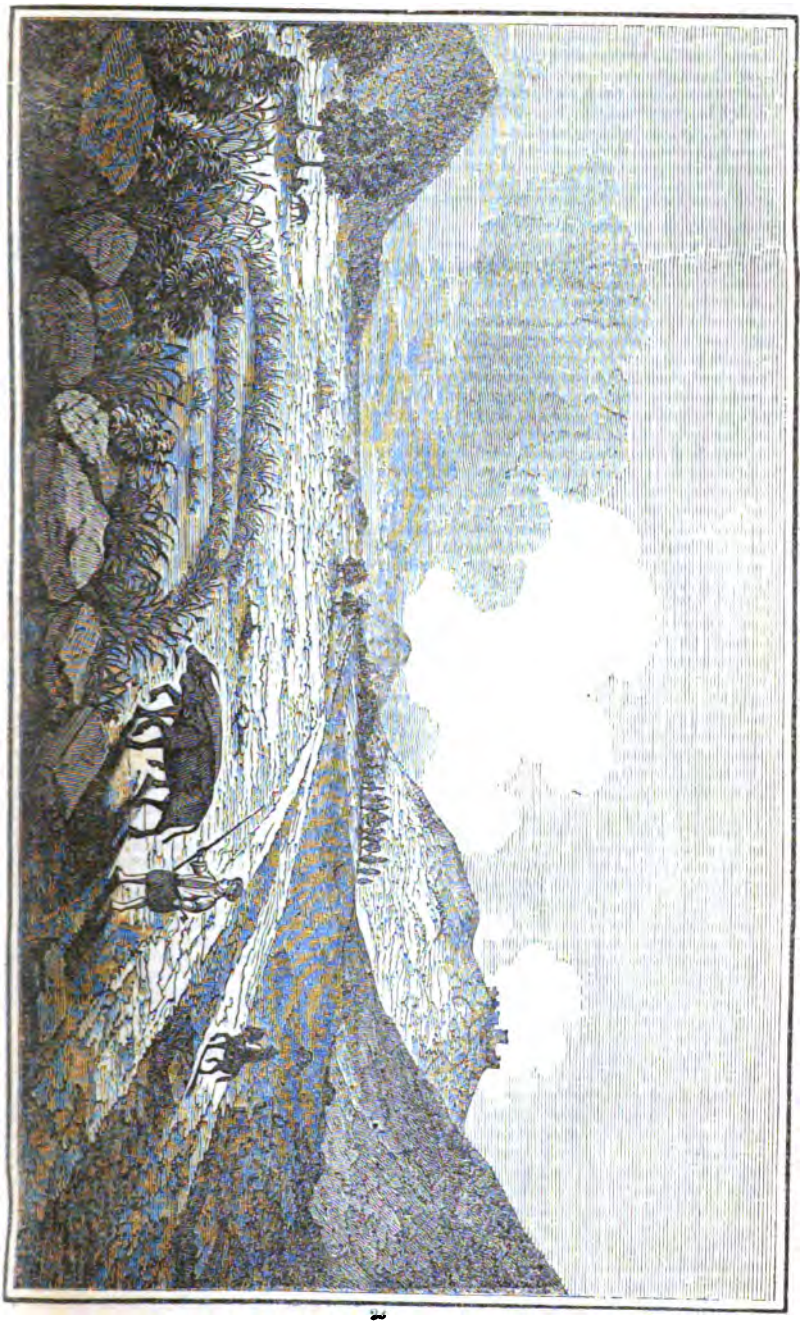
The site of Philippi is still marked by ruins (*Mus. Herald*, Sept. 1836, p. 334).—Like most of the Grecian cities, it was at the foot of a hill or mount on which was its Acropolis. A view of the Acropolis and of the plain below is given in our Plate IV. A traveler on horseback is advancing on the road from Neapolis to Philippi; he is just passing a modern Turkish burying-ground on his right hand under a near hill; the Acropolis, with its ruins, appears on the eminence beyond at the right; at the base of this eminence, was the lower city, on the south and south-west; farther to the south is an open plain; the mountain on the left is the southern extremity of *Pangæus*.

§ 81. The kingdom of Macedonia was said to be founded by Caranus, a descendant of Hercules, B. C. 814; but it did not acquire consequence until the reign of Philip, who ascended the throne B. C. 360. It has been stated, that 150 different nations or tribes were finally included within its limits.

§ 82. (2) Epirus and Thessalia, embraced in the second natural division pointed out (§ 76), are next to be noticed.

Thessalia is described by Herodotus as a very extensive plain, embosomed in

PLATE IV.



mountains. The *Cambunii* and *Olympus* were on the north; *Pelion* and *Ossa* on the east; *Pindus* on the west; and *Œta* on the south: so that only the small portion of coast between the *Sinus Pelasgicus* and the *Sinus Maliacus* is without the guard of mountains; and even this has a guard a little in the interior, by *Mt. Othrys*, which strikes across from Pindus to Pelion.

The extensive plains of Thessaly were peculiarly favorable to the breeding of horses; and the Thessalians were the first who introduced the use of cavalry, horses having been, at first, only used for draught. Hence, perhaps, arose the fable of the Centaurs, a people of Thessaly, who were supposed to have been half man and half horse. The Thessalian cavalry maintained their superiority to a very late period, and to them Philip was indebted for many of his victories.

§ 83. The northern part of Thessaly was called Pelasgiotis, from the Pelasgi, an Asiatic wandering tribe, who are supposed to have been the first inhabitants of Greece (P. IV. § 33). The principal cities in Pelasgiotis were *Larissa*, the capital of the province; *Gomphi*, destroyed by Cæsar; *Gonnus* and *Gyrtona*, near the entrance of the *vale of Tempe*, so celebrated for its natural beauties; *Scotussa*, near which are some hills, called, from their shape, *Cynos Cephale*, where Philip was defeated by Quintus Flaminius; and *Pharsalus*, near which, in a plain called *Pharsalia*, Pompey was overthrown by Cæsar.——The eastern part of Thessaly was named Magnesia; the most remarkable places were *Sepias*, a small village on a promontory of the same name, where the fleet of Xerxes received an omen of their final overthrow, being shattered in a storm; *Demetrias* (Vloo), built by Demetrius Poliorcetes, and which, from the commercial advantages of its situation, almost depopulated the neighboring towns; *Melibœa*, the city of Philoctetes; *Iolcos*, the residence of Jason and Medea; *Pagasæ*, where the ship Argo was built, from which the *Sinus Pelasgicus* is sometimes called *Pagasæus: Apheteæ* (Fetio), whence the Argonautic expedition sailed; *Pheræ*, the residence of the tyrant Alexander; and *Thebæ*, near the river Amphrysus, where Apollo fed the herds of king Admetus.——In the southern parts of Thessaly were *Malia*, which gives name to the Maliac bay; *Larissa*, called *Cremaste* from its sloping situation, the capital of the kingdom of Achilles; *Alos*, at the foot of mount Othrys, near which the combat between the Centaurs and Lapithæ took place; *Phylace* on the sea coast, the residence of Protesilaus; *Dorion*, where the musical contest between Thamyris and the Muses took place; *Hypata*, famous for the magical arts of its women (*Hor.* Ep. 5); *Lamia*, where Antipater was fruitlessly besieged by the Athenians; and *Trachis* (Zeiton), celebrated for its desperate resistance when beseiged by the Romans.

§ 84. The mountains have been mentioned above (§ 82). The most remarkable river was the *Peneus*, which flows through the vale of *Tempe* into the Ægean sea. This river is said to have overflowed Thessaly, until Hercules opened a passage for the waters between mounts Olympus and Ossa. The principal inlets of the Ægean sea, on the Thessalian coast, were *Sinus Pelasgicus* or *Pagasæus* (Gulf of Volo), and *Sinus Maliacus* (Gulf of Zeiton).

§ 85. The inundation of Thessaly, during the reign of Deucalion, is one of the first events recorded in profane history; all the inhabitants, except Deucalion, and his wife Pyrrha, are said to have been destroyed. Perplexed to discover by what means the human race might be restored they consulted the oracle of Themis, and were ordered to throw stones behind them; those thrown by Deucalion became men and those by Pyrrha women. In this fable the history of some partial inundation seems to be confounded with the tradition of the universal deluge.

The next remarkable occurrence was the Argonautic expedition under Jason, aided by the bravest heroes of Greece, in the ship Argo (P. II. § 127).—Achilles was the most remarkable Thessalian prince after Jason; he was the son of Peleus and the sea-nymph Thetis; an oracle had foretold that he would perish if he accompanied the Greeks to Troy; to prevent this, his mother concealed him at the court of Lycomedes, king of Scyros, by one of whose daughters he begat Pyrrhus, or Neoptolemus, afterwards king of Epirus. Achilles was at last discovered by Ulysses and brought to Troy, where he was slain by Paris, one of the sons of Priam.

During the supremacy of Athens and Sparta, Thessaly seems to have been of little importance. The greater part of it was annexed to Macedon by Philip and his successors. It was cruelly devastated in the wars between the Romans and the Macedonian and Syrian kings; it also suffered very severely in the civil wars between Cæsar and Pompey.

§ 86. Under Epirus a greater extent than we have assigned to it is often included. We have suggested as its natural boundaries on the north the mountains Cambunii and Acro Ceraunii, and on the south, the Sinus Ambracius; but the region called *Orestis* between the Acro Ceraunii and the river Aöus is commonly termed a province of Epirus; and *Acarnania*, within the proper limits of Hellas, is also often considered as another province. In all descriptions, it is separated from Thessaly by Mt. Pindus; while the Mare Ionium bounds it on the west. Within the compass here given, it included the provinces Chaonia, Thesprotia, and Molossis.

§ 87. Chaonia was the portion under the Acro Ceraunii on the south, said to be named from Chaon, the brother of Helenus son of Priam. These mountains were so called from their summits (*ἄκρα*) being often struck with lightning (*κεραυνός*); they were remarkable for attracting storms, and were dreaded by mariners; the rocks at the western extremity of their southern branch, *Acro-Ceraunia*, were called infamous (*infames*). —The principal towns were *Oricum* in the extreme north, on the coast between the

branches of the mountains just mentioned; and *Anchesmus* also on the coast and in the extreme south of the province.

Thesprotia extended on the coast from Chaonia to the *Sinus Ambracius* (Gulf of Arta). Its principal places were, *Buthrotum* on the river Xanthus, near which Æneas is said to have landed on his flight from Troy to Italy; and *Ephyra*[a], on the river Acheron, flowing to the harbor called *Glycys Limen* (γλυκὺς λιμήν). The river Acheron is joined at its mouth by the Cocytus.—These two streams were ranked in the ancient mythology among the *flumina inferorum*, or infernal rivers; three others had the same rank; the *Styx*, in Arcadia; the *Lethe*, in Bœotia probably; and the *Phlegethon*, the location of which, as an actual river, is unknown, although it is represented sometimes as uniting with the Acheron.

[a] Ephyra was subsequently called Cichyrus; the ruins of its walls are said to be still visible.—*Hughes*, Travels in Greece and Albania. Lond. 1820. 2 vols. 4.

Molossis was east of Thesprotia, and north of the Sinus Ambracius. The Molossian dogs were highly esteemed by the ancients. Among the principal towns were *Ambracia*, the residence of the Epirote kings, on the river *Aracthus* or *Arethon*; and *Passaro*, where the kings of Epirus took the coronation oath.

Dodona, famous for its oracle and temple of Jupiter (cf. P. III. § 71), at the foot of Mount *Tomarus*, is placed by some in Molossis; by others in Thesprotia; it was in the *Hellopia*, not far from the river *Thyamis*, which rises in Mt. *Stymphe* and flows through Thesprotia to the Mare Ionium.

The French traveler Pouqueville found in Hellopia, in the modern district of Janina, near the village Gardiki, westerly from the lake of Janina, some ruins of Cyclopean character, which he judged to be the ruins of Dodona; including remains of the temple of the Dodonean Jupiter and the sacred enclosure of the Selli.—*Cf. Pouqueville*, Voyage de la Grèce. Par. 1826. 6 vols. 8. vol. i. p. 125-197.—*Hughes*, above cited, vol. i. p. 511.

§ 88. We meet but casual mention of the Epirotes in history until the Macedonian Empire was divided after Alexander's death. It was then that this people, who had hitherto been looked on as barbarians, and held in subjection by the Macedonians, began to take a lead in the affairs of Greece.—The folly of Pyrrhus, who hoped by his victories in the west, to rival the conquests of Alexander in the east, weakened their forces and diminished their authority.—On the invasion of the Romans, the Epirotes adhered to the cause of Grecian liberty with a desperate fidelity, worthy of better success. When the conquest of their country had been achieved by Paulus Æmilius, enraged at their resistance, he ordered seventy of their cities to be destroyed, and 150,000 of the inhabitants to be sold as slaves; an instance of atrocious revenge scarcely to be paralleled in history.

When the empire of Constantinople fell before the victorious arms of the Mahometans, the remnants of the Christian forces retreated to the fastnesses of the mountains of Suli and the town of Parga in this territory.—The Suliotes, after performing feats of valor only to be paralleled in the brighter days of Grecian freedom, were duped by Ali Pacha and treacherously massacred; and Parga, after many vicissitudes, fell under the power of Turkey.—For an account of Parga, *cf. Lond. Quart. Rev.* xxiii. p. 111.

§ 89. (3) Our third division of Greece includes the portion between Mt. Œta and the large gulfs, Sinus Corinthiacus and Sinus Saronicus. It is what is properly termed Hellas, and is also called Græcia Propria.

This division is washed on every side but the north by the sea. On the east are first the waters of the *Sinus Maliacus*, then of the *Sinus Opuntius* and those between the mainland and Eubœa, which are called in the narrowest place *Euripus*. Leaving these and drawing near the southern point of the country, you enter the *Myrtoum Mare*, and having passed that point, *Sunium Promontorium*, with the splendid temple of Minerva in sight, you proceed up the *Sinus Saronicus* (Gulf of Egina); at the end of which you must take a land carriage, but of 5 miles only, over the *isthmus of Corinth* (Hexa-Mili), when you reach the *Sinus Corinthiacus* (Gulf of Lepanto).—This opens into Hellas several bays, one at its eastern extremity called *Halcyonium Mare*, and another central and opening to the north called *Sinus Crissæus* (Bay of Salona).—Continuing the survey of the coast of Hellas, you pass out of the Sinus Corinthiacus through the strait called *Dardanelles of Lepanto* between *Rhium* on the Peloponnesus, where is the tomb of Hesiod, and *Antirrhium* on the opposite side. Issuing from this strait you enter and continue in the *Mare Ionium*, till having gone through the artificial channel separating *Leucas* from the mainland, you turn round the *Promontorium Actium* and enter the *Sinus Ambracius*, which ends the tour, and the eastern extremity of which is not more than 70 miles distant, across the mountains, from the *Sinus Maliacus*, where the imaginary tour began.

§ 90. If an observer could take an elevated station in the air, and thence look down upon Hellas, his eye would rest upon an almost countless number of hills and mountains, with rich vales, and small pure streams. At first its summits might seem to rise up over the country in disorder and confusion, but soon he would trace some obvious lines of connection. He would perceive one line of summits stretching from *Mt. Œta* at *Thermopylæ* down parallel to the eastern coast and to the island Eubœa as far as to the strait *Euripus*.—He would observe another of more lofty and attractive summits proceeding from *Pindus* (in about the centre between the *Sinus Maliacus* and *Sinus Ambracius*) running quite southerly a short distance, and then sending off on its right a line of minor summits down to the western extremity of the *Sinus Corinthiacus*, but itself bending to the south-east, and at length verging along the shore of that gulf to

its eastern extremity, and there connecting with the *Geranii Montes* and Mons *Oncius* on the isthmus, and with *Mons Cithæron*, which proceeds directly east to the sea south of the straits of Euripus.—The part of this line joining *Pindus* includes probably the mountains in which the ancient *Dryopes* dwelt. The first part of the branch which it sends off to the west, is the *Coras* chain, and the termination of this branch at the gulf is in the summits called *Taphiassus* and *Chalcis*.—In the main line bending to the south-east occur first *Parnassus*, which although of barren soil was celebrated for its green valleys and shady groves suited for meditation; then *Helicon*, with its fountain Hippocrene, which started into existence (according to fable) from the stamping of *Pegasus* (cf. P. II. § 117. *f*).—After this, as you turn eastward, appears *Cithæron*, which has a summit in the eastern part, called *Parnes*.—In the territory south of these, were several summits, particularly *Pentelicus*, famous for its marble, north-east from Athens; *Hymettus*, celebrated for its honey, east and south-east of Athens; *Laurius*, containing the silver mines, in the southern extreme of Attica.—*Aracynthus* was a chain in Ætolia.

§ 91. Hellas contained eight small, but independent provinces or districts. These were, beginning on the west, *Acarnania*, *Ætolia*, *Doris*, *Locris*, *Phocis*, *Bœotia*, *Megaris*, *Attica*.

The two western districts *Acarnania* and *Ætolia* were very inferior to the rest in fame, although nature presented herself in a grander and sublimer aspect than in some other districts.

§ 92. Acarnania was marked for its woods and forests, and its inhabitants were noted for their attachment to sensual pleasures. We have alluded (§ 76) to the natural boundaries between this district and Epirus, viz., the *Sinus Ambracius* and the *spur of mountains* running from Pindus down to that bay. This line of highlands is now called *Makrinoros*, which name is also given to the narrow pass under their abrupt and steep termination near the bay, a pass similar to that of Thermopylæ. The boundary between Acarnania and the next district of Hellas, Ætolia, is the river *Achelous*, rising among the valleys of Mt. Pindus and flowing to the Mare Ionium.

Of the places in Acarnania, we mention *Argos Amphilochius*, on the river Inachus emptying at the eastern extremity of the Sinus Ambracius; *Anactorium*, on a peninsula forming the north-western corner of the district; *Actium*, a little further to the east, on the *Promontory* of the same name. At this place Augustus gained his great naval victory over *Antony* and *Cleopatra*, and to commemorate it, built a town called *Nicopolis*, and instituted games celebrated every third year, called *Actia*.—*Leucas* was on the northern point of the island Leucadia, which was a peninsula before the Peloponnesian war, but after that separated by an artificial channel. On the south part was a temple of Apollo on the Promontory *Leucate*, from which the despairing Sappho is said to have thrown herself (cf. P. V. § 54).—*Stratus*, once its metropolis, was on the Achelous which is now called *Aspro-potamo*.

§ 93. Ætolia was east of Acarnania, separated by the river *Achelous*; it is now called *Vlakia*, from a tribe of barbarians to whom the Greek emperors gave this province. Its other chief river was the *Evenus* (Fideri), falling into the Corinthian bay; this and the Achelous are the largest rivers of Hellas.

The following are the chief places; *Calydon* on the Evenus, under *Mt. Chalcis*; associated with the story of the Caledonian *boar* (destroyed by the son of the king of Ætolia), whose tusks were said to have been preserved in Greece until Augustus carried them to Rome as curiosities; *Thermus*, the ancient capital, in the interior, or between the *Evenus* and Lake *Trichonis*.—*Naupactus*, on the Sinus *Corinthiacus*, under *Mt. Taphiassus*, was not included in the proper limits of Ætolia, but was given to this province by Philip of Macedon; it was said to have its name from ναῦς and πήγνυμι, because the Heraclidæ built here their first ship to invade Peloponnesus.

§ 94. Doris, a very small district, lay under Mt. Pindus, between Œta on the east and the mountains of the *Dryopes* on the west, having Parnassus on the south-west and being separated from Phocis by elevated hills on the south-east; thus wholly surrounded by mountains. It was called *Doris* from Dorus, son of Deucalion, ancient monarch of Thessaly. It was a rocky, mountainous region. Its towns were situated on the river Pindus, a branch of the Cephissus, which also rises in the hills of Doris. From its four towns *Pindus*, *Erineum*, *Boium*, and *Cytinium*, it was called *Tetrapolis*; and sometimes *Hexapolis*, the two places *Lilæum* and *Carphia* being added.

§ 95. Locris consisted of two parts separated from each other.—The larger part was on the *Sinus Corinthiacus*, having Ætolia on the west, and Phocis on the east (partly separated from it by the *Sinus Crissæus*). The inhabitants of this part were called Western Locri, or *Locri Hesperii* and *Locri Ozolæ*. Of the origin of the latter name, different accounts are given; the people are said to have disliked the name exceedingly.——One of their principal places was *Amphissa*, in the interior, where was a temple to Minerva.—*Naupactus* (§ 93) originally belonged to them.

§ 96. The other and smaller part of Locris was on the opposite coast of Hellas, on the waters separating it from Eubœa. It was north-east of Phocis and Bœotia, divided from them by a chain of mountains, and extending from Mount *Œta* on the north to

the *Platanius*, a small river flowing to the channel of Eubœa, and separating Locris from Bœotia, on the south.——This part was inhabited by two tribes.—The *Opuntii* were in the southern region, so called from their principal city *Opus*, which gave name also to the bay adjacent, *Sinus Opuntius*, containing a small island, *Atalanta*. The port of Opus, called *Cynos*, was north of it, on the bay.—The other tribe or people were the *Epicnemidii*, so named from Mount Cnemis. On this there was a small town of the same name: other places of note were *Naryx*, the city of Ajax, son of Oileus; *Thronium*; and *Anthela*, where the Amphictyonic council assembled annually in a temple of Ceres or Thesmophora (*the lawgiver*) as she was here called, in allusion to the council.

Close to Anthela were the ever-memorable straits of *Thermopylæ*, deriving their name from some hot springs and fortified gates that were there. This celebrated pass, usually reckoned the key of Greece, is about sixty paces wide, and is situated between the ridge of Mount Œta and the Malian gulf, at the junction of the three countries, Locris, Phocis, and Thessaly. Here Leonidas, with a handful of men, bravely resisted the countless myriads of Persia, and died rather than violate the Spartan law, which forbade flight to the citizens. In the same place Antiochus, king of Syria, was defeated by the consul Acilius.

During the struggles of the modern Greek revolution (cf. P. IV. § 85. 2), two signal triumphs were obtained by the Greeks over their Turkish oppressors on the same inspiring spot.—A plan of the pass, illustrating the contest between Leonidas and the Persians, is given in *Barthelemy's* Anacharsis, cited P. V. § 153. 2.

§ 97. Phocis extended between the two parts of Locris, from the Corinthian gulf to the borders of Thessaly.

The capital was *Elatea*, on the river Cephissus, the capture of which by Philip first awakened the attention of the Greeks to the dangerous ambition of the Macedonian monarch. West of Elatea was *Delphi*, on mount Parnassus, celebrated for the oracle of Apollo (P. III. § 72), and for the annual meetings of the Amphictyonic council (P. III. § 105) held in the temple. It is now a mean village called *Castri*. *Parnassus* (Haliocoro) had two summits, one sacred to Apollo, and one to Bacchus; the town stood at the foot of the mountain, and the temple was built on a neighboring eminence, close to the fountain *Castalia*. Near the town, the Pythian games were celebrated, in memory of Apollo's victory over the serpent Python.—*Cirrha*, on the small river *Plistus*, falling into the Corinthian gulf, was esteemed the port of Delphi; near this was *Crissa*, from which an inlet of the Corinthian gulf, and sometimes the whole gulf, was called Crissæus; and *Anticyra*, celebrated for the production of hellebore.—The principal river of Phocis was the *Cephissus*, which is sometimes confounded with a river of the same name in Attica.

[4] A view of Delphi and the heights of Parnassus is presented in the Frontispiece of this Manual, as given by *Bocage*, in Barthelemy's Anacharsis.—A plan of Delphi, with explanations, is found in *Dissen's* Pindar, vol. ii. p. 628, as cited P. V. § 60. 4.

§ 98. At the time of the Persian invasion, the Phocians strenuously exerted themselves for the common liberties of Greece; in revenge, Xerxes despatched a large army to lay waste the country and plunder the temple of Delphi. The greater part of the men were destroyed by earthquakes and lightning; the inhabitants, encouraged by these appearances of a divine assistance, rose *en masse*, and completely destroyed the remainder.——About 280 B. C., a large body of Gauls, under the command of Brennus, invaded their country, and were defeated under circumstances similar to the defeat of Xerxes.

§ 99. Bœotia occupied the north-east of Græcia Propria, on the shores of the *Euripus*, a narrow strait between the island of Eubœa and the continent.

The capital was *Thebes*, built by Cadmus, the Phœnician, who first introduced letters into Greece (cf. P. IV. § 45). The city stood on the river *Ismenus*, and was ornamented with seven gates, whence it is called *Heptapylos*. It was the birthplace of the demi-gods Hercules and Bacchus, of the poet Pindar, and of those illustrious warriors and statesmen, Pelopidas and Epaminondas. The citadel was, from its founder, called *Cadmea*.—South of this was *Platæa*, where the Persian army were totally destroyed by the united valor of the Athenians, Spartans, and Plateans: it was afterwards destroyed by the Spartans in the Peloponnesian war. We mention also *Leuctra*, near lake Copais, where the Spartans were defeated by Epaminondas; *Coronea*, near mount Helicon; *Chæronea*, where Philip, having defeated the Athenians and Thebans, became absolute master of Greece; *Lebadea*, remarkable for the temple of Trophonius; and *Orchomenus*, near which was the Acidalian fountain, sacred to Venus.—Near the Corinthian gulf was *Thespiæ*, sacred to the Muses, having a port named Creusa; and *Ascra*, the birthplace of the poet Hesiod.—On the Euripus were *Aulis*, the rendezvous of the Grecian fleet in the Trojan expedition, and the scene of Iphigenia's sacrifice; *Tanagra*, where the celebrated poetess Corinna was born; and *Delium*, a village which derived its name from the temple of Apollo, built in imitation of that at Delos, and was the place where Socrates, in the Peloponnesian war, saved the life of his pupil Alcibiades.

§ 100. The chief mountains of Bœotia were *Helicon*, with the fountains Aganippe and Hippocrene, sacred to the Muses; *Pimpla*, on the borders of Phocis, dedicated

to the same divinities; *Dirce*, near Thebes; and *Cithæron*, on the borders of Megaris, sacred to Bacchus.

The people of Bœotia were usually described as naturally stupid, but with apparently little justice; for it gave birth to many men of superior talents, and the barbarous custom of exposing children, common in the rest of Greece, was here totally prohibited. They have been accused of nourishing a deadly hatred for trifling causes. In the heroic ages, Thebes seems to have been one of the most powerful of the Grecian states, but its history is so involved, that the discovery of the truth is very difficult. It certainly declined in after times; probably the misfortunes and civil discords of the posterity of Cadmus had weakened the power and destroyed the spirit of the people.

§ 101. Megaris was a small territory, said not to be more than eight miles square, south of mount Cithæron, near the isthmus of Corinth. Its chief city was *Megara*, situated midway between Corinth and Athens, built on two cliffs not far from the *Sinus Saronicus;* its port was *Nisæa*, taken and destroyed by Pericles. The only other place of note was *Crommyon*, near the Scironian rocks: these were said to be very dangerous, and to have derived their name from *Sciron*, a notorious pirate and robber.

§ 102. The remaining province of Hellas was Attica, east of Megaris, and south of Cithæron. The district so named was of a triangular shape, not 30 miles wide at its base on the north, and tapering until it terminates in the point called *Sunium*, projecting into the *Myrtoum Mare*, east of the *Sinus Saronicus* (gulf of Engia). It was also called Acte (ἀκτὴ) from its maritime situation. The capital was *Athens*, a more full description of which we shall give below.

§ 103. About ten miles north of Athens is *Marathon*, where the first Persian invaders, under the command of Datis and Artaphernes, were completely routed by the Athenians, commanded by Miltiades. North of this was the village *Rhamnus*, where a statue, formed of the marble that the Persians had brought to raise a trophy of their anticipated victory, was erected to the goddess Nemesis: a little to the east was *Phyle*, a strong fort, which was occupied by Thrasybulus, in his expedition against the thirty tyrants. On the Euripus was *Delphinum*, and *Oropus*, where there was a celebrated temple of Amphiaraus. Nearer to Athens, on the north side, was *Acharnæ*, where the Lacedemonians encamped when they invaded Attica; and *Decelia*, which they fortified by the advice of Alcibiades.—East of Athens was *Brauron*, where the statue of Diana, brought from Taurus by Orestes, was preserved until taken away by Xerxes; and *Sunium*, a town and promontory at the south-eastern extremity of Attica, celebrated for a splendid temple of Minerva (from the ruins of which it is now called Cape Colonna), and is in modern times remarkable as the scene of the shipwreck beautifully described by Falconer.—West of Athens was *Eleusis*, where the Eleusinian mysteries in honor of Ceres were celebrated. There are two remarkable temples at Eleusis; that of Ceres and that of Triptolemus.

§ 104. *Topography* of Athens. The city of Athens was founded by Cecrops, an Egyptian, who led thither a colony from the banks of the Nile. At first it was called Cecropia, from the name of its founder; and afterwards Ἀθῆναι, Athens, in honor of the goddess Minerva (whom the Greeks called Ἀθήνη), because she was the protectress of the city. In its most flourishing state, it was one of the largest and most beautiful cities of Greece, and is said by Aristides to have been a day's journey in going around it; according to other and more exact computations, it was about one hundred and seventy-eight stadia, or rather more than twenty-two Roman miles; and Dion Chrysostom reckons it to have been two hundred stadia, about twenty-five Roman miles in circumference.—Col. *Leake* considers the ancient city to have been much larger than the modern, and estimates the circumference as not less than 19 miles at least, reckoning the sinuosities of the coasts and walls.—The number of gates is not known; *thirteen* are named by *Robinson;* the largest was called Δίπυλον, and was near the Ceramicus; the Ἱερὰ was that leading to Eleusis.

For a plan of Athens, see our Plate I., by which the reader may learn the situation of the principal parts and buildings.—The description here given, is drawn chiefly from *Robinson's* Archæologia Græca.

§ 105. Athens lies in a valley, extending from mount *Pentelicus* on the east to the *Sinus Saronicus* on the west, between mount *Parnes* on the north, and *Hymettus* on the south. In the plain of this beautiful valley thus surrounded by natural ramparts, we behold the very singular geological feature of six insular mountain rocks standing in regular succession, and gradually diminishing as you descend from Pentelicus westward to the sea. The one nearest the sea is called the *hill of Musæus*. On the next is the *Acropolis* of Athens. The one next to this on the east is *Mt. Anchesmus*, on the summit of which was a temple and statue in honor of Jupiter; from this eminence an observer could survey the whole of Athens and its environs.—Two streams furnished their waters to the city. One was the *Ilissus*, which flowed to the east and south of the city, and which is supposed, from the appearance of its channel and from the allusions of the poets, to have been anciently much larger than it has been seen in modern times. The other, *Cephissus*, was still smaller and ran on the other side.——Athens may be described in two parts; the Cecropia, built by Cecrops on the summit of the

hill termed Acropolis (ἀκρόπολις), and called the upper city, ἡ ἄνω πόλις; and the part built afterward, ἡ κάτω πόλις, or the lower city.

The hill or Acropolis, as distinguished from the lower part, is distinctly seen in the *View of Athens* given in our Plate IX *a*, on page 80; which is taken from *J. C. Hobhouse's Journey through Albania and other provinces of Turkey, &c.* Lond. 1813. 2 vols. 4.—The Grecian method of thus connecting an Acropolis with their towns, is also illustrated by our Plate IV. cf. § 80.

§ 106. The citadel, or *upper city*, was sixty stadia in circumference, and was fenced with wooden pales, or, as some say, was surrounded with olive-trees. It was fortified on the south side by a strong wall, which was built by Cimon, the son of Miltiades, from the spoils taken in the Persian war, and which was called Κιμώνιον τεῖχος. The north wall was built many ages before by Agrolas, or according to some, by Euryalus and Hyperbius, two brothers, who first taught the Athenians the art of building houses. This wall was denominated Πελασγικὸν or Πελαργικὸν, from the Pelasgi, the name of its founders. This wall was beautified with nine gates, from which it is sometimes called Ἐννεάπυλον; but though there were several lesser gates, there was one grand entrance into the citadel, the Προπύλαια, to which the Athenians ascended by steps covered with white marble, and which was built by Pericles at great expense. Over this entrance is one of those enormous slabs of marble called "marble beams" by Wheeler, and to which Pausanias particularly alluded when, in describing the Propylæa, he says that, even in his time, nothing surpassing the beauty of the workmanship or the magnitude of the stones used in the building had ever been seen.

The inside of the citadel was ornamented with innumerable edifices, statues, and monuments, on which the ancient stories were fully described. The noble statues of Pericles, Phormio, Iphicrates, Timotheus, and other Athenian generals, were here intermingled with those of the gods.

Here was the temple of Minerva, called Νίκη or *Victory*, constructed of white marble, and placed on the right of the entrance into the citadel.

§ 107. About the middle of the citadel was the stately temple of Minerva, called *Parthenon*, because that goddess preserved her virginity inviolate, or because it was dedicated by the daughters of Erechtheus, who were particularly called παρθένοι, virgins. It was also denominated Ἑκατόμπεδον, because it was one hundred feet square. It was burnt by the Persians, but restored by Pericles, who enlarged it fifty feet on each side. It was of the Doric order, and built of that beautiful white marble found in the quarries of Pentelicus, a mountain of Attica. Within this temple was the statue of Minerva, so celebrated for its size, the richness of its materials, and the exquisite beauty of the workmanship. The figure, the work of Phidias, was twenty-six cubits high. This temple still remains a noble monument of antiquity, being 229 feet in length, 101 in breadth, and 69 in height.

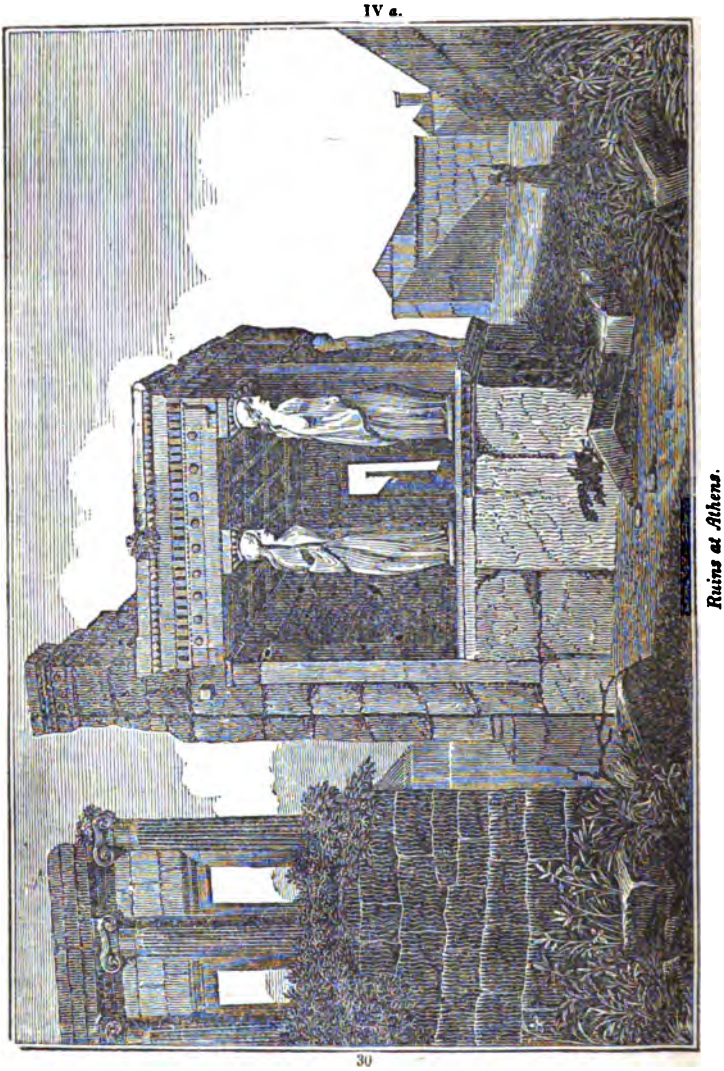
A view of the Parthenon is given in our Plate XXI. fig. 1. cf. P. III. § 96. On the bas-relief taken from it by Lord Elgin, cf. P. IV. § 190. On the works of Phidias, cf. P. IV. § 178.

Here also was the temple of *Neptune*, surnamed *Erechtheus*. This was a double building, and, besides other curiosities, contained the salt spring called Ἐρεχθεΐς, which was feigned to have sprung out of the earth from a stroke of Neptune's trident, when he contended with Minerva for the possession of the country. This part of the temple was consecrated to Neptune. The other part belonged to Minerva, surnamed Πολιάς, the protectress of the city, and Πάνδροσος, from one of the daughters of Cecrops of that name. Here, so late as the second century of the Christian æra, was the sacred olive-tree, which was said to have been produced by Minerva, and to have been as old as the foundation of the citadel. Here also was the image of the goddess, which was said to have fallen from heaven in the reign of Erichthonius, and which was guarded by dragons, called δικουροὶ ὄφεις, and had a lamp always burning with oil, and an owl before it. The whole structure was called Ἐρέχθειον. Both these buildings still remain. The smaller edifice, which is an entrance to the other, is 29 feet in length, and 21 feet 3 inches in breadth. The larger is 63½ feet in length, and 36 feet in breadth. The roof is supported by channeled Ionic pillars. See Plate IV *a*.

Behind the temple of Minerva stood the *public treasury*, which from its situation was called Ὀπισθόδομος, and in which, besides other public money, a thousand talents were deposited for any very great exigency of the state.

In the citadel were also several other edifices, as the chapel of Jupiter Σωτὴρ, and of Minerva Σώτειρα; the temple of Agraulos, the daughter of Cecrops, or rather of Minerva, who was worshiped under that name, in the front and steep side of the rock; and the temple of Venus, Ἱππολύτεια, consecrated by Phædra, when in love with Hyppolytus.

§ 108. The *lower city*, which contained all the buildings that surrounded the citadel, with Munychia, Phalerum, and Piræus, was encompassed with walls of unequal strength, built at different times and by different persons. The principal parts of the walls were the Μακρὰ τείχη, which joined the harbor of Piræus to the city, and which being about five miles in length, were sometimes called Μακρὰ σκέλη, long legs, and *brachia longa*, long arms. They consisted of two sides. The wall on the north side was built by Pericles at great expense, and continued forty stadia. That on the south



Ruins at Athens.

side was called Νότιον τεῖχος, or παρὰ μέσου τείχη, to distinguish it from the south wall of the citadel, and sometimes τεῖχος φαληρικόν, because it included the port of Phalerum. It was built by Themistocles, of huge square stones, not cemented together with mortar, but fastened on the outside by iron and leaden cramps. The height of it was forty cubits, but Themistocles wished to raise it to eighty cubits. Its length was thirty-five stadia. Upon both of the walls was erected a great number of turrets, which, after the Athenians became so numerous that the city could not contain them, were converted into dwelling-houses. The Μουνύχιον, or wall that encompassed the Munychia, and joined it to the Piræus, contained sixty stadia; and the exterior wall on the other side was forty-three stadia in length; and hence it appears, as has been before observed, that the whole circumference of Athens was 178 stadia, or rather more than 22 Roman miles.

§ 109. Of the buildings of the lower city, the principal and most remarkable were the following.—Πομπεῖον was a stately edifice, in which were kept the sacred utensils used at festivals, and in which were prepared all things necessary for solemn processions.—The temple of *Vulcan*, or of *Vulcan* and *Minerva*, situated not far from the Ceramicus within the city, was a public prison.—Near to this building was the temple of the *Heavenly Venus*; for the Athenians had two deities of the name of Venus, of which one was designated Οὐρανία, and the other Πάνδημος: the former presided over chaste and pure love; the latter was the patroness of lust and debauchery.—Ἀνάκειον was a temple of *Castor* and *Pollux*, who were called ἄνακες. In this place slaves were exposed to sale.

The temple of *Theseus* was erected by Cimon in the middle of the city, near the place where the youths employed themselves in wrestling and other bodily exercises. This temple was a sanctuary for slaves, and for all persons of low condition that fled from the persecution of men in power, in commemoration of Theseus, who, when alive, was the guardian and protector of the distressed.

Speaking of the temple of Theseus, Dr. Clarke observes, that this beautiful Doric temple more resembling, in the style of its architecture, the temples of Pæstum than of Minerva in the Acropolis, and the most entire of any of the remaining structures of ancient Greece, were it not for the damage which the sculptures have sustained, may be considered as still perfect. The entire edifice is of Pentelican marble; it stands east and west, the principal front facing the east; and it has a portico of six columns in each front, and on each side a range of eleven columns, exclusive of the columns on the angles.

A view of this temple is given in Plate XXI. fig. 3.

§ 110. Ὀλύμπιον, or Ὀλυμπεῖον, was a temple of Ionic architecture, erected in honor of *Jupiter* the *Olympian*, and was the most magnificent structure in Athens. The area, or peribolus, within which it stood, was four stadia in circumference. It was constructed with double rows of columns, 10 feet in front, and 21 in flank, amounting in all to 124; the extent of the front being 171 feet, and the length of the flank more than 400. These pillars are the majestic ruin of this sumptuous and stately temple. The foundation of this edifice was laid by Pisistratus, whose sons continued the work; but it was not completely finished till the time of Adrian, 700 years after the structure had been commenced.

The temple of *Apollo* and *Pan* stood on the north side at the bottom of the citadel, in a cave or grotto, which was called Μακραὶ πέτραι, or Κεκροπίαι πέτραι.—The temple of *Diana*, surnamed Ἀνειζώνος, because in it women, after the birth of their first child, dedicated their girdles to that goddess.

Πάνθειον was a temple consecrated to *all the gods*, who, as they were united in one edifice, were honored with one common festival, which was called Θεοξένια. This was also a very magnificent structure, and was supported by 120 pillars of marble. On the outside were curiously engraved the deeds and story of all the gods; and on one great gate two horses were carved by Praxiteles.

The temple of the *Eight Winds* was a tower of eight squares, of marble, on every side of which was carved the figure of a wind, according to the quarter whence it blew.

The model of this building was furnished by Andronicus Cyrrhastes, who placed upon the top of the tower a small pyramid of marble, upon the summit of which he erected a brazen triton, holding in his right hand a switch or wand. The triton was so placed that he turned round with the wind, and pointed with the wand to the wind which blew.—A view of this structure is given in our Plate XXI. fig. 2.

§ 111. Στοαὶ, porticos, were very numerous at Athens; but the most remarkable was that called Πεισιανάκτιος, and afterwards Ποικίλη, from its containing a variety of curious pictures, drawn by those great masters, Polygnotus, Mycon, and Panænus, the brother of Phidias. At the gate of the Ποικίλη was the statue of Solon.—To the north of the Acropolis, not far from the temple of Theseus, are the ruins of a structure once evidently very splendid, supposed by Stuart to be the ruins of this celebrated *Stoa* or Porch. Some travelers have mistaken them for the remains of the temple of Jupiter Olympius already described, which was in the southern part of the city, near the fountain Calirrhoe.

Μουσεῖον was a fort near the citadel, which received its name from the poet Musæus,

the scholar of Orpheus, who used to repeat his verses in this place, where he was also buried.—Ὠδεῖον was a music theatre, built by Pericles. The inside of this building was filled with seats and ranges of pillars; and the outside roof or covering was gradually bent downwards. The roof, which was constructed of the masts and yards of the vessels taken from the Persians, and in its form resembled the tent of Xerxes, was supported by columns of stone or marble. It was burnt by Sylla at the siege of Athens, but afterwards rebuilt. This Odeum was situated on the south-east angle of the citadel. The Odeum of Herodes Atticus has sometimes been confounded with that of Pericles, but the Odeum of Herodes was situated at the south-west angle of the citadel. This last was built by Herodes in memory of his wife, and was considered as far surpassing, in magnitude and in the costliness of its materials, every other edifice of the kind in all Greece. The roof of this building was of cedar.

The Ceramicus (Κεραμεικὸς) received its denomination from Ceramus, the son of Bacchus and Ariadne; or more properly ἀπό τῆς κεραμείκης τέχνης, from the potter's art, which was invented here by Corœbus. This extensive space was divided into two parts, one of which was situated within the city, and contained a great number of temples, theatres, porticos, &c.; the other was in the suburbs, was a public burying place, and contained the Academy, and several other buildings.—The Lyceum and the Cynosarges were also in the suburbs on the north-east.

Respecting the Academy and other Gymnasia at Athens, see P. IV. §§ 64, 74.

§ 112. Ἀγοραί, forums, were very numerous; but the most remarkable were the old and the new forum. The new forum was in a place called Ἐρετρία, which it is probable was near to the portico of Zeno. The old forum was situated in the Ceramicus within the city, and was called Ἀρχαία ἀγορά. It was extremely spacious, and was decorated with buildings dedicated to the worship of the gods, or to the service of the state; with others which sometimes afforded an asylum to the wretched, but which were often a shelter for the wicked; and with statues decreed to kings and individuals, who had merited well of the republic. In it were held the public assemblies of the people; but every trade had a different place assigned as a market, and the forum was divided into different parts, according to the wares exposed for sale. Thus Κύκλος denotes the place where slaves were sold; Ἀλφιτόπωλις ἀγορά, the bakers' market; Ἰχθυόπωλις ἀγορά, the fish-monger's market; Γυναικεία ἀγορά, the market for women's apparel. The time when goods were exposed to sale was called πλήθουσα ἀγορά, full market, from the great number of persons assembled; and different hours of the day seem to have been appointed for the sale of different commodities. To this place the inhabitants resorted every day. The Scythians, kept in pay by the republic to maintain order, were encamped in the middle of the forum. Collectors also attended to receive the duties imposed on every thing that was sold, and magistrates to superintend what passed.

Βουλευτήρια were public halls, in which each company of tradesmen met, and deliberated on matters relating to their trades. At Athens trade was very much encouraged; and if any one reproached another, even the lowest citizen, with living by the profit of his traffic, he was liable to an action of slander.

§ 113. *Aqueducts* were not common at Athens before the time of the Romans; although one is said to have been built by Pisistratus. The want of them was supplied by wells (φρέατα), some of which were dug by private persons, and others at the public expense; but as good water at Athens was extremely scarce, frequent quarrels arose among the citizens. Adrian laid the foundation of a stately aqueduct, which was finished by his successor Antoninus, and which was supported by Ionic pillars.

The *stadium* was an oblong area, semicircular at one end, designed originally for the foot-race, but used for other games and exercises; and for the accommodation of spectators, who resorted thither in great numbers, it was built with steps above each other, in order that the higher ranks might look over the heads of those placed below them. The most remarkable at Athens, and indeed in all Greece, was the stadium (Στάδιον Παναθηναϊκόν), erected near the river Ilissus by Lycurgus, and afterwards enlarged by Herodes Atticus, one of the richest of the Athenians. It was built of Pentelic marble, with such magnificence that Pausanius did not expect to be credited, even in his brief description of this work, and says that it was a wonder to be taken for a mountain of white marble upon the banks of the Ilissus. It was about 125 geometrical paces in length, and 26 or 27 in breadth, and was therefore called a stadium, a measure in ordinary use among the Greeks, being the eighth part of a Roman mile.

§ 114. The *Areopagus* was a small eminence a little to the north-west of the Acropolis. On this, the court or senate of the Areopagus usually held its meetings. (Cf. P. III. § 108). A space was leveled for the purpose on the summit of the rock; and the steps which conducted to it, were cut out of the natural solid stone. There was originally neither enclosure nor roof; but merely an altar to Minerva, and two stone seats for the accuser and defendant. The court was occasionally protected by a temporary erection.—The *Pnyx*, Πνύξ, was another eminence, opposite the Areopagus, not far from the citadel, celebrated as the place where the Athenians held their assemblies. Almost the whole of the structure, as appears from a

recent removal of the earth in this place, was an excavation of the rock. The *βῆμα*, on which the orators stood to address the people, was carved from the stone, and yet remains. Before this was a semicircular area, of which the part most distant from the orator's stone consists of masonry. In the perpendicular surface of the rock, facing this area, are niches for votive tablets. North-east from the Acropolis, on the street of the tripods (cf. § 115), was the *Πρυτανεῖον*, where was a public hall, and where the laws of Solon were deposited. Near it was the *Βουλεῖον* or senate-house.

§ 115. Athens had theatres besides those termed *Odea*. One of the most celebrated was the theatre of Bacchus, capable of accommodating 30,000 spectators. (Cf. P. IV. § 235.) This contained statues of many of the tragic and comic writers, and was the place where the dramatic contests were decided: it was near the Acropolis, at its south-east angle. Nothing of it is now seen except the circular sweep scooped in the rock for the seats. Above it, in the rock of the Acropolis, still appears a cavern or grotto, formerly termed the *Cave* of Bacchus, but now converted into a sort of chapel.—Close by this cavern stands a building, called the *Choragic* monument of Thrasyllus; having on its front three inscriptions recording dramatic victories obtained in the theatre. Over this building, and higher up the rock, are the two *Columns of the tripods*, or *Choragic pillars*. There were several other edifices in Athens, erected for the same purpose; one, exquisitely wrought, is near the eastern end of the Acropolis, commonly called the *Lantern of Demosthenes*, but proved by its inscription to be a *choragic* monument erected by Lysicrates. This edifice stood in the *street of the tripods*, so called from the circumstance that in it were erected (on choragic monuments or pillars, or otherwise located) numerous tripods, which had been obtained as prizes in the musical or theatrical contests.

Respecting the dramatic and musical contests above alluded to, see P. IV. § 66.—A view of the Monument of Thrasyllus is given in Plate XLIX. fig. *C*; and of that of Lysicrates, in the same Plate, fig. *A*; the designation *Lantern of Demosthenes* is said to have been applied by the modern Greeks, under the groundless supposition that it was the study of that illustrious orator.

§ 116. Athens had three harbors for ships:—1. *Πειραιεύς, Piræus*, which belonged to the tribe of Hippothoontis, and was about 35 or 40 stadia distant from the city, before the building of the *μακρὰ τείχη* or long walls. After that time, the Athenians, by the direction of Themistocles, rendered this their principal harbor. It contained three *δρομοι* or docks. In this harbor were five porticoes, which being joined together formed a very large one, called on that account *Μακρὰ στοά*. The Piræus also contained two forums. Here the productions of all countries were accumulated; and this was the market not of Athens only, but of all Greece. In this harbor three hundred gallies have sometimes been collected at once; and it was sufficiently capacious to contain four hundred. The advantages of this place were first observed by Themistocles when he devised the plan of giving a navy to Athens. Markets and magazines were presently erected, and an arsenal capable of furnishing every thing necessary for the equipment of a great number of vessels.—2. *Μουνυχία, Munychia*, which was a promontory not far distant from Piræus, and extended not unlike a peninsula, and was well fortified both by nature and art. It received its name from a person called Munychus, who dedicated in this place a temple to Diana, surnamed *Μουνυχία*. —3. *Φαληρόν, Phalerum*, which belonged to the tribe Antiochis, and was distant from the city 35 stadia, or as some say, only 20 stadia. This was the most ancient of the three harbors; and from it Theseus is said to have sailed for Crete, and Mnestheus for Troy.

For further details respecting the interesting objects in this renowned city, we refer to the works cited P. IV. § 243. 1.; P. V § 7 (b).—We may add *Waddington's* Visit to Greece.—*Hughes*, Travels in Greece, &c. Lond. 1820. 2 vols. 4.—*Kruse*, Hellas, oder Darstellung des alten Griechenlandes, &c. Leipz. 1825. 3 vols. 8. In this work may be found an account of Lord Elgin's proceedings (cf. P. IV. § 190. 4); also of the various modern works illustrating the remains of Grecian art in general.—*Cf. Stuart's* Dict. of Architect. under *Athenian Architecture*; cf. also *Chateaubriand's* Travels, in *Introduction*.—*E. D. Clarke*, Travels in various countries, &c. Part II. sect. 2.—*Barthelemy's* Anacharsis, ch. xii., a beautiful description.—*W. M. Leake*, Topography of Athens. Lond. 1821. with an Atl. fol. *Cf. Transactions of the Royal Society of Literature of the United Kingdom*, vol. iii. p. 165. —*Wordsworth*, Athens and Attica.—*Rienäcker*, Topographie von Athen (a German translation of Leake). Halle, 1829; with notes of Müller and Meier.—*C. O. Müller*, De Muninentis Athenarum, &c. Gött. 1827. 4. with plates.—*L. Bergmann*, Die Alterthümer von Athen, nach *Stuart* und *Revett*, &c. Weimar, 1826. 20 plates.—*Hirt's* Plan des Athen.—*Ersch & Gruber*, Encyclopädie, under *Attika* (written by *Müller*).—There is a glance at some of the most interesting objects, in *W. Colton*, Visit to Constantinople and Athens. N. York, 1836. 12. ch. 18, 19.

§ 117. (4.) The PELOPONNESUS, the *fourth* division of Græcia (§ 76), remains to be noticed. In looking at the physical features of this peninsula, we perceive in the interior a circular chain of mountains, almost surrounding an included tract of country which was called Arcadia. From this circle of elevated summits, various branches are sent off towards the sea; and we find a line running out to each of the principal promontories; to *Rhium Prom.* at the entrance of the Sinus Corinthiacus; to *Chelonites Prom.* on the western side of the peninsula; to *Acritas Prom.* west of the Sinus Messeniacus; to *Tænarum*, to *Malea*, and to *Scyllæum*, the other points, which occur in passing round the peninsula to the east.—Between these several mountains were fruitful valleys, watered by numerous streams descending from the mountains in every direction.

§ 118. This country was originally called Argia and Pelasgia, but after the conquests of Pelops was called the *island of Pelops*, Πέλοπος νῆσος; it was also called Apia. Its present name, Morea, is said to be drawn from its resemblance to a mulberry-leaf in shape, or from the number of mulberry trees that it produces.—It may be considered in six divisions: Achaia, Argolis, Elis, Arcadia, Messenia, and Laconia. Sicyonia and Corinthia are sometimes added to these; but they may be included under Achaia.

§ 119. Achaia, in the extent we have just given to it, includes the whole north coast of Peloponnesus, and the isthmus of Corinth, by which it is joined to Hellas. Exclusive of Sicyonia and Corinthia, it comprised twelve towns, each independent, and possessed of its own little territory, which were from a very early time united in a sort of confederacy called the Achæan league; they were Dyme, Olenus, Pharæ, Tritæa, *Patræ* (now *Patras*), Rhype, *Ægium* the place where the deputies of the league met, Helice, Bura, Ægæ, *Ægira*, and *Pellene*. In the resistance to the Romans made by the Achæan league in the later ages, the cities of Sicyon and especially Corinth took part.

It was from the opposition made in Achaia, that the Romans, when Mummius reduced Greece to a subject province by the capture of Corinth, B. C. 146, applied the name Achaia to the whole country. Cf. § 213. 1. 6.

§ 120. *Sicyon* was the most ancient city of Greece, said to have been founded B. C. 2089.—But *Corinth* has obtained greater notoriety: it was on the isthmus, at nearly an equal distance from the Saronic and Corinthian gulfs. It was once called Ephyra. Its citadel was on a hill called Acro-Corinthus. It had two ports; *Lechæum*, on the *Sinus Corinthiacus*, and *Cenchreæ*, on the *Sinus Saronicus*. Although destroyed by Mummius, it afterwards recovered its splendor, being rebuilt by Julius Cæsar, and became more famous than before for its luxury and licentiousness.

The isthmus of Corinth was an important pass. Several attempts have been made, at different periods, to join these two seas by a canal, and from the failure of them all, "to cut through the Corinthian isthmus" has become a proverbial expression for aiming at impossibilities. Here the Isthmian games, in honor of Neptune, were triennially celebrated: and here a stand has frequently been made against foreign invaders, the narrowness of the isthmus easily admitting of regular fortification.

§ 121. Argolis occupied the north-eastern extremity of the Peloponnesus. Its chief town was *Argos*, on the river *Inachus*, more celebrated in the heroic than the historic ages of Greece. When Perseus had accidentally slain his grandfather Acrisius, he transferred the seat of government to *Mycenæ*; this latter city retained its power to the end of the Trojan war; but after the death of Agamemnon, the Argives, through motives of jealousy, besieged, captured, and leveled it with the ground.—North of Argos was *Nemea*, where Hercules slew the Nemean lion, and instituted the Nemean games in memory of his victory; and *Tirynthus*, a favorite residence of Hercules, whence he is frequently called the Tirynthian hero.—On the *Sinus Argolicus* (Gulf di Napoli) were, *Nauplia* (Napoli di Romania), in ancient and modern times the principal port in these countries; *Epidaurus*, remarkable for a celebrated temple of Æsculapius (P. II. § 84); and *Trœzene*, whither the aged inhabitants of Athens retired when their city was burned by Xerxes.

§ 122. Elis was a small province south of Achaia, on the coast of the Ionian sea. Its chief town was *Elis*, the residence of king Salmoneus, who is said to have provoked the indignation of Jupiter, by his attempts to imitate thunder and lightning; it was on the *Peneus* (Belvidere or Igliaco), a principal river of the province. *Pisa*, destroyed at a very remote period, was on the *Alpheus* (Rouphia or Rufeas), a larger river flowing from Arcadia. Not far from Pisa was *Olympia*, the place near which the Olympic games were celebrated.

Olympia was the name not of a city, but of the sacred site near which the games were performed. Here was the grove *Altis*, with splendid monuments scattered in it; the temple of Olympian Jupiter, with its celebrated statue (cf. P. II. § 24); the *Cronium* or Hill of Saturn; also a famous hippodrome and stadium.

Barthelemy, ch. xxxviii. as cited P. V. § 163. 2.—*Choiseul-Gouffier*, Sur l'Hippodrome d'Olympie, in the *Mem. Acad. Inscr.* vol. xlix. p. 122.—*Dissen's* Pindar, vol. ii. p. 680, where is a plan with explanations.—*Pouqueville*, Voyage de la Grèce, vol. v. p. 401. —*J. S. Stanhope*, Olympia, &c. as cited P. IV. § 243. 1.

§ 123. Arcadia occupied the centre of the Peloponnesus; and being entirely devoted to agriculture was said to be sacred to Pan.—Its principal towns were *Tegæa*, the capital; *Orchomenus*, near the lake *Stymphalus*, where Hercules destroyed the Harpies, on the river *Ladon*, which flows through Arcadia and joins the Alpheus in the eastern part of the province; *Mantinea*, where Epaminondas fell, near the ruins of which is Tripolitza, the metropolis of the Morea; *Megalopolis*, near the *Helissus*, a tributary to the Alpheus, built by Epaminondas to repress the incursions of the Lacedæmonians.—From the ruins of *Phigalia* (Paulitza), in the territory of the *Parrhasii*, were taken the bas-reliefs called the Phigalian Marbles (cf. P. IV. § 179, § 183. 4).

The mountains of Arcadia were greatly celebrated by the poets; the principal were *Cyllene*, the birthplace of Mercury; *Erymanthus*, where Hercules slew an enormous

Ruins of Ancient Corinth.

boar; *Mænalus*, sacred to the Muses; *Parthenius*, where Atalanta resided; *Parrhasius* and *Lycæus*, sacred to Jupiter and Pan. From the hill *Nonacris* flowed the celebrated river *Styx;* its waters were said to be poisonous.

§ 124. The south-western division of the Peloponnesus was Messenia, of which *Messene*, a strongly fortified town, was the capital; the citadel was called *Ithome*, and was supposed to be impregnable; these were in the interior, west from the *Pamisus*, which is the principal river of the province, and flows from the mountains between Messenia and Arcadia into the *Sinus Messeniacus*.—The other principal towns were *Pylos*, the city of Nestor, now called *Navarin; Methone*, where Philip defeated the Athenians; and *Œchalia* or *Erytopolis*, conquered by Hercules.

The Messenians, after a desperate resistance, were subdued by the Lacedæmonians, and the greater part compelled to leave the country. Subsequently their city lay long in ruins: but when Epaminondas had destroyed the supremacy of Sparta, he recalled the descendants of the exiles and rebuilt Messene. After his death, the Spartans again became masters of the country, but did not expel the Messenians from their restored possessions.

§ 125. The south-eastern and most important division of the Peloponnesus was Laconia. Its capital was *Sparta*, which we shall describe in the following sections.

The other towns of note were, *Amyclæ*, on the Eurotas, the residence of Leda; *Therapne*, on the same river, the birthplace of Castor and Pollux; *Gytheum*, the principal port of Laconia; *Helos*, whose inhabitants were enslaved by the Spartans; and *Sellasia*, where the Achæans, by the defeat of Cleomenes, liberated the Peloponnesus from the power of Lacedæmon.

The *Sinus Laconicus* (Gulf of Colochina) was bounded by the capes *Malea* (St. Angelo) and *Tænarum* (Matapan). Near Tænarum was a cave represented by the poets as the entrance into the infernal regions; through this Hercules is said to have dragged up Cerberus.

The Peloponnesian states were first subjected by Pelops; but about eighty years after the Trojan war, the Heraclidæ, or descendants of Hercules, returned to the Peloponnesus, and became masters of the different kingdoms. This event, which forms a remarkable epoch in Grecian history, took place 1104 B. C.

§ 126. *Topography* of Sparta. The city of Lacedæmon, which was anciently called Sparta, is said to have been built by king Lacedæmon, who gave it the latter denomination from his wife Sparta, though he designated the country and the inhabitants from his own name; but some think that this city received the appellation of Sparta from the Sparti, who came with Cadmus into Laconia. It was situated at the foot of mount *Taygetus*, on the west side of the river *Eurotas*, which runs into the Laconic gulf. It was of a circular form, and forty-eight stadia or six miles in circumference, and was surrounded to a great extent with vineyards, olive or plane trees, gardens, and summer-houses.

Anciently the city was not surrounded with walls; and its only defence was the valor of its inhabitants. Even in the reign of Agesilaus, and for the space of eight hundred years, this city was without any fortifications; but after it fell into the hands of tyrants, it was surrounded with walls, which were rendered very strong. It had, however, some eminences upon which soldiers might be posted in case of an attack. The highest of these eminences served as a citadel; its summit was a spacious plain, on which were erected several sacred edifices. Around this hill were ranged five towns, which were separated from each other by intervals of different extent, and each of which was occupied by one of the tribes of Sparta.

§ 127. The great square or forum, Ἀγορὰ, in which several streets terminated, was embellished with temples and statues. It also contained the edifices in which the senate, the ephori, and other bodies of magistrates assembled. Of these public edifices the most remarkable was the *Portico of the Persians*, which the Lacedæmonians erected after the battle of Platæa, at the expense of the vanquished, whose spoils they shared. The roof of this building was supported by colossal statues of the principal officers in the army of Xerxes, who had been taken or killed in that battle, and who were habited in flowing robes.—The *Scias* was a building not far from the forum, in which assemblies of the people were commonly held. The *Chorus* was a part of the forum, where dances were performed in honor of Apollo in the Gymnopædian games.

Upon the highest of the eminences stood a temple of *Minerva*, which had the privilege of asylum, as had also the grove that surrounded it, and a small house appertaining to it, in which king Pausanias was left to expire with hunger. The temple was built with brass (Χαλκίοικος). Within the building were engraven, in bas-relief, the labors of Hercules, and various groups of figures. To the right of this edifice was a statue of *Jupiter*, supposed to be the most ancient statue of brass in existence; of the same date with the re-establishment of the Olympic games.

The most ornamented place in Sparta, however, was the *Pœcile*, which, instead of being confined to a single gallery like that at Athens, occupied a very considerable extent. The Romans afterwards took away the superb paintings in fresco which had been employed to decorate the walk.—Farther advanced in the city appeared differ-

Sparta, now Misitra.

ent ranges of *Porticos*, intended only for the display of different kinds of merchandize.

§ 128. Columns and statues were erected for Spartans who had been crowned at the Olympic games; but never for the conquerors of the enemies of their country. Statues might be decreed to wrestlers; but the esteem of the people was the only reward of the soldiers. It was not till forty years after the battle of Thermopylæ, that the bones of Leonidas were conveyed to Sparta and deposited in a tomb near the theatre; and at the same time also the names of the three hundred Spartans who had fallen with him were first inscribed on a column.—The theatre was in the vicinity of the forum, and was constructed of beautiful white marble. Not far from the tomb of Leonidas were those of Brasidas and Pausanias. Funeral orations and games were annually given near these monuments.

Of the edifices and monuments of Sparta it may be remarked in general, that they were not distinguished for architectural beauty; and the city had nothing imposing or splendid in its appearance.

§ 129. On the south side of the city was the Ἱππόδρομος, or course for foot and horse races, some vestiges of which are still visible; and a little distance from it was the *Platanistas*, or place of exercise for youth, shaded by beautiful plane-trees, and enclosed by the Eurotas on one side, by a small river which fell into it on the other, and by a canal which opened a communication with both on the third. The Platanistas was entered by two bridges, on one of which was the statue of Hercules, or all-subduing force, and on the other that of Lycurgus, or all-regulating law.

The place which served Sparta for a port or harbor, was *Gytheium*, Γύθειον, situated west from the mouth of the Eurotas, and distant from Sparta 240 stadia, according to Strabo, and 30 [300?] according to Polybius. It was early surrounded by strong walls, and had an excellent harbor, in which the fleets of Sparta rode in security, and where they found every requisite for their maintenance and security.

The ruins of Sparta are found, under the name *Palæochori* or old town, about two miles distant from the modern town *Misitra*, near a spot called *Magoula*. "The whole site," says *Chateaubriand*, "is uncultivated; when I beheld this desert, not a plant adorned the ruins, not a bird, not an insect, not a creature enlivened them, save millions of lizards, which crawled without noise up and down the sides of the scorching walls. A dozen half-wild horses were feeding here and there upon the withered grass; a shepherd was cultivating a few water-melons in a corner of the theatre; and at Magoula, which gives its dismal name to Lacedæmon, I observed a small grove of cypresses."

On the topography and ruins of Sparta see *Chateaubriand's* Travels (p. 94, ed. N. Y. 1814).—*Le Roi*, Monumens de la Grece.—Sir *W. Gell*, Itinerary of the Morea.—*Leake's* Travels in the Morea. Lond. 1830. 3 vols. 8.—*Cramer*, *Dodwell*, &c. as cited P. V. § 7. (b).

IV. ISLANDS BELONGING TO EUROPE.

§ 130. It was mentioned (§ 8), that having considered the MAINLAND of Europe under three divisions, northern, middle, and southern, we might notice the ISLANDS together under a fourth. The European islands known to the ancients were in the Atlantic or Mediterranean; of those in the Baltic they knew but little. We will speak first of those in the Atlantic.

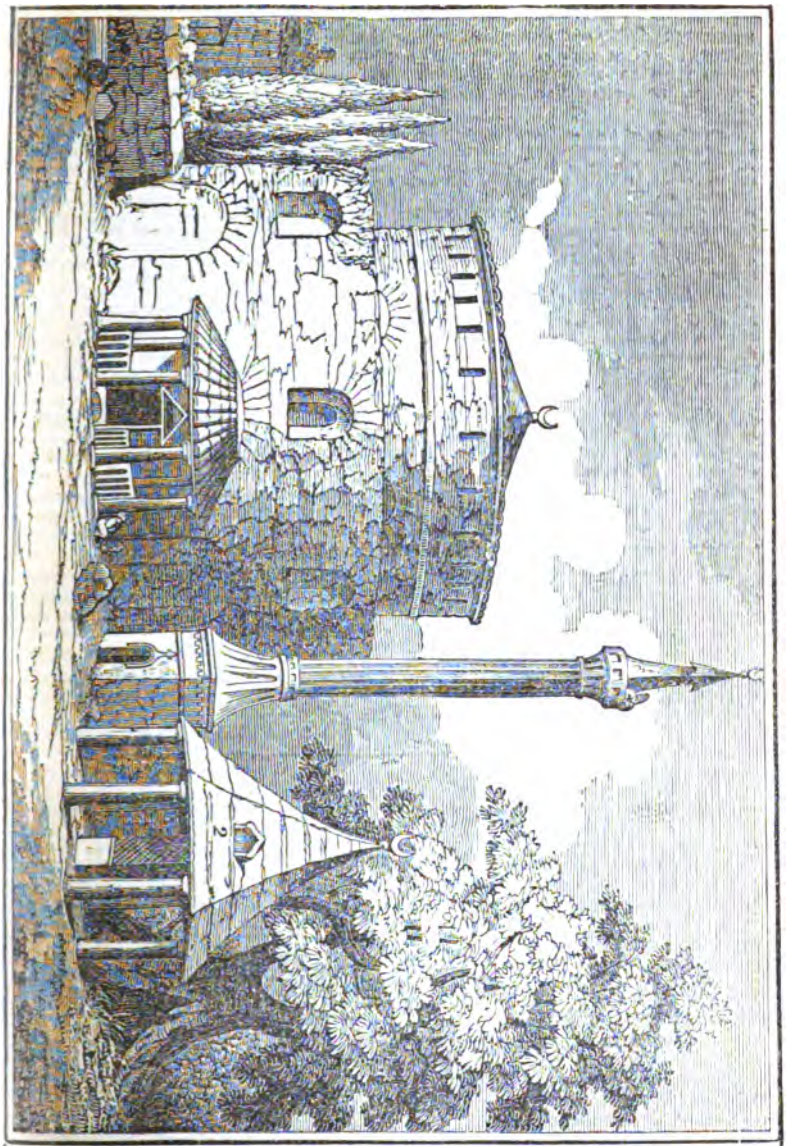
§ 131. Of these, Britannia was the most important. It was scarcely known to exist before the days of Julius Cæsar. Being peopled by successive migrations from Gaul, the Britons naturally aided the mother country when invaded, and thus provoked the vengeance of Rome. The south-western shores are said to have been visited by the Phœnicians at a much earlier period; and that enterprising people have been described as carrying on an extensive trade for tin with Cornwall and the Scilly isles, which, from their abounding in that metal, were called the *Cassiterides Insulæ* or Tin islands.

§ 132. The enumeration of the several tribes and villages being a matter rather of curiosity than utility, we shall only notice a few of the more remarkable.—The *Cantii* occupied the south of the island; in their territory were *Rutupiæ* (Richborough), celebrated for its oysters by Juvenal; and *Portus Lemanis* (Lymne), where Cæsar landed, B. C. 55.—The *Trinobantes* possessed the country north of the Cantii; their chief town was *Londinum* (London), the most flourishing Roman colony in Britain.—The *Silures* possessed South Wales, and appear to have been a very flourishing and warlike tribe. Caractacus, one of their kings, is celebrated for having bravely defended the liberties of his country; and for a long time baffled the utmost efforts of the Romans: he was at length subdued by Ostorius Scapula, A. D. 51, and sent in chains to Rome.—On the eastern coast were the *Iceni*, whose queen Boadicea, having been cruelly abused by the Roman deputies, took up arms to avenge her own and her country's wrongs; at first she obtained several victories over her oppressors, but was finally defeated by Suetonius Paulinus, A. D. 61.—The north of England was possessed by the *Brigantes*, the most powerful and ancient of the British nations; their principal towns were *Eboracum* (York), and *Isurium* (supposed to be *Aldborough*), the capital of their tribe.

§ 133. Scotland was still less known than England; five nations on the borders, known by the general name of *Meatæ*, were subdued by Agricola, and became nominally subject to the dominion of Rome.

When Britain became a Roman province, it was divided into the five following

PLATE V.



1. The Rotunda of Salonica, the ancient Thessalonica. It is supposed to have been a *Cabirian* Temple. By the Christians it was converted into a church of Paul and Peter. The Turks have turned it into a mosque; and erected the *minaret*, which appears attached to it, and in the gallery of which is seen a *Muezzin*, whose office is to announce from the gallery the hour of prayer.

2. A fountain for the Mussulman ablution before prayers.

provinces: *Britannia prima*, comprising the eastern and southern division of the country; *Flavia Cæsariensis*, containing the western tribes; *Britannia secunda*, which included all Wales; *Maxima Cæsariensis*, which contained the country between the former divisions and the river Tweed; and *Valentia*, occupied by the Meatæ.

§ 134. To repel the incursions of the Picts and Scots, who frequently laid waste the Roman settlements, several *walls* were built across the island. The first was erected by the celebrated Agricola, who completed the conquest of Britain. But this being found insufficient to restrain the incursions of the barbarians, the emperor Adrian erected a rampart of great strength and dimensions.—The wall of Adrian extended from *Æstuarium Ituæ* (Solway Frith), on the western coast, to *Segedunum* (Cousin's House), a village north of *Pons Ælii* (Newcastle-upon-Tyne), on the eastern coast, a distance of about 70 miles. It consisted of a double rampart and ditch, and was strengthened by forts erected at short intervals.—Twenty years after this, the emperor Antoninus rebuilt the wall of Agricola, which was nearly parallel to that of Adrian, and had been neglected after that was built, whence this is usually called the rampart of Antoninus.

§ 135. But the last and greatest of these structures was the wall erected by the emperor Severus, A. D. 200.—It was situated a few yards north of the wall of Adrian, and was one of the strongest fortifications of antiquity. The wall was twelve feet wide and eight feet high, built of stone and cement; it was strengthened by eighteen stations or garrisons, thirty-one castles, and three hundred and twenty-four towers: the whole body of forces employed to garrison this immense range of fortification were ten thousand men, besides six hundred mariners, appointed to guard the points where the ramparts communicated with the shore.

§ 136. The islands adjoining Britain were the *Orcades* (Orkneys), *Hebrides* (Western Isles), *Mona Taciti* (Anglesea), *Mona Cæsaris* (Man), *Vectis* (Isle of Wight), and *Cassiterides* (Scilly Isles).—Ireland was known to the ancients only by name, and was called Ierne Juverna, or Hibernia.

The Irish say that they are descended from a Scythian nation, and that at an early period, part of the country was colonized by the Phœnicians; in proof of the latter, it has been urged that the specimens of the Punic language preserved by Plautus, are almost pure Irish; and that antique swords, found in the bogs of Ireland, have on analysis been proved to consist of materials precisely similar to those of the Punic swords dug up by Sir W. Hamilton in the field of Cannæ.—Cf. P. V. § 352. 2.

An island called Thule is frequently mentioned in the classical authors as the most distant known, but its situation has not been described, and therefore we cannot be certain what particular island was meant. Iceland, some of the Shetland isles, and Greenland, have been named by different modern writers (cf. § 3).

§ 137. In speaking of the islands in the Mediterranean, we begin in the *western part*. The *Balearicæ*, deriving their name from the skill of the inhabitants in slinging and archery, were on the coast of Spain. Their names were *Balearis major* (Majorca); *Balearis minor* (Minorca), and *Ebusus* (Ivica).

Between Spain and Italy are Corsica and Sardinia, separated by the *Fretum Fossæ* (Strait of Bonefacio). Corsica, called by the Greeks *Cyrnos*, was of little note in ancient times, but is celebrated for having given birth to Napoleon Bonaparte. It contained two Roman colonies, *Mariana* planted by Marius, and *Aleria* by Sylla. North of Mariana was *Matinorum Oppidum* (Bastia), the present capital of the island.—Sardinia derived its name from Sardus, an African prince, said to be a son of Hercules, who at a very early period led a colony hither; it was called by the Greeks *Ichnusa*, from its resemblance to the human foot. Neither serpents nor wolves were found in this island, and (as we are told) only one poisonous herb, which caused those who eat of it to expire in a fit of laughter, and hence the expression, a *Sardonic grin*. The chief town was *Calaris* (now Cagliari). Both islands were long tributary to the Carthaginians, who were expelled by the Romans in the first Punic war.

There were several small islands of no great importance on the coast of Italy; the chief were *Ilua* (Elba), which is of some interest, as the spot of Napoleon's temporary banishment; *Prochyta*; and *Capreæ* (Capri), infamous as the scene of the unnatural debaucheries of Tiberius.

§ 138. Sicilia, the largest and most fertile of the Mediterranean islands, lies to the south of Italy, from which it is separated by the *Fretum Siculum* (Strait of Messina).—It was called Triquetra, or Trinacria, from its triangular shape, terminating in three promontories; *Pelorus* (Faro), on the north; *Pachynus* (Passaro), on the south; and *Lilybæum* (Boco), on the west.

Syracusæ (Siracusa) was the ancient capital of Sicily, and one of the most remarkable cities of antiquity. It was founded by a Corinthian colony led by Archias, and arrived at such a pitch of greatness that the circuit of its walls exceeded twenty miles.—It was divided into five parts, which were so large as to be esteemed separate towns; viz. Ortygia, a small island, on which the Greeks originally settled; Acradina facing the sea; Tycha, between that and the following division; Neapolis, which stood on the great port; and Epipolæ.—Syracuse had two ports, the lesser formed by the island *Ortygia*, and the greater at the mouth of the river *Anapus*, which here flows into a large bay, having the island at its northern, and the fort of *Plemmyrium* at its southern extremity. The celebrated prison called *Latomiæ* was cut out of the rock by the tyrant Dionysius; in this was a cavern shaped like the human ear, so contrived as to transmit all sounds from below to a small apartment where the tyrant used to conceal himself,

in order to overhear the conversation of his victims; it is now a very handsome subterraneous garden.

This city is remarkable for the defeat of the Athenians, in their fatal Sicilian expedition, and the formidable resistance made by the inhabitants when the town was besieged by Marcellus. This siege was protracted principally by the mechanical contrivances of Archimedes.

§ 139. Some of the other considerable towns in Sicilia were *Messana; Leontium; Agrigentum*, where the tyrant Phalaris resided; *Lilybæum, Drepanum, Panormos* (Palermo), *Himera; Naulochus*, where the oxen of the sun were supposed to be kept; *Tricola*, where Trypho and Athenis established the head quarters of a republic of slaves, and held out against the Roman power for several years; *Selinus*, known for its vigorous but unavailing resistance to the Carthaginians.

Interesting Greek ruins have been found at Selinus, Agrigentum, &c.—On these ruins, see *R. Hoare*, Classical Tour, vol. ii. p. 78 sq. —Cl. P. IV. § 178. 3.—*F. Gärtner*, Architect. Monum. of Sicily, as cited P. IV. § 242. 1.—See also the citations, P. IV. § 234. 3.

The principal Sicilian rivers are the *Simæthus* (Giaretta), celebrated for the production of amber; *Asinarius*, where the Athenian generals Nicias and Demosthenes were taken prisoners by the Syracusans, and *Helorus* on the eastern coast; on the south side were *Camicus* and *Crimisus*, with some smaller streams; and on the north, the river *Himera*.—Mount *Ætna*, so celebrated for its volcano, occupies a great part of Sicily; the poets feigned that the giants, when defeated by Jupiter, were buried under this heap, and that the eruptions were caused by their efforts to relieve themselves.

The first inhabitants of Sicily were the Cyclopes and Lestrigons, a barbarous race of people, almost extirpated by the different Greek colonies, whom the commercial advantages of Sicily's situation induced to settle in this island.

§ 140. Near the western angle or corner of Sicily are three small islands called *Ægates*, opposite one of which, *Ægusa*, Lutatius Catulus defeated the Carthaginians in a great naval engagement, and thus put an end to the first Punic war.—North of Sicily were the *Insulæ Æoliæ* (Lipari islands), sacred to Vulcan; the largest is *Lipara*, which was once a place of great consequence; the next in size is *Strongyle* (Stromboli), where Æolus is said to have imprisoned the winds, and where there is a celebrated volcano.—South-east of Sicily is *Melite* (Malta), remarkable in ancient times for its cotton manufactories. Here St. Paul was shipwrecked in his voyage from Jerusalem to Rome. It was first peopled by the Phœnicians, who found this island a convenient station for commerce on account of its excellent harbor.—Near Malta is the small island of *Gaulos* (Gozo).

§ 141. We notice next the *Ionian* Islands, on the western coast of Greece. Corcyra (Corfu) stood opposite that division of Epirus called Thesprotia, from which it was separated by a narrow strait, named Corcyrean.—It is called by Homer *Scheria*, or *Phæacia*, and he describes (in the Odyssey) the inhabitants as luxurious and indolent.—The principal town was *Corcyra*, near which were the celebrated gardens of Alcinous and Cassiope. Near the promontory of *Phalacrum* was a remarkable rock, said to have been the ship which Ulysses received from Alcinous, to convey him to his native country, and which Neptune changed into a rock, as a punishment to the Phæacians for aiding Ulysses.

Leucadia (Santa Maura) was originally a peninsula, and the isthmus was cut through by the Carthaginians to facilitate navigation. The chief town was *Leucas*, in earlier ages called *Nericum*, and the neighboring country Neritis; it was founded by a Corinthian colony, and was joined to the continent by a bridge, as the strait was here very narrow.—At the south-western extremity of Leucadia was a high mountain, named *Leucate*, and a remarkable rock, called from its color *Leucopetra*, from which unfortunate lovers precipitated themselves into the sea. On the top of this rock was a temple of Apollo, where the victims offered sacrifices previously to taking the fatal leap.

The *Echinades* (Curzolari) were a small cluster of islands at the mouth of the river Achelous, of which the most celebrated was *Dulichium*, part of the empire of Ulysses.—Near Dulichium was *Ithaca* (Thaki), the birthplace of Ulysses; the capital was also called Ithaca, and stood at the foot of Mount *Neritus*.

§ 142. Cephalenia (Cephalonia) is the largest of the Ionian islands.—Its chief town was *Same*, from whence the island was frequently called by that name; there were three other towns of little consequence in the island; from which circumstance it is called *Tetrapolis*. In this island are some ruins of Cyclopean structure.

South of this was *Zacynthus* (Zante), with a capital of the same name, celebrated for its fertility and beautiful groves. Herodotus declares that there was such an abundance of bitumen found here, that even the neighboring sea assumed prismatic hues from the oily matter that floated on its surface.

West of the Peloponnesus were the *Strophades* (Strivoli), at first called *Plotæ*, the residence of the Harpies; and south of them, the island of *Sphacteria* (Sphagiæ), taken by Cleon the Athenian, in the first Peloponnesian war.—South of the Peloponnesus was *Cythera*, or *Porphyræ* (Cerigo), sacred to Venus. It contained two excellent towns and harbors, Cythera and Scandia, which the Lacedæmonians fortified with great care; but the Athenians destroyed both in the first Peloponnesian war.

§ 143. We may include among the *Ægean Islands* all that remain to be noticed.

The Thracian islands occupy the northern part of the Ægean, and were named Thasus, Samothrace, and Imbrus.—*Thasus* (Tasse), opposite the mouth of the Nessus, was in the earlier ages of Grecian history named Æthria. It produced wine and marble, and the inhabitants were at one time so powerful as to dispute the mastery of the sea with the Athenians, but after a severe contest of two years they were compelled to surrender at discretion.—*Samothrace* (Samandrachi) derived its name from Samos, by a colony from which it was first peopled. From this place Dardanus brought the worship of Cybele to Troy.—*Imbrus* (Embro) lies to the south of Samothrace.

§ 144. *Tenedos* stands at the entrance of the Hellespont, opposite the Troad. It contained but one city, and a celebrated temple of Apollo, here called Smintheus, because he delivered the inhabitants from a plague of mice, called Sminthæ in the Phrygian language.

South-west of this was *Lemnos* (Stalimene), dedicated to Vulcan, who, when thrown out of heaven by Jupiter, is said to have fallen on this island. It contained two cities, Hephæstia or Vulcatia, and Murina.—Farther west, on the Macedonian coast, was *Halonnesus* (Droma), which is said to have been at one time defended by the valor of the women alone, when all the males were slain. South of these were *Sciathus* (Sciatia); *Scopelos* (Scopela); and *Scyros* (Skiro), where Achilles was concealed by his mother Thetis, to prevent his going to the Trojan war.

South of Tenedos, and opposite Ephesus, was Lesbos (Metelin), the birthplace of the philosopher Pittacus, the poets Arion and Alcæus, and the poetess Sappho; its chief towns were *Methymna*, celebrated for wine, and *Mitylene*, from whence the island has derived its modern name.—South of this was *Chios* (Scio), celebrated for its wine. The slaughter of the inhabitants of this island by the Turks, in 1822, excited great public sympathy.

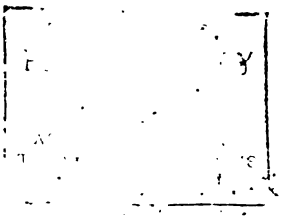
§ 145. The largest island of the Ægean was Eubœa (Negropont), opposite the coast of Bœotia, from which it was separated by a narrow strait called the *Euripus*. Into this strait Aristotle (P. V. § 115), according to the accounts of some, threw himself, in a fit of frenzy, because he was unable to explain the cause of its ebbing and flowing. The chief towns were *Chalcis*, joined to Aulis in Bœotia, by a bridge across the Euripus; *Eretria*, an Athenian colony, founded before the Trojan war; *Oreus*, on the Euripus; the town and promontory of *Artemisium*, in the northern part of the island, where the Greeks gained their first naval victory over the Persians; and *Carystus*, in the south, between the promontories Geræstus and Caphareus, remarkable for the quarries of marble in the neighboring mountain Ocha. The history of Eubœa is not very important, as the greater part was subjected to other Greek states.

In the Saronic gulf were Ægina (Engia), anciently Ænone, strongly fortified by nature, and at one period the rival of Athens at sea; here were discovered the monuments called the Æginetan sculptures or marbles (cf. P. IV. § 190. 3). The Æginetans were the most distinguished of the Grecian allies at the battle of Salamis, and obtained the prize of valor.—Next to this is Salamis (Elimi), the island of Telemon, father of Ajax and Teucer. Near Salamis the Greek fleet, commanded by Euribiades the Spartan, and Themistocles the Athenian, totally defeated the immense navy of Persia.—On the coast of the Peloponnesus was *Calauria* (Foro), where Demosthenes poisoned himself that he might not fall into the hands of Antipater, the successor of Alexander the Great.

§ 146. South-east of Eubœa was the large cluster of islands called the Cyclades, from their nearly forming a circle round the island of *Delos*. This island, also called Ortygia, is celebrated by the poets as the birthplace of Apollo and Diana; on which, near Mount *Cynthus*, stood the celebrated temple of the Delian god, to which pilgrimages were made from all parts of Greece. A sacred galley, called *Paralus* (*ἡ πάραλος*), was annually sent from Athens to Delos with a solemn sacrifice, and during its absence it was unlawful to punish any criminal in Athens capitally. The other remarkable islands in this group were *Myconus*, *Gyarus*, and *Seriphus*, small islands whither the Roman emperors used to banish criminals; *Andros* and *Tenos*, south-east of Eubœa; *Ceos* (Zea), and *Helena*, on the coast of Attica; *Cythus*, *Siphnus*, and *Melos* (Milo), south of Ceos; *Paros*, celebrated for its white marble, the birthplace of the statuaries Phidias and Praxiteles; *Naxos*, sacred to Bacchus, where Ariadne was ungratefully deserted by Theseus; *Ios*, where Homer was said to have been buried; *Thera*, and *Anaphe*.

§ 147. The islands in the eastern part of the Ægean were called the Sporades, and more properly belonged to Asia, but they are enumerated here as they were possessed by the Greeks. The chief of these were *Samos*, sacred to Juno, the birthplace of Pythagoras; *Icaria*, which gave name to the Icarian sea; *Patmos* (Palmossa), where the Apostle John wrote the Revelations; *Cos*, the native country of Harpocrates; *Carpathus* (Scarpanto), which gave name to the Carpathian sea; and *Rhodus* (Rhodes).—This latter island contained three cities, Lindus, Camyrus, and Rhodus.

At the harbor of Rhodus stood the Colossus, an enormous statue, dedicated to the sun (P. II. § 79). It held in one hand a lighthouse. This splendid statue (cf. P. IV. § 180. 1) was thrown



down by an earthquake about B. C. 225, and having long lain prostrate was broken up by the Saracens when they became masters of the island, in the seventh century.

§ 148. Creta (*Crete* or *Candia*), at the entrance of the Ægean, was the most celebrated island of ancient times: it is said to have contained a hundred cities, the principal of which were *Gnossus*, near Mount *Ida*, on the north side of the island; *Gortynia*, on the opposite side, where stood the celebrated Labyrinth, built by Dædalus; and *Cydonia*, by some esteemed the capital.

The first inhabitants of Crete were the Idæi Dactyli, who lived near Mount Ida, and exercised mechanical arts; nearly contemporary with these were the Curetes, who directed their attention to agriculture.—Minos, a descendant of Jupiter, was the legislator of Crete, and from his laws the institutions of Lycurgus are said to have been principally borrowed. The fabulous legends respecting this monarch, his wife Pasiphae, and his daughter Ariadne, are mentioned in another place (cf. P. II. § 117. (a), and § 125).

The Cretan Labyrinth is generally represented to have been near Gnossus; but some suppose it to have been found in the remarkable excavations or caverns near Gortynia, consisting of several chambers and galleries. It is not improbable that some such cavern near Gnossus gave rise to the story of an artificial labyrinth.—See *Hoeck's* Creta.—*Cockerell*, on the Cretan Labyrinth, in *Walpole's* Memoirs.—*Smith*, Dict. of Antiquit. art. *Labyrinthus*.

II. OF ASIA.

§ 149. Asia, the largest and most populous of the divisions of the globe, is celebrated as the birthplace of the human race; the quarter where the true God was worshiped when the rest of the world was sunk in superstitious barbarism; the scene of our Savior's life and sufferings; and for the great monarchies, the Assyrian, Babylonian, and Persian, which possessed extensive sway (cf. § 211) before the commencement of authentic European history.—From Asia the first principles of the arts and sciences were imported into Europe, and there civilisation had attained a high degree of perfection, before the western countries had emerged from barbarism.

§ 150. The countries of Asia may naturally be considered in two divisions, the Eastern and Western; the boundary between them being the river Rha or Wolga, the Mare Caspium, and the mountains extending thence towards the Sinus Persicus.

The *Eastern division* includes Scythia, Sinarum Regio, India, Persia, Media, and Parthia, with the countries north of the mountains called *Paropamisus*.—The *Western* includes Sarmatia, with the countries between the Mare Caspium and Pontus Euxinus, Armenia, Asia Minor, Syria, Arabia, and Mesopotamia, with the countries in the valley of the Tigris.

I. THE COUNTRIES OF THE EASTERN DIVISION OF ASIA.

§ 151. Scythia was the name applied to all the northern and north-eastern part of Asia. Very little was known respecting it. It was divided into *Scythia intra Imaum*, and *Scythia extra Imaum*, separated by the mountains called *Imaus*, now Belur Tag, which unite with the modern Altai on the north, and Himmaleh on the south.—Scythia extra Imaum included the *Regio Casia* (Kashgar in Tartary), and the *Regio Serica* (the north-west part of China); in the latter was the city *Sera*, the thoroughfare of ancient commerce between eastern and western Asia.

There has been much discussion respecting the real situation of the ancient *Serica*.—Cf. *D'Anville*, and *Gosselin*, sur la Scrique des Anciens, in the *Mem. Acad. Inscr.* vol. xxxii. p. 573, and xlix. p. 713.—*Class. Journal*, vol. vi. p. 204. vii. 32.—*Anthon's* Lempriere, article *Serea*.

The Sinæ occupied the most eastern portion of Asia known to the ancients; supposed to be the country now named Cochin China. Their capital was *Thynæ*, on the *Cotiaris*, a branch of the *Senus*.

§ 152. India included the territory extending from the mountains called in their northern part *Paruetі*, on the west of the river *Indus*, to the river *Serus* or Menan, which empties into *Magnus Sinus* (Gulf of Siam). It was divided by the ancients into *India intra Gangem*, and *India extra Gangem:* the boundary between them being the *Ganges*, which discharged into the *Sinus Gangeticus* (Bay of Bengal). This country was but little known before the expedition of Alexander. The southern part of India intra Gangem, or Hindostan, was called *Promontorium Comaria* (cape Comorin). Several places on the coast were known. North of the river *Chaberis* (Cavery), was the *Regio Arcati*, the modern *Arcot*.—In India extra Gangem was the *Aurea Chersonesus* (the peninsula of Malaya), its southern point being called *Magnum Promontorium* (now cape Romania).

§ 153. Persia, in its more limited meaning, was the country lying east of the river Tigris, between Media on the north and the Persian gulf on the south. But the name

is sometimes, and is here, employed to comprehend the whole territory south of the *Paropamisus* chain of mountains, from the *Zagros* chain and the river *Tigris* on the west, to the *Parueti* and *Arbiti Montes* separating it from India on the east. Thus it includes several provinces.

Susiana was the most western on the Tigris, containing the cities *Elymais* and *Susa;* the latter, called in the Bible *Shushan*, was the winter residence of the Persian kings; it was situated upon the river *Choaspes*, which flowed from the *Orontes* mountains into the Tigris.—Persis was directly east of Susiana, bordering upon the *Sinus Persicus*, and corresponding to Persia in its limited and proper sense. Its capital was *Persepolis*, represented as a city of great splendor; the royal palace was set on fire by the order of Alexander, when inflamed with wine and instigated by his mistress Thais.

The ruins of Persepolis still excite admiration. It was situated on a beautiful plain six miles wide and 100 long from N. W. to S. E. which is now crowded with numerous villages.—Through this flowed the *Araxes*, now Bendemir or Bend Emir discharging into Lake Baktegian. The principal ruin is the palace called by the natives *Chehul-Minar*, *Chil-Minar*, or *Sheshel-Minar*, or palace of *forty columns*.

See a description, with plates, in *Rob. Ker Porter's* Travels.—*G. Keppel*, Journey from India to England, by Persia, &c. in 1824. Lond. 1827. 4.—*J. E. Alexander*, Travels from India to England, through Persia, Asia Minor, &c. in 1826. Lond. 1827. 4.—Cf. *Herder*, The *Univ. History*, &c. cited § 211. VI.

Previously to the founding of Persepolis, the royal residence was at *Pasargada*, which was in Cœle-Persis, on the river *Cyrus*, flowing southerly into a small lake; here king Cyrus is said to have erected a tomb for himself, in a high narrow tower.

A monument still exists, which has been supposed to be the tomb of Cyrus: it is represented in our Plate XVIII. fig. 1.—Cf. P. III. § 187. 4.

The other provinces were Carmania (Kerman), south-east of Persis, also bordering on the Sinus Persicus; Gedrosia (now Mekran), lying on the *Erythræum Mare* and extending from Carmania to India; Arachosia and Drangiana, which include the whole remaining territory on the north and east between Gedrosia on the south and the *Paropamisus* on the north.—This latter territory was watered by the *Elymander*, which, with tributaries from the mountains on the north, east, and south, flowed into the *Aria Palus*, a lake or sea on its western limits; the whole territory was often included under Aria, which properly belongs to the contiguous country north of the Paropamisus.

§ 154 *a*. Media was situated south of the *Mare Caspium;* its northern limit was the river *Araxes* flowing to that sea from Armenia; on the south were Susiana and Persis. Its principal river was the *Mardus* or *Amardus*, rising in the south-western part, where the *Orontes* chain of mountains is connected with the *Zagros* chain, and flowing by a circuitous course into the *Caspium Mare* in the country of the Mardii. Media was separated from Armenia on the west by *Mons Imbarus*, a chain extending from Mt. *Ararat* on the north to the *Zagros* on the south. The capital was *Ecbatana* (now Hamadan), in the region south of the mountains termed *Orontes*.

Ecbatana was made the summer residence of the Persian monarchs, and afterwards of the Parthian. Two tombs, with inscriptions in the Hebrew character, are still shown to travelers as being those of Mordecai and Esther.—*Ragæ*, or Rages, mentioned in the apocryphal book of Tobit, was a place of some importance, north-east from Ecbatana.

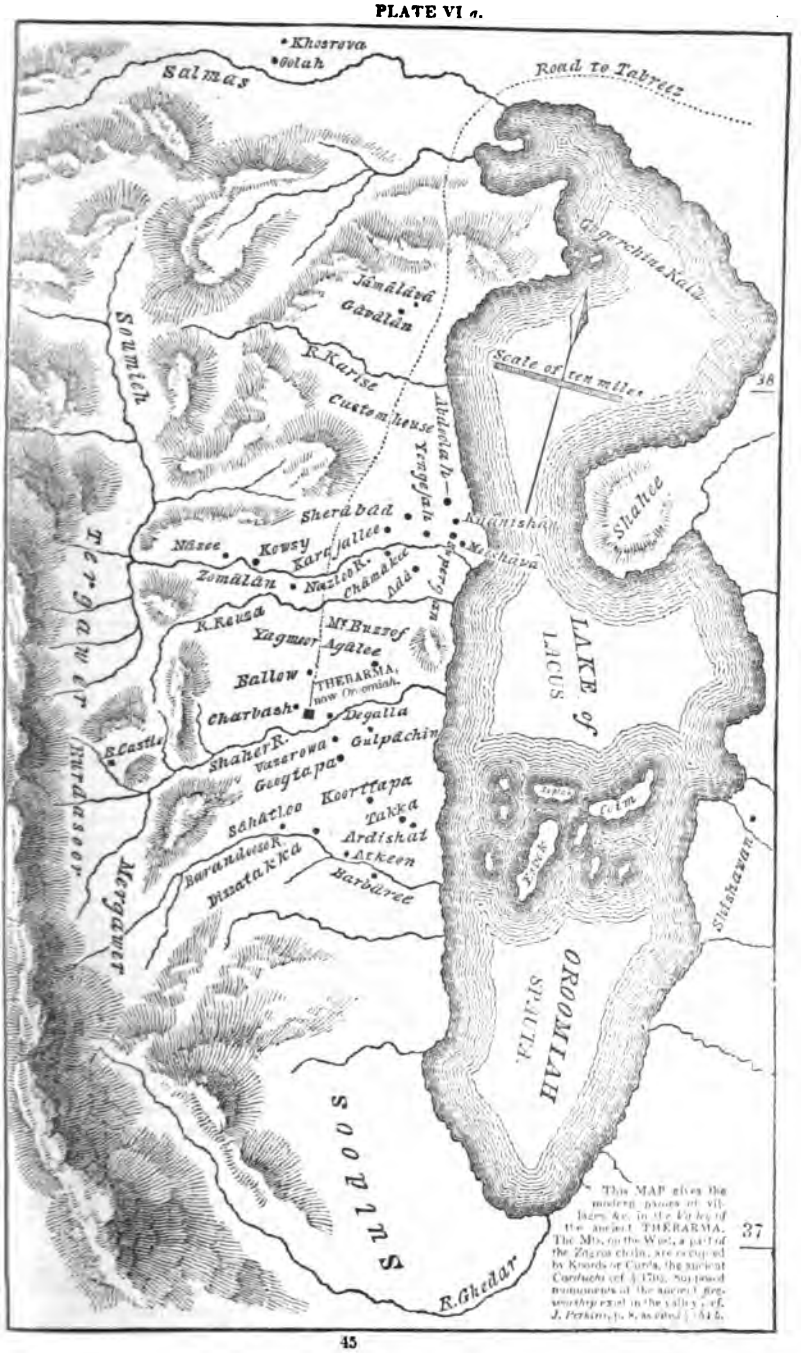
See *Rennell*, Geog. of Herod. sect. v. 11, as cited P. V. § 241. 5.—*Böckh*, Vet. Med. et Pers. Monumenta, cited P. IV. § 171.—*Malcolm*, as cited § 211. VI.

§ 154 *b*. The northern portion of Media, lying on the river Araxes, was formed, after the death of Alexander, into an independent kingdom, by the satrap Atropates, and thence called Atropatene; having as its capital *Gaza* (now Tebriz or Tabreez), and next perhaps in importance *Atropatene* or *Atropatia* on a stream flowing into the Mardus. In the western part of this province was the *Lacus Spauta* or *Marcianus* (lake of Oroomiah), near which on its western side was *Thebarma* (Oroomiah), said to be the native place of Zoroaster or Zerdusht.

This region, now a part of Aderbijan, and belonging to Persia, has become intensely interesting, on account of the American mission established among the Nestorian Christians, who reside in the plains of Oroomiah and in the mountains on the west, and whose existence was first made known to the western world about the year 1838.—See *Smith* and *Dwight*, Researches, &c. as cited P. IV. § 36. 1.—*Miss. Herald*, vol. xxi. p. 11. xxxiv. p. 299.—*A. Grant*, The Nestorians, or the Lost Tribes. N. York, 1841. 12.—*J. Perkins*, Account of a Residence in Persia, &c. Bost. 1843. 8. with colored plates. (See Plate VI *a*.)

§ 155. Under Parthia we include the region lying at the south-eastern corner of the Caspian sea; between Media on the south and the river *Oxus* (Gihon), which flows to the north into the sea of Aral, although it was once supposed to flow into the Caspian, and is so delineated on some maps. It was originally but a part of Hyrcania, a province belonging to the Persian empire. By Arsaces, after the time of Alexander, it was made the seat of a new state, which under his successors, called *Arsacidæ*, grew into a considerable empire, and opposed effectual resistance to the Romans (§ 211. VIII.). One of its principal places was *Nisæa* (Nesa), on a northern branch of the river *Ochus* (Margab), which empties into the Caspian. *Hyrcania* (Corcan) was a considerable place, on the small river Socanda.—But the royal residence of the Arsacidæ was *Hecatompylos*,

PLATE VI *a*.


Khoreva
Selah
Salmas
Road to Tabreez
Jamalabad
Gavalan
R. Kurise
Custom house
Abdoolla b—
Yergalu
Sherabad
Nazee
Kewsy
Karajallee
Zemalan
Nazlee R.
Chamakka
Add
R. Reuza
Yagmur
Mt Buzzef
Agalee
Ballow
THERMA, now Oroomiah
Charbash
Degalla
Gulpachin
Shaher R.
Vaserowa
Geegtapa
Koorttapa
Takka
Ardishat
Atkeen
Barandooz R.
Dizata R.
Barbaree
Soumich
Merdasoor
Merghavi
Lake of Lacus
Oroomiah
Sea
Shahee
Shekawan
Scale of ten miles
R. Ghedar
Soolds
This MAP gives the modern names of villages, &c. in the Valley of the ancient THERMA. The Mts. on the West, a part of the Zagros chain, are occupied by Kourds or Curds, the ancient Carduchi (cf. Xen.), supposed remnants of the ancient Assyrians exist in the valleys (cf. J. Perkins, p. 8, and Ainsworth, 1842).

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in the south-western part; although the later Parthian monarchs sometimes resided at *Ctesiphon* on the Tigris.

The remaining countries, between Parthia and Scythia, were Aria, Bactriana, and Sogdiana.—Aria was east of Parthia and Media, and north of the Paropamisus, although the name was often extended, so as to include (§ 153) a large region south of that chain of mountains. The principal place was *Artacoana* (now Herat).—Bactriana was east of Aria and south of the river Oxus; its capital was *Zariaspa* or *Bactra* (Balk), on a tributary of the Oxus.—Sogdiana includes the territory between the *Oxus* and the *Jaxartes* or Sir; corresponding nearly to the modern country *Al-Sogd*. Its chief place was *Maracanda* (Samarcand), on the *Polytimetus*, a branch of the Oxus. *Cyropolis* was a place founded by Cyrus on the Jaxartes. Various tribes occupied this region; in the north-eastern part were the *Sacæ*.

II. THE COUNTRIES OF THE WESTERN DIVISION OF ASIA.

§ 156. Beginning on the northern limits we notice first Sarmatia, called Asiatica, to distinguish it from the country of the same name in Europe, from which it was separated by the river Tanais. Its boundary on the south was the Caucasus. It was inhabited by roving and uncivilized tribes; particularly the *Alani*, and the *Cimmerii:* from the latter, the strait connecting the Palus Mœotis with the Euxine received its name of *Bosphorus Cimmericus*.—South of Sarmatia, and between the Pontus Euxinus on the west, and the Mare Caspium or Hyrcanium on the east, were the three countries, Colchis, Iberia, and Albania. Colchis was on the Euxine; one of its chief places was *Æa*, on the river *Phasis* (Faz-Reone).—Albania was on the Caspian, extending south as far as the river *Cyrus* (or Kur). An important place was one of the two celebrated passes of the Caucasus, called *Pylæ Albaniæ* or *Caucasiæ*, between a northern spur of the Caucasus and the Caspian, as is generally supposed; afterwards the strong city of Derbend.—Iberia was between Colchis and Albania, a high valley, watered by the Cyrus and its numerous tributaries. The other celebrated pass of the Caucasus led from this valley over into the declivity of the Euxine; it was the defile through which the river *Aragus* (Arakui) flows into the Cyrus; it is now called *Dariel*.—These passes, and others in the vicinity of the Caspian Sea, are sometimes termed *Pylæ Caspiæ;* but the pass properly so termed, is supposed to be the modern pass of Gurdock, about 90 miles from Teheran.

On these passes, cf. *Walckenär*, de Portes Caspiennes, Caucasiennes, et Albaniennes, &c. in the *Mem. de l'Institut*, Classe d'*Hist. et Lit. Anc.* vol. vii. p. 210, with a map.—*Bibl. Repository*, No. xxii. p. 370.

§ 157. Armenia was immediately south of Colchis and Iberia, extending to mount *Masius* and the *Carduchi Montes* on the south, and from Media on the east to the northern branch of the Euphrates, which separated it from Asia Minor. It presents three great valleys, extending nearly east and west; first, that on the north-east, watered by the *Araxes*, also called *Phasis* (now Aras), flowing to the Caspian; second, the central, separated from the first by the chain of mountains in which is the summit called *Ararat*, and watered by the southern branch of the Euphrates, which rises in its eastern part and flows westerly, containing also the lake called *Arsissa Palus;* third, the south-western, smaller, separated from the central by the *Niphates Montes*, and watered by the *Tigris*, which rises in its western part and flows through it in an easterly course.—Some of the principal places were *Artaxata*, on the Araxes, the ancient capital: *Arza* (Erze Roum), near the sources of the northern branch of the Euphrates; *Amida*, on the Tigris near its source; and *Tigranocerta*, taken by Lucullus in the Mithridatic war, and plundered of vast riches.

The summit called Ararat is commonly supposed to be that on which Noah's ark rested; this is said to have been ascended, for the first time, by Prof. *Parrot*, in 1829. See *Bibl. Repos.* No. xxii. p. 390.

§ 158. Asia Minor is a term not used by classical authors, but invented in the middle ages. In general, the Roman writers confined the term Asia to the countries bordering on the Propontis and Ægean, and divided it into *Asia intra Taurum* and *Asia extra Taurum*. The large peninsula which is known by the name of Asia Minor, included a great number of petty states, whose boundaries varied at different periods.—The northern provinces of Asia Minor, beginning at the Ægean sea, were Phrygia Minor, Mysia, Bithynia, Paphlagonia, and Pontus.—The middle provinces were Lydia, Phrygia Major, Galatia, Lycaonia and Isauria, Cappadocia, and Armenia Minor.—The southern provinces were Caria, Lycia, Pisidia, and Pamphylia.

See *Rennell*, Geography of Western Asia. Lond. 1831. 2 vols. 8.

§ 159. Phrygia Minor, or Troas, is celebrated for the Trojan plains at the entrance of the Hellespont. The lapse of ages has produced such changes, that modern travelers are not agreed about the situation of the city of Troy, called also *Ilium*.

Ilium was built at some distance from the sea, above the junction of the *Scamander*, or Xanthus, and *Simois*, two small streams, rising from mount *Ida*, and falling into the Hellespont; the citadel was called *Pergamus*, and was erected on a little hill included within the walls. The

plain between the city and the sea was intersected by the rivers Scamander and Simois, and there the battles mentioned in the Iliad were fought. At the eastern extremity of the plain was the mount Ida, the summit of which was called *Gargarus;* the west was bounded by the Hellespont, which here forms an extensive bay, between the promontory of *Rhœteum* on the north, and *Sigeum* on the south. Here lay the Grecian fleet, and at a little distance on the shore was the camp. Ajax was buried on the Rhœtean and Achilles on the Sigean promontory.

See P. II. § 132, and P. V. § 50.—*Rennell*, and others, on the Topography of Troy, as cited P. V. § 50. 7.

Mysia, divided into *Minor* and *Major*, extended from the Hellespont to Bithynia. The principal towns of the former were, *Abydos* (§ 73); and *Lampsacus*, dedicated to Priapus, celebrated for its wealth and luxury.—The principal city in *Mysia Major* was *Cyzicus*, situated on an island of the same name in the *Propontis*, and joined by two bridges to the continent; celebrated for the gallant resistance it made when besieged by Mithridates; near this is the river *Granicus*, where Alexander defeated the army of Darius, and where Lucullus obtained an equally important victory over Mithridates.

§ 160. Bithynia, at first called Bebrycia, lay between the Thracian Bosphorus and the river Parthenias. Its chief towns were, *Apamea*, at the mouth of the river *Rhyndacus; Nicomedia*, on a gulf of the same name; *Chalcedon* (Kadi Keui, or Cadi's village), called the *City of the Blind*, because its founders neglected the more eligible site Byzantium, at the opposite side of the Bosphorus; *Chrysopolis* (Scutari, directly opposite to Constantinople), where the Athenians stationed a fleet imposing tribute on all vessels from the Euxine; *Libyssa*, where Hannibal was buried; *Calpas* and *Heraclea*, on the Euxine; *Nicæa* (Nice), where the first general council was assembled; and *Prusa*, at the foot of *Mount Olympus*, where Hannibal for a short time found refuge with king Prusias.

Prusa attained great importance under the name of *Brusa*, when Othman, founder of the Ottoman empire, made it his capital. It continued to be the chief residence of the Sultans until the capture of Constantinople in 1453. It still retains, in the modern Brousa, an important rank among the cities of Asiatic Turkey. (See Plate, VI b.)

Paphlagonia, lay between the rivers *Parthenias* and *Halys*. The chief towns were *Sinope* (Sinube), the birthplace of Diogenes, and capital of the kingdom of Mithridates; and *Carambis* (Karempi), near a promontory of the same name, opposite the Criu-Metopon, a cape in the Tauric Chersonese.

Pontus, the kingdom of the celebrated Mithridates, extended from the river Halys to Colchis. The principal towns were *Amisus*, near the Halys; *Eupatoria*, on the confluence of the Iris and Lycus, named by Pompey Megalopolis; *Amasia*, the birthplace of the geographer Strabo; *Themiscyra*, on the river *Thermodon*, where the Amazons are supposed to have resided; *Cerasus*, whence Lucullus brought the first cherry-trees that were seen in Europe; and *Trapezus* (Trebisond), on the borders of Colchis, greatly celebrated by the romance-writers of the middle ages. Near the river Halys the Leleges and Chalybes, famous for their skill in iron-works, resided.

The Christian scholar will feel a peculiar interest respecting Pontus and Bithynia, from the circumstance that here occurred those bitter persecutions of the early converts to Christianity which are noticed in the letters of Pliny the younger, governor of these provinces under the Emperor Trajan. See P. V. § 441. 1.

§ 161. Lydia, called also Mæonia, lay to the south of Phrygia Minor and Mysia, and to the east of the Ægean sea. The northern part of the coast was called Æolia, and the southern Ionia, from the number of Greek colonies which settled there.—Æolia was colonized by the Æolians, soon after the termination of the Trojan war; its chief towns were *Adramyttium*, founded by an Athenian colony; *Pergamus* (Bergamo), the capital of a small territory, greatly enlarged by the Romans after the defeat of Mithridates, and bequeathed to them by Attalus its last king; its port was called *Elea;* between Elea and Adramyttium was *Lyrnessus;* south-west from Pergamus, *Thyatira:* and *Cana*, a town built on a promontory of the same name, near which are the Æginusan islands, where Conon, the Athenian admiral, completely defeated the Spartans.—Ionia contained several remarkable cities, of which the principal were *Smyrna*, on the river Meles, near which Homer is said to have been born; a cave here used to be shown to travelers as his birthplace, and another as the spot where he wrote his poems (cf. P. V. § 50); north and east of Smyrna was Mt. *Sipylus*, the residence of Niobe (cf. P. II. § 131); *Clazomenæ*, on a peninsula of the same name, celebrated for its wealth; *Erythræ*, near mount Mimas, the residence of one of the Sybils; *Corycus*, near which the fleet of Antiochus was defeated by the Romans; *Teos*, the birthplace of Anacreon.—South of the peninsula of Clazomenæ, were *Colophon*, on the river *Halesus*, celebrated for the grove of Claros, sacred to Apollo, *Ephesus*, on the river *Cayster*, the most splendid of the Asiatic cities, now degenerated into a paltry village, remarkable for the splendid temple of Diana; *Mycale*, opposite Samos, where the Persian fleet was totally destroyed by the Greeks; *Priene*, on the *Mæander*, a river noted for its winding course; and *Miletus*, the birthplace of Thales.—In the interior of Lydia was *Sardis*, the capital, situate at the foot of mount *Tmolus*, on the river *Pactolus*, a branch of the *Hermus*. Not far east from Sardis was *Thymbra*, celebrated for the victory there gained by Cyrus over Crœsus. On

the Hermus was *Magnesia*, where Antiochus, king of Syria, was overthrown by the Romans.

Within the limits which we have above given to Lydia, were six of the seven churches addressed in the *Apocalypse*; viz. in the order in which the apostle John introduces them—Ephesus, Smyrna, Pergamus, Thyatira, Sardis, and Philadelphia; the other, Laodicea, was in Phrygia Major.—See *Milner*, History of the Seven Churches. Lond. 1832. 8.—*Arundell*, Visit to the Seven Churches of Asia. Lond. 1828. 8.—On the ruins of Sardis, cf. *Mus. Herald*, for 1836, p. 208.

§ 162. East of Lydia was Phrygia Major, extending from the river *Lycus* on the south to the *Sangarius* on the north. Its chief towns were *Pessinus*, near the foot of mount *Dindymus*, sacred to Cybele, the mother of the gods, whose image was conveyed thence to Rome at the end of the second Punic war (P. II. § 21); *Gordium*, celebrated for the Gordian knot cut through by Alexander; *Apamea*, on the river *Marsyas*, where Apollo flayed alive his musical competitor Marsyas; *Laodicea*, celebrated in sacred history, on the river Lycus; and *Colossæ*.——Galatia, or Gallo-Græcia, lay north of Phrygia, of which it originally formed a part. The chief towns were *Ancyra* (Angoura), where Bajazet was defeated and made prisoner by Tamerlane; *Gangra*, the residence of king Deiotarus, a great friend of Cicero; and *Tavium*, the capital of the Trocmi.——South-east of Phrygia were Isauria and Lycaonia. The principal towns of the former were *Isaurœ*, the capital; *Lystra* and *Derbe*, mentioned in the Acts of the Apostles (xiv. 6). The principal town of the latter was *Iconium*. Both of these provinces were intersected by the chain of *Mount Taurus*.

§ 163. Cappadocia lay between the Halys and the Euphrates. Its most remarkable towns were *Comana*, celebrated for a temple of Bellona, plundered by Antony; *Tyana*, the birthplace of the impostor Apollonius (cf. P. V. § 255 b); and *Mazaca*, named by Tiberius, *Cæsarea ad Argæum*, to denote its situation at the foot of *Mount Argæus*, from whose summit, as ancient writers assert, the Euxine and the Mediterranean might both be seen.—The north-eastern part of Cappadocia was known by the name of Lesser Armenia, and contained *Cabira* or *Sebaste*, a well fortified city captured by Pompey; the strong fortress *Novas*, where Mithridates kept his treasure; and *Nicopolis*, built by Pompey, to commemorate his victory over Mithridates.

The Greeks described the Cappadocians as the worst of the three bad *Kappas*, or nations whose names began with that letter; the other two were the Cretans and Cilicians.

§ 164. The south-western province of Asia Minor was Caria. Its chief towns were *Halicarnassus*, the capital, celebrated for having given birth to the historians Dionysius and Herodotus, and for the Mausoleum, a splendid monument, one of the seven wonders of the world, erected by Artemisia, queen of Caria, to the memory of her husband Mausolus; *Cnidus*, in the peninsula of Doris, sacred to Venus; *Alabanda*, on the Mæander; and *Stratonicea*, on the southern coast.

Lycia lay to the east of Caria. Its chief towns were *Telmessus*, on a gulf of the same name, called also *Sinus Glaucus*, from the river Glaucus flowing into it; *Xanthus*, celebrated for its obstinate resistance to Brutus, the inhabitants having destroyed themselves by fire to avoid surrendering; and *Patara*, sacred to Apollo.—Near the gulf of Telmessus ran the chain of *Mount Cragus*, sacred to Diana; in this chain was the volcano *Chimæra*, fabled by the poets to have been a monster subdued by Bellerophon (cf. P. II. § 117). Some hills at the *Promontorium Sacrum* were usually esteemed the commencement of *Mount Taurus*, and a little beyond it is a part of the same ridge adjoining the sea, round which Alexander's army were compelled to march up to their middle in water.

See *Fellowes*, Account of Discoveries in Lycia.—Cf. *Amer. Eclectic*, Jan. 1841.

§ 165. Next to Lycia were Pisidia and Pamphylia, two mountainous districts, whose boundaries are indeterminate. The chief towns of Pisidia were *Antiochia; Termessus*, the capital of the Solymi, a people mentioned by Homer; and *Cremna*, a Roman colony. The principal towns in Pamphylia were *Perga*, the capital; *Aspendus*, on the river *Eurymedon*, near which Cimon defeated the Persian fleet; and *Coracesium*, where Pompey destroyed the nest of pirates who had so long infested these seas.

Cilicia lay to the east of Pamphylia, and south of Isauria, and was divided into two portions, the western called Tracheotis or rough, and the other Campestris or level.—The chief towns of Tracheotis were *Selinus*, where the emperor Trajan died; *Anamurium*, opposite Cyprus; and *Seleucia* (Selefkeh), on the river *Calycadnus*.—In Cilicia Campestris were *Soli*, a colony of the Athenians; *Tarsus*, said to have received its name from one of the wings of the horse Pegasus being dropped there; the birthplace of the Apostle Paul; *Issus*, where Alexander obtained his second triumph over the Persians: and *Alexandria* (Scanderoon), erected by the conqueror to perpetuate the memory of his victory.—On the confines of Syria was the mountain *Amanus*, between which and the sea were *Pylæ Syriæ*, a celebrated pass.—The river *Cydnus* is remarkable for the coldness of its waters, by which Alexander was almost killed, and for the splendid festivities celebrated on its banks when Antony visited Cleopatra.

§ 166. Syria was bounded on the north by Mount Amanus; on the east by the Euphrates; on the south by Arabia; and on the west by the Mediterranean. It was

PLATE VI 8.

View of Brousa, the ancient Prusa.

divided into five provinces, Comagene, Seleucis, Cœlo-Syria, Phœnicia, and Judea, or Palestine.

The principal city of Comagene was *Samosata*, on the Euphrates, the birthplace of Lucian.—In Seleucis, or Syria Propria, were *Hierapolis*, the city of the Syrian goddess Astarte (cf. P. II. § 48), on the Euphrates; *Berœa*, previously *Chalybon* (now Aleppo), on the Chalcis, flowing into a small lake; *Antiochia*, where Christians first received their name, on the river *Orontes;* near it *Daphne*, with its delightful grove sacred to Apollo; *Apamea* (Famieh), higher up the Orontes, which rising in the elevated regions on the eastern side of Libanus, flows by a north-west course to the Mediterranean; still further up, *Emesa*, the city of Heliogabalus, the worst of the Roman emperors; and "on the opposite side of the Orontes," near the limits of this province, *Heliopolis* (Balbec), sacred to the Sun, whose magnificent ruins still attract admiration.

From the map of Syria accompanying *Robinson's* Researches, Balbec appears to be on the Leontes.—"Among the cities which are enumerated by Greek and oriental names in the geography of Syria, we may distinguish Emesa or Hems, and Heliopolis or Balbec. Under the last of the Cæsars, they were strong and populous; the turrets glittered from afar; an ample space was covered with public and private buildings; and the citizens were illustrious by their spirit, or at least by their pride; by their riches, or at least by their luxury. In the days of paganism, both Emesa and Heliopolis were addicted to the worship of Baal, or the sun; but the decline of their superstition and splendor has been marked by a singular variety of fortune. Not a vestige remains of the temple of Emesa, which was equalled in poetic style to the summits of mount Libanus; while the ruins of Balbec, invisible to the writers of antiquity, excite the curiosity and wonder of the European traveler. The measure of the temple is two hundred feet in length, and one hundred in breadth: the front is adorned with a double portico of eight columns; fourteen may be counted on either side; and each column, forty-five feet in height, is composed of three massy blocks of marble. The proportions and ornaments of the Corinthian order express the architecture of the Greeks."—See the view given in Plate VII.—*R. Wood*, Ruins of Balbec. Lond. 1757. fol.—*C. B. Elliott*, Travels in Austria, Russia, and Turkey. Lond. 1838. 2 vols. 8.

Cœlo-Syria was so named because it lay between the two parallel chains of mountains, *Libanus* and *Anti-Libanus;* and the name is sometimes applied so as to include the valley of the Orontes, and also the whole valley of the *Leontes*, which rises near the western sources of the Orontes, and flows by a south-western course to the Mediterranean. But it is limited, in our division, to the upper part of the latter valley, north of mount *Hermon*, the principal peak of *Anti-Libanus;* including also another valley on the east (now called Gouteh Demesk, or Orchard of Damascus), watered by the rivers *Chrysorrhoas* (Pharphar) and *Abana*, flowing into a large lake below *Damascus*, which was the chief town of the province.—The territory east and north-east of these valleys as far as the Euphrates, is mentioned in connection both with Seleucis and with Cœlo-Syria; but more commonly under the general name of Syria; some places in it, on the Euphrates, should be mentioned; as *Thapsacus* (El-Der), the celebrated ford, passed by Cyrus in his expedition against Artaxerxes, by Darius after his defeat by Alexander at Issus, and by Alexander in pursuit of Darius; and *Orouros* (Gorur), fixed by Pompey as the boundary of the Roman empire when he reduced Syria to a province; but the chief place in this extensive region was *Palmyra*, or "Tadmor in the desert," said to have been built by Solomon, the residence of Longinus (cf. P. V. § 124), and of Zenobia, who so bravely defied the emperor Aurelian; it is yet marked by celebrated architectural ruins.

On the ruins of Palmyra, see *R. Wood*, as cited P. IV. § 243. 3.—The *Modern Traveller.—Irby* and *Mangles*, Travels in Egypt, Syria, &c. Lond. 1823. 8.

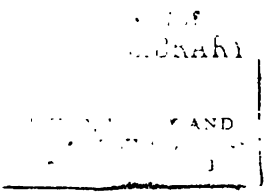
Phœnicia contained the cities of *Tyrus* (Tyre) and *Sidon*, famous for their extensive commerce. The siege of Tyre by Alexander is celebrated for the obstinate defence made by the besieged, and the unconquerable perseverance of the besiegers. *Berytus* (Beirut), north of Sidon, was the seat of a distinguished school for the study of law in the age of Justinian.

Beirut has been for several years a very interesting missionary station. In its vicinity, on mount Lebanon, dwell the Maronites and the Druzes.—See *Jowett's* Researches.—*Missionary Herald*, from the year 1823, passim.—*Bond's* Memoir of *Pitsey Fisk*.

§ 167. Judæa, or Palæstina, is called in Scripture the land of Canaan, of Israel, and of Judah. It was at first divided among the twelve tribes; it was afterwards separated into the kingdoms of Israel and Judah; and finally the Romans divided it into *four regions*, Galilæa, Samaria, Judæa Propria, and Peræa or Transfluviana, the country beyond Jordan.

Galilæa was again subdivided into Inferior, chiefly inhabited by Jews; and Superior, which, from its proximity to Cœlo-Syria, was called Galilee of the Gentiles.—The chief towns of Upper Galilee were *Cæsarea Philippi*, so called to distinguish it from another town of the same name in this province; its original name was Laish, afterwards changed to Paneas, and finally called Cæsarea Philippi, by Herod's son Philip; *Gabara* and *Jotopata*, bravely defended by the historian Josephus, when besieged by Vespasian. The principal cities in Lower Galilee were *Ace*, or *Ptolemais* (Acre), memorable for its siege by Richard Cœur de Lion in the time of the Crusades; *Canæ; Sepphoris*, afterwards called Dio Cæsarea; *Nazareth* and Jezreel.—A large lake in Galilee was called the Sea of *Tiberias* or Gennesareth; at its northern extremity was *Chorazin;* at the western side were *Capernaum*, *Tiberias*, and *Bethsaida;* on the opposite side was *Gadara*.—The chief mountains of Galilee were *Carmel* and

TEMPLE OF JANUS
TEMPLE OF JANUS



Itabyrius or *Tabor*, the scene of our Lord's transfiguration.—Between Galilee and Samaria stood *Bethsan*, the chief of the ten confederate cities called *Decapolis*, which, dreading the power of the Jews, entered into a confederacy against the Asmonean princes, who then governed Judea.

§ 168 a. Samaria lay south of Galilee. Its chief towns were *Samaria*, the capital, destroyed by the Asmonean princes, but rebuilt by Herod, who called it Sebaste, in honor of Augustus; *Cæsarea*, first called *Turris Stratonices*, a celebrated seaport, the residence of the Roman governors; *Joppa*, a seaport south of Cæsarea, where Andromeda was delivered from a sea-monster by Perseus (P. II. § 122); *Sichem*, in the interior, the ancient capital, between the mountains Ebal and Gerizim; it was in later times called *Neapolis; Lydda*, called by the Greeks *Diospolis;* and *Arimathea*.

Judæa was situated south of Samaria, between the Lake Asphaltites, or Dead Sea, and the Mediterranean.—The capital was *Hierosolyma* (Jerusalem), which we shall notice particularly in the next section. North-west from Jerusalem was *Emmaus* or *Nicopolis*, where the Jews were defeated by Vespasian; directly north was *Bethel;* north-east was *Jericho;* south from Jerusalem was *Bethlehem*, the birthplace of Christ; further south, *Hebron*, where Abraham was buried; still further, somewhat to the west, *Beersheba*, often mentioned as the southern limit of the country of Israel; south-west, *Eleutheropolis*, a very flourishing city in the time of Eusebius.

§ 168 b. *Hierosolyma*, or Jerusalem, originally belonged to the Jebusites, from whom it was taken by David, who made it his residence. The Arabians now call it *El-Kuds*, the Holy.—It is situated on a broad elevation, having higher hills all around it; the *Mount of Olives* on the east; on the north a ridge extending from the Mt. of Olives and bending around to the west, at the distance of more than a mile: on the west, hills at a greater distance sloping gently, beyond a plain; on the south, the Hill of Evil Counsel rising directly on the further side of the Valley of Hinnom.

It is surrounded by walls presenting a stately appearance, of hewn stone, with towers and battlements, of a height varying according to the inequalities in the ground, from twenty to fifty feet; in circumference about two and a half geographical miles. The *ancient walls* formed a larger circuit of about three and a half geographical miles according to Josephus; and Jerusalem is said to have been anciently fortified by *three* walls; but this statement must not be understood to mean that there were three walls around the whole city, one within another; since the two inner walls were merely walls intersecting the city and joining the outer wall; the hill of Zion was first of all enclosed within a wall: then Moriah, with Ophel, was added, and afterwards Akra, and a second wall was extended from the old one so as to include these; subsequently Bezetha was annexed, and to protect this a third wall was constructed joining the others.

Of the eight former gates, only the four larger are now open: the *Gate of the Pillar*, or Damascus Gate, on the north; the *Gate of the Pilgrims*, or Bethlehem Gate, on the west; the *Gate of David*, or Zion Gate, on the south; and the *Gate of the Tribes*, or St. Stephen's Gate, on the east. The principal streets now run nearly at right angles to each other.

The surface of the ground is diversified by five hills: the largest is *Zion*, in the southern part, rising abruptly from the Valley of Hinnom; north of this and in the western part of the city is *Akra*, separated from Zion by the valley of the Tyropœon; north-east from *Akra* and east of the Damascus Gate is *Bezetha*, in the north-western part of the city; south-east from this and in the eastern part of the city is *Moriah*, which, with Bezetha, rises from the Valley of Jehoshaphat; south of Moriah, and at the south-eastern corner of the city, is *Ophel:* Bezetha, Moriah, and Ophel may be considered as parts of one ridge which extends to the south beyond the walls.

These hills are closely encompassed on three sides by narrow valleys; on the east the *Valley of Jehoshaphat;* on the west, the *Valley of Gihon*, which is continued into the *Valley of Hinnom* on the south: at some distance from the south-eastern corner of the city, the Valley of Jehoshaphat and that of Hinnom are connected. The *Brook Kidron* is but the bed of a torrent which during the rains of winter flows through the Valley of Jehoshaphat to the south. The valley in which was the bed of the ancient *Tyropœon* commences in the depression between Zion and Akra (near the western or Hebron or Bethlehem gate), and descending easterly bends to the south between Zion and Ophel, and meets with the other two valleys at their common point of junction.

The hill Zion was the part first occupied by David, and hence called "the city of David." Only the northern part of it is now within the walls; much of the rest is literally "a ploughed field;" on the north-western part is the present citadel, the lower portions of the walls of which are probably the remains of the ancient *Tower of Hippicus*.—On the summit of Akra is the church of the Holy Sepulchre, on the spot designated by doubtful tradition as being the *Golgotha* and the *Calvary* of the Scriptures.—Bezetha is mostly covered with low buildings or hovels, with no obvious traces of ancient ruins.—On Moriah, which at the first was apparently a mound of solid rock, the *Temple of Solomon* was built; the surface of the rock being leveled for the purpose; and then immense walls were erected from the base of the rock on the four sides, and the interval between filled in with earth or built up with vaults so as to make on the top a large area, which formed the *Court of the Temple*. To this the present area of the grand Mosque of Omar, or enclosure called "El-Haram-esh-Sherif," nearly if not wholly corresponds; being a plateau or terrace nearly in the form of a parallelogram, supported by and within massive walls built up from the lower ground on all sides; the lower portions of the walls are probably the very walls on which the ancient Temple rested; as seems to be shown by some remains of an immense arch which supported the *Bridge* that formerly extended from the Temple across the Tyropœon to a celebrated *Xystus* or portico on Mount Zion.—In the northern part of the present area of the Mosque of Omar was the fortress called the *Tower of Antonia*, rendered memorable in the siege of Jerusalem by Titus, who captured the city, A. D. 70; at which time the Temple was utterly destroyed by fire. The Mosque now on its site was built by Omar in the seventh century.

The ancient inhabitants depended for water, as do the modern, chiefly on *cisterns;* almost every house having now one or more excavated in the limestone rock on which the city stands. Immense cisterns also still exist within the space under the area of the Temple. Large open

reservoirs or tanks, or pools, were likewise constructed in and around the city. The *Upper Pool* and the *Lower Pool* still exist; the former west of the city, in the Valley of Gihon; the latter, on the south-west, in the Valley of Hinnom. The *Pool of Bathsheba*, the *Pool of Hezekiah*, and the *Pool of Bethesda*, are names given to three reservoirs within the present walls: the latter is at the north-east corner of the Haram-esh-Sherif; but there is no evidence that it is the pool mentioned in the New Testament by the same name (Βηθεσδά), having five porches.—The only *Fountains* of living water now accessible are three; that now called the *Well of Nehemiah*, probably the *En-Rogel* of the Old Testament (Josh. xv. 7, 8; xviii. 16), a deep well just below the junction of the Valley of Hinnom with that of Jehoshaphat; the Fountain and Pool of *Siloam*, which is in the valley of the Tyropœon, just above its junction with the Valleys of Hinnom and Jehoshaphat; and the *Fountain of the Virgin*, which is some distance from that point of junction, up the Valley of Jehoshaphat: the water of the latter is accessible only by descending sixteen steps down an excavation in the solid rock; and an artificial subterranean passage extends from it through Mount Ophel to the Fountain of Siloam, winding so as to make the distance 1750 feet, by which the waters of Siloam proceed from the Fountain of Mary the Virgin.—A fountain is said to exist at the depth of seventy or eighty feet below the area of the grand mosque, flowing by some artificial passage.

An *Aqueduct*, supposed to be ancient, carries water across the Valley of Hinnom, around the sides of Mount Zion, and conveys it, as is supposed, to the Haram-esh-Sherif, or area of the mosque.

East of Moriah, on the rocky elevation just beyond the Brook Kidron, are the sepulchral monuments called the *Tomb of Absalom* or *Absalom's Pillar* (cf. P. III. § 187. 5), and *Tomb of Zacharias*.—South-east of these, on the south-western declivity of the Mount of Olives, are the excavated sepulchres called the *Tombs of the Prophets*.—Those called the *Tombs of the Judges*, are further up the Valley of Jehoshaphat, rather west of north from the city.—The remarkable excavations commonly called the *Tombs of the Kings*, are about north from the city, on the nearer side of the valley: they are probably the celebrated sepulchre of the mother of Constantine, the Empress Helena, who, having embraced Christianity, spent the latter part of her life at Jerusalem, and died there at the age of eighty, about A. D. 325.

The above outlines of the Topography of Jerusalem will be of service to the student in reading the Scriptures, and the intensely interesting story of the siege and destruction of the city by the Romans.—See *Josephus* (cf. P. V. § 248).—*Milman*, as cited § 211. ii.—For fuller details as to the Topography, see *F. G. Crome*, Jerusalem, in *Ersch und Gruber's Encyclopädie*.—*E. Robinson*, Biblical Researches, as cited § 171. In vol. iii. is a full list of works on Palestine.—For details respecting the Temple, with Plans, &c., see *H. Prideaux*, Connexions, &c. N. York, 1840. 2 vols. 8. with engravings.—*Calmet*, Dict. of the Bible, Fragments 242—249. vol. iii. p. 346. Charlest. 1813. 4 vols. 4.—For Plan of the Church of the Holy Sepulchre, &c., see also *Calmet*, vol. iii. p. 164.

§ 169 a. The southern district of Judæa was called *Idumea*, or the land of Edom; the chief towns were Gera, Zoar, and Bozra at the foot of Mount Seir. But this district, or the principal part of it, is included, perhaps more properly, under *Arabia Petræa* (§ 171).—The sea-coast was called *Philistæa*, or the land of the Philistines, from whom the whole country is now called Palestine; its chief towns were Gath, Ekron, Azotus or Ashdod, Ascalon, and Gaza.

§ 169 b. Peræa is separated from the other provinces by the river Jordan. The chief towns were Ramoth-Gilead, in the land of the Gileadites; *Gadara*, on the torrent Hieromas, where the Christians were severely defeated by the Saracens; *Gaulon*, a fortress of remarkable strength; *Gamala*, near the Sea of Tiberias; and Rabboth-Ammon, in the district Ammonitis, afterwards called Philadelphia.—The *Jordan* rises in Mount Hermon, and passing through the Sea of *Tiberias*, falls into the lake *Asphaltites*, whence there is no exit for its waters.

This lake is supposed to occupy the situation of the cities of Sodom and Gomorrah. It has been said that, from its extreme saltness or other properties, it is destructive of animal and vegetable life, and that neither fish nor weeds are found in its waters. Dr. *E. Robinson*, who visited the region in 1838, states that the water is intensely salt and bitter: but that trees and bushes grow by it; no pestiferous vapor was perceived, and many birds were singing among the trees, and some flying over the waters. *Bibl. Repos.* Apr. 1839, p. 419.

§ 170. Mesopotamia was south of Armenia, between the rivers *Tigris* and *Euphrates*, whence it derives its name. Its chief towns were *Nisibis*, on a branch of the Tigris, the great bulwark of the Romans against the Parthians; *Edessa*, near Syria; *Seleucia*, now *Bagdad*, on the confluence of the Tigris with a branch of the Euphrates; and *Carrhæ*, called in Scripture Charran, for a time the residence of Abraham, and the scene of the miserable overthrow of Crassus. On the borders of Chaldæa were the plains of *Cunaxa*, where Cyrus was slain by his brother Artaxerxes, and where the ten thousand Greeks commenced that retreat so memorable in history.

Babylonia and Chaldæa were districts separate from Mesopotamia, lying below it to the south-east. Their chief town was *Babylon*, the most ancient and remarkable city of antiquity.

Belus, its founder, commenced his building near the tower of Babel, which by profane writers is called after his name; but to Semiramis, the widow of his descendant Ninus, the grandeur of Babylon is attributable. She enclosed the city with a wall of brick cemented by bitumen, of almost incredible dimensions, and ornamented it with one hundred brazen gates. The circuit of the city was said to have been more than sixty miles; and so great was its length, that when Cyrus had captured one extremity of the city, the inhabitants of the other were ignorant of the event until the following morning.—The river Euphrates flowed through the city, and Cyrus having diverted the river into another channel, led his troops through the vacant bed, and surprised the Babylonians, who, with their monarch Belshazzar, were at that moment celebrating a feast in honor of their gods, and consequently made but a feeble resistance.—The Chaldæans

were celebrated astronomers, but they debased the science by the admixture of judicial astrology, for which perversion of intellect they were greatly celebrated.

On the topography and ruins of Babylon and Nineveh, see *J. M. Kinneir*, Geographical Memoir on Persia.—*Rennell*, Remarks on the Topography of Babylon. Lond. 1816.—*Rich*, Memoir on Babylon, &c. Lond. 1818.—*Bibl. Repos.* No. xxii. 365; No. xxiii. 156, 245; No. xxv. 120.

East of the Tigris lay ASSYRIA; now called *Kurdistan* from the Carduchi, a tribe that inhabited the northern part of the country; they are mentioned by Xenophon as having opposed the retreat of the ten thousand; they are supposed still to exist in the modern Koords, various tribes of whom occupy the mountains of this country, and who are generally of a savage character.—Its chief towns, *Ninus* or Nineveh, frequently mentioned in Scripture; the ruins of this celebrated city lie opposite the modern *Mosul*; and *Arbela*, near which is the village Gaugamela, where Alexander overturned the Persian empire, by the defeat of Darius.

§ 171. The only country of Asia remaining to be noticed is ARABIA, which was the large peninsula between the *Sinus Persicus* (Persian Gulf), and the *Sinus Arabicus* (Red Sea). It was divided into three parts; *Deserta* (desert), *Petræa* (stony), and *Felix* (happy).

Arabia Deserta lay between Syria and Chaldæa, and extended along the *Sinus Persicus*.—Arabia Felix, celebrated for its fertility, was in the southern part bordering on the *Sinus Arabicus* and the ocean. The most remarkable among its inhabitants were the *Sabæi*, who cultivated frankincense. *Macoraba* was the name by which the Greeks knew Mecca, which is illustrious in the Mohammedan history; here is the famous building called *Kaba* or *Kaaba*, with the fabulous *black stone* of Gabriel.—Arabia Petræa was a smaller portion lying south of Judea and at the head of the Sinus Arabicus or Red Sea, which is here divided into two bays, the eastern called *Ælanites Sinus*, and the western *Heroopolites Sinus*. Between these bays or arms were the mountains *Horeb* and *Sinai*. On the eastern was the seaport *Berenice* or Asiongaber, the Ezion-Geber of Scripture. The most remarkable place was *Petra* (called *Sela* by the Hebrews), embosomed in rocky mountains just south of Judea, in the district called *Idumea*.

The ruins of Petra have been discovered recently, and have excited great interest from their striking peculiarities (being entirely excavations from the solid rock), and from the evidence they furnish of the fulfilment of prophecy.

See *Laborde's* Journey to Arabia Petræa, Lond. 1836. 2 vols. 8. with 65 plates.—*Cl. Lond. Quart. Rev.* No. cxvii.—*North Amer. Rev.* for Jan. 1837.—*Bibl. Repository*, vol. ix. p. 431.—*Stephens*, Incidents of Travels, &c.—*E. Robinson*, Biblical Researches in Palestine, Mt. Sinai, and Arabia Petræa, Bost. 1841. 3 vols. 8.

The observations and inquiries of Robinson seem to have settled the question as to the mountain on which the Ten Commandments were given by God to Moses; showing satisfactorily that it was not the summit pointed out by tradition under the name of *Sinai* or Jebel-Mûsa, but another summit a little north-west from it, belonging to what is called *Horeb*.—See the very interesting account, vol. i. p. 87-212.

The celebrated *Sinaitic Inscriptions*, which have attracted the attention of travelers, in an unknown and peculiar alphabet, have lately been deciphered by *Beer*, of Leipsic.—See *Robinson*, vol. i. p. 188, 552.—*Grey*, in the *Transact. of the Royal Soc. of Literature*, vol. iii. Lond. 1832.

§ 172. The *Asiatic* ISLANDS were not very important, except those in the Mare Ægæum already named (§ 147). The principal other in the Mediterranean was Cyprus, sacred to Venus; the chief towns of which were *Paphos*, where stood the celebrated temple of Venus, infamous for the debauchery and prostitution it sanctioned; *Citium*, the birthplace of Zeno, the Stoic, on the west coast; *Salamis* (Famagusta), built by Teucer, on the east; *Lapethus*, *Arsinoë*, and *Soli*, in the north; and *Tamassus*, celebrated for its copper-mines, in the interior.—The other islands were *Proconnesus* (Marmora), in the *Propontis*; *Taprobane* (Ceylon), and *Jabadi* (Sumatra), in the Indian ocean.

III. OF AFRICA.

§ 173. The name Africa was applied strictly and properly by ancient geographers, at least until the time of Ptolemy, to a small part of that vast peninsula of the eastern continent which it now designates; and by them Egypt was reckoned among the Asiatic kingdoms. But we here use the term as including all that was known to the ancients of that whole country. We shall consider it under the following divisions; ÆGYPTUS, or Egypt, ÆTHIOPIA, LIBYA, AFRICA PROPRIA, NUMIDIA, MAURITANIA, and AFRICA INTERIOR.

§ 174. The general boundaries of ÆGYPTUS were the Mediterranean on the north, Syria and the Sinus Arabicus on the east, Ethiopia on the south, and Lybia on the west. The limit between it and Syria was the *Torrens Ægypti*, or river of Egypt as called in the Bible, which flowed into the arm of the sea called *Palus Sirbonis*. The

limit between Egypt and Lybia on the west was the great declivity and narrow pass termed *Catabathmos* (καταβαθμός). Its southern limit was the smaller cataract of the Nile.

One of the most striking features of Egypt was its river, *Nilus*. This has two principal sources; the eastern rising in the mountains of the country now called Abyssinia, and the western in the *Lunæ Montes*, or *Mountains of the Moon*. Having passed through the ancient Ethiopia, it flows through the whole length of Egypt to the Mediterranean; not receiving a single tributary for the last 1000 miles of its course, and at last dividing into two great arms and forming the triangular island called *Delta* from its shape. It had seven mouths; the most western was the Ostium Canopicum; the others in their order proceeding towards the east, were the Balbytinum, Sebenniticum, Phatnicum, Mendesium, Taniticum, and Pelusiacum.—Its annual inundations were the great cause of fertility, and reservoirs and canals were formed in great numbers to convey the water over the whole country; where the land was too high to allow canals to convey it, pumps were used for raising the water; almost every village, it is said, had its canal, although there were in the narrow valley of Egypt many thousand cities and villages.

§ 175. There were three principal divisions of Egypt; the northern part on the Mediterranean was called *Ægyptus Inferior;* the southern part on the confines of Ethiopia was *Ægyptus Superior* or *Thebais;* and the portion between these, *Heptanomis*.—The capital of Lower Egypt was *Alexandria*, the great mart of Indian merchandize; during the middle ages, caravans continually passed from thence to *Arsinoë* (Suez), on the Red Sea, whence goods were conveyed by sea to India. In front of the harbor was an island named *Pharos*, on which a celebrated lighthouse was built; south of the city was the lake *Mareotis*, in the vicinity of which the best Egyptian wine was made. In Alexandria was the celebrated library, said to have been burned by the Saracens. (Cf. P. IV. § 76).—In the interior of the Delta was *Sais*, the ancient capital, remarkable for its numerous temples. Between the Delta and Sinus Arabicus were *Heroopolis*, the city of the shepherd kings; and *Onion*, founded by a colony of Jews, who fled hither under their high-priest Onias, from the cruelties of Antiochus, and, by the permission of Ptolemy, built a city and temple.

In Lower Egypt, east of the Delta, was the *land of Goshen*, according to the views of the best modern authors.—*Cf. E. Robinson*, on the Exodus of the Israelites, &c. *Bibl. Repos.* vol. ii. 744. Also, Researches, vol. i.

§ 176. In the middle portion or *Heptanomis*, one of the chief places was *Memphis*, near the spot where Grand Cairo now stands; it was the ancient metropolis of all Egypt; in its vicinity are the stupendous pyramids. *Arsinoë* south-west of Memphis was an important place; near this was the famous *lake Mœris*, said to have been excavated by order of an Egyptian king as a reservoir to contain the waters of the Nile conveyed into it by a great canal, now the lake *Birket-el-Kurun*, and believed to have been wholly or chiefly the work of nature; at the southern end of this lake was the still more celebrated Labyrinth.—*Oxyrynchus* was a considerable place, said to have derived its name from a sharp-nosed fish (ὀξὺς ῥύγχος) worshiped by the inhabitants.—In Upper Egypt, the most important place was *Thebes*, which gave the name of *Thebais* to this division; called also by the Greeks Diospolis, and Hecatompylos; although destroyed by Cambyses 500 years before Christ, its ruins still excite admiration, occupying a space of 27 miles in circumference, including the modern Karnak, Luxor, and other villages; near it was the famous statue of Memnon.—*Tentyra* (Denderah), was north of Thebes, and also presents interesting ruins; especially the large temple of Isis, from the ceiling of which was taken the famous Zodiac transported to France and made the subject of much speculation (cf. *Amer. Quart. Rev.* vol. iv).—Between Thebes and Tentyra, nearer the former and on the eastern side of the Nile, was *Coptos;* from this place a road was constructed by Ptolemy Philadelphus across the desert to Berenice on the *Sinus Arabicus*. Considerably to the south of Thebes was *Ombi*, made notorious by Juvenal (Sat. xv.) for its quarrels with Tentyra respecting the worship of the crocodile. *Syene* was the extreme town on the borders of Ethiopia; the place of Juvenal's exile; where also was the well sunk to mark the summer solstice, its bottom being then illumined by the vertical rays of the sun directly perpendicular over it. Not far from Syene was the island on which *Elephantine* stood, of which interesting ruins still remain. Near Syene was also the *Mons Basanites*, mountains of touchstone, from which the Egyptians used to make ornamental vases.—South of Syene were the Cataracts of the Nile; mighty terraces of red granite (*Syenite*) cross the bed of the river, and throw its waters into an impetuous and foaming torrent. In this region were the quarries whence the vast obelisks and colossal statues and blocks of the Egyptian temples were taken. There were three places on the Sinus Arabicus, which should be mentioned; *Berenice*, in the southern extremity of Egypt; *Arsinoë* (now Suez), at the head of the *Sinus Heroopolites*, the western arm of the Red Sea; and *Myoshormus*, called also Portus Veneris, midway between them; they were commercial places, goods being transported from them to the Nile. A canal, called *Fossa Trajani*, connected Arsinoë with that river.

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In the vast deserts on the western or Lybian side of Egypt were the cultivated and inhabited spots called *Oasis Magna*, and *Oasis Parva*, the Great and the Little Oasis. The latter was in the division termed Heptanomis, south of lake Mœris. The Great Oasis is in the part that was called Thebais. It was a place of banishment in the time of the later Roman empire; yet said to have been a delightful residence, and sometimes called by the Greeks, *the isle of the blessed*.

§ 177. The ruins and antiquities of Egypt have ever awakened the deepest interest in the traveler and the scholar. Besides the various *temples* and other edifices, of which splendid remains are found in various places, the following rank high among the objects of curiosity. 1. *Obelisks* and *Pillars;* several of these were removed to Rome; of the remaining, the most noted are the *Pillar of Os* at Heliopolis, the two obelisks called *Cleopatra's Needles* at Alexandria, and *Pompey's Pillar*, also at Alexandria. An obelisk, nearly 70 feet in length, was brought to Paris in the year 1836, to be erected in that city, by Louis Philippe.—2. The *Pyramids*, ranked by the Greeks among the seven wonders. They are numerous at Djiza, or Gize, near Cairo and the ancient Memphis, and at Sacchara, 18 miles south of Gize. Those at Gize are the most celebrated. One of them has been open from the earliest times of which we have account. Several others have been opened in recent times. They all contain chambers evidently used for sepulchral purposes. (Cf. P. IV. § 231. P. II. § 96. 3.)—3. *Catacombs*. These are subterranean burying places. They are found in several places; but the most remarkable are near *Thebes*, at a place now called Gournou, a tract of rocks at the foot of the mountains west of the Nile. The tombs are excavated in the rocks, and extend, it is said, over the space of two miles. From these, many mummies have been taken.—The *labyrinth*, which Herodotus considered more wonderful than the pyramids, included numerous subterranean chambers designed as repositories for the dead; over these was an immense pile of splendid buildings. Some ruins of this structure near lake Mœris (§ 176) have been discovered.—4. *Colossal images and statues*. One of the most remarkable of the colossal images of the sphinx (cf. P. II. § 117) is near the great pyramids. A very celebrated colossus is that commonly called the statue of Memnon (cf. P. II. § 74. P. IV. § 169. 2. § 231. 1).—The Egyptian monuments are covered with inscriptions in *Hieroglyphics* (cf. P. IV. § 16).

Much research has been employed in modern times upon Egyptian Antiquities and Remains. A new degree of interest was awakened in the whole subject by the celebrated expedition of Bonaparte in 1798. In this invasion of Egypt, he took with him a detachment of no less than one hundred men who had cultivated the arts and sciences (*savans*) selected for the purpose. "This body, the first of the kind which ever accompanied an invading army, was liberally supplied with books, philosophical instruments, and all the means of prosecuting the several departments of knowledge."—The splendid work, published under the emperor's patronage, and styled *Description de l'Egypte*, was the result of their labors (cf. P. IV. § 169).

Many other valuable works illustrating the history and monuments of Egypt have been published during the present century, some from members of the company of *savans* above named. That of *Denon* holds a high rank; entitled *Travels in Upper and Lower Egypt during the Campaigns of Bonaparte;* with folio plates.—The following works relate to this subject. *Leigh's* Travels in Egypt.—*Belzoni's* Travels.—*Jomard's* Description de l'Egypte.—*Hamilton's* Ægyptiaca.—*Letronne*, Recherches sur l'Egypte.—*Russell's* View of Ancient and Modern Egypt, in *Harper's* Fam. Library, No. xxxiii.—*J. Miot*, Memoires de l'Expedition en Egypte, &c. Par. 1814.—*J. G. Wilkinson*, Topography of Thebes, and general View of Egypt. Lond. 1835. 8.—*J. G. Wilkinson*, Manners and Customs of the Ancient Egyptians. Lond. 1837. 3 vols. 8.—We may add, the Travels of *Clarke, Norden, Shaw, Pococke*. Cf. *Supplement to Encyclop. Britann.* article Egypt.—*Lond. Quart. Rev.* vol. xiii. 1. xvi. 1. xvii. 181. xix. 178. xxiv. p. 139.—*Amer. Quart. Rev.* No. vii.—*For. Quart. Rev.* Nos. xxxii. and xxxiii.—*Am. Bibl. Repos.* No. xxiii.—See also references given P. IV. § 216. 1. § 230. 1. § 239. 3. § 243. 3.—A history of *Pompey's Pillar* is given in *J. White's* Egyptiaca, Part I. Oxf. 1821.

§ 178. ÆTHIOPIA was the name given by the ancients very indefinitely to the country lying south of Egypt; the modern countries of Nubia and Abyssinia particularly were included.—Various uncivilized tribes are represented as dwelling here in ancient times; on the coast were the *Troglodytæ*, said to inhabit caves of the earth. It seems also to have contained inhabitants equally advanced in refinement with the Egyptians. The most important places were Napata, Meroe, Auxume, and Adulis.—*Auxume* (Axum) was on one of the sources of the *Astaboras* (Tacazze), the eastern branch of the Nile. Its ruins still exist. "In one square, Bruce found 40 obelisks, each formed of a single piece of granite, with sculptures and inscriptions, but no hieroglyphics. One of the obelisks was 60 feet high."—Here was found the monument usually called the *Inscription of Axum* (cf. P. IV. § 92. 5.).—*Adulis* (Arkiko) was on a bay of the Sinus Arabicus; having some celebrity from two inscriptions there found (cf. P. IV. § 92. 5).—*Meroe* was on or near the Nile south of its junction with the Astaboras; near the modern *Shendy*, as is supposed. It was the capital of a large tract between these rivers called by the same name, and was celebrated in ancient times, being the grand emporium of the caravan trade between Ethiopia and Egypt and the north of Africa. The remains of temples and other edifices of sandstone still mark its site.—*Napata* was farther north or lower down on the Nile, and was next in rank to Meroe.

These regions have also been explored in modern times, and splendid ruins have been found scattered along the valley of the Nile. The following are some of the sources of information on the subject. *Bruce's* Travels in Abyssinia, cited P. IV. § 118. 1.—Travels of *Salt* and *Lord Valentia*; of *Burckhardt*: *France, Cuvier* (P. IV. § 243. 3), and especially of *Cailliaud*.—*Cl. Lond. Quart. Rev.* vol. xvi. 13. xix. 174.—*Hoskins'* Travels in Ethiopia, Lond. 1835, 8.

§ 179. Under LIBYA we include the whole extent from *Ægyptus* on the east to the *Syrtis Minor* (Gulf of Cabes), together with an indefinite portion on the south. The

term was used by the ancient poets to signify Africa in general. In its strict and most limited sense, it included only the region between Egypt and the *Syrtis Major* (Gulf of Sidra).—In the latter sense, it comprised on the coast only the two districts *Marmarica* and *Cyrenaica*. We include under Lybia also the portion farther west called *Regio Syrtica*, from the two *Syrtes* on the coast already named.

Marmarica was on the east nearest to Egypt. The inhabitants were said to possess some secret charm against the poison of serpents; some of them, named *Psylli*, made it their profession to heal such as had been bitten, by sucking the venom out of the wound. In an Oasis, now *El Wah*, south of Marmarica, stood the celebrated temple of Jupiter Ammon (P. III. § 71), and near it the *fountain of the sun*, whose waters were said to be warm in the morning, cool at noon, hot in the evening, and scalding at midnight. Alexander, after having encountered great difficulties, succeeded in visiting this oracle, and was hailed by the priest as son of Jupiter.

"Belzoni, previously to his leaving Egypt, made a tour to El Wah (*the bushes*), the northern Oasis. He found, as Hornemann had, the tops of the hills of the desert encrusted with salt, and wells of sweet water rising out of a surface overspread with masses of salt, as Herodotus related two-and-twenty centuries ago. He found also the remains of what has been considered as the temple of Jupiter Ammon; but the natives were as jealous and as unwilling to let him see this 'work of the infidels,' as Hornemann had found them to be. The fine rivulet of sweet water, whose source this traveler describes as being in a grove of date trees, and which Brown was told by the people, was sometimes cold and sometimes warm, was also visited by Belzoni; who says he proved the truth of what is stated by Herodotus, that this spring is warm in the mornings and evenings, much more so at midnight, and cold in the middle of the day. Had Mr. Belzoni possessed a thermometer, he would have found that it was the temperature of the air which had changed, while that of the fountain of the sun remained the same."—*Lond. Quart. Rev.* xxiii. 95.

Cyrenaica, or *Pentapolis* (Barca), lay between Marmarica and the Syrtis Major, or altars of the Philæni. It contained five cities; *Cyrene*, founded by a Greek colony, the birthplace of the philosopher Carneades; *Apollonia*, a celebrated seaport; *Ptolemais*, at first called Barce; *Arsinoë*, and *Berenice* or *Hesperis*, near which were the gardens of the *Hesperides*, famous for their golden apples, and the residence of the Gorgons, so celebrated in fable. (Cf. P. II. § 115. *Ed. Rev.* No. 95, p. 228).—West of this was Regio Syrtica, also called, from its three cities, Tripolitana (*Tripoli*); its cities were *Leptis*, called *major*, to distinguish it from a town of the same name near Carthage; *Œa*, the present city of Tripoli; and *Sabrata*, a Roman colony; and *Tysdrus*, now Elgem. A people called by Homer the *Lotophagi* dwelt on this coast; he says that they fed on the lotos, a fruit so delicious, that whoever tasted it immediately forgot his native country. On the coast were the *Syrtes*, two dangerous quicksands, which frequently proved fatal to hapless mariners; here, also, was the *lake Tritonis*, sacred to Minerva.

"There are interesting ancient remains in these regions, particularly at *Leptis* and *Cyrene*.—The situation of Cyrene is described as exceedingly beautiful.—"It is built on the edge of a range of hills, rising about 800 feet above a fine sweep of high table land, forming the summit of a lower chain, to which it descends by a series of terraces. The elevation of the lower chain may be estimated at 1000 feet; so that Cyrene stands about 1800 feet above the level of the sea, of which it commands an extensive view over the table land, which, extending east and west as far as the eye can reach, stretches about five miles to the northward, and then descends abruptly to the coast. Advantage has been taken of the natural terraces, to shape the ledges into roads leading along the face of the mountain, and communicating in some instances by narrow flights of steps cut in the rock. These roads, which may be supposed to have been the favorite drives of the citizens of Cyrene, are very plainly indented with the marks of chariot wheels, deep furrowing the smooth, stony surface. The rock, in most instances rising perpendicularly from these galleries, has been excavated into innumerable tombs, generally adorned with architectural facades. The outer sides of the roads, where they descended from one range to another, were ornamented with sarcophagi and monumental tombs; and the whole sloping space between the galleries was filled up with similar structures. These, as well as the excavated tombs, exhibit very superior taste and execution. In two instances, a simple sarcophagus of white marble, ornamented with flowers and figures in relief of exquisite workmanship, was found in a large excavation. In several of the excavated tombs were discovered remains of paintings, representing historical, allegorical, and pastoral subjects, executed in the manner of those of Herculaneum and Pompeii. (Cf. P. IV. § 226).—In the region of Cyrenaica are several caverns containing stalactites, presenting of course various fantastic shapes. It has been supposed that this fact, together with the existence of the ruins and excavations in the vicinity of Cyrene, may have given rise to the story of the petrified city, of which, under the name of *Ras Sem*, marvelous accounts have been related to travelers in Africa."

See *Modern Traveler*.—Beechy's *Travels*.

At *Tysdrus* are still found ruins of Roman structures; particularly of a spacious amphitheatre, "consisting formerly of four rows of columns in tiers one above another, and sixty-four arcades." The inner area is said to be 300 feet in length and 200 in breadth; and the whole circumference 1570 feet; the height is estimated to have been at least 105 feet. The upper tier of columns is nearly fallen; the three lower are preserved.

See Rev. *C. F. Ewald's* Diary. A drawing is given in *The Penny Magazine*, Jan. 12, 1833.

§ 180. Next to Tripolitana was the province of Africa Propria, of which the capital was *Carthago*. This city was founded by a Tyrian colony, led by queen Dido, and by its extensive commerce became one of the most opulent cities of antiquity. Its citadel was called *Byrsa*, because it was said that Dido, on coming here, purchased

as much ground as she could encompass with a *βύρσα*, or hide, and then, having cut the hide into strips, took in the space originally covered by the city.

Carthage is immortalized by poets and historians on account of the three wars which it sustained against the Romans. The last of these wars resulted in the total destruction of the city by Scipio Africanus the younger, B. C. 146. The city is said to have been above twenty miles in circumference; it being set on fire by the Romans, the conflagration lasted seventeen days. A new city was built by the emperor Augustus at a small distance from the site of the ancient. The new Carthage was taken from the Romans by Genseric, A. D. 439, and for more than a century afterwards was the capital of the Vandal empire in Africa. It was finally destroyed by the Saracens towards the end of the seventh century. A single aqueduct is said to be the chief trace of it found in modern times.

The other remarkable towns in this district were *Tunes* or *Tuneta* (Tunis), where Regulus was defeated and taken prisoner; *Clupea*, near the *Promontorium Mercurii* (Cape Bona); *Adrumetum; Thapsus*, where Cæsar defeated Scipio and Juba; and *Utica*, where Cato the younger slew himself; near Utica was the *river Bagradas*, where Regulus slew an enormous serpent, that had destroyed many of his soldiers.

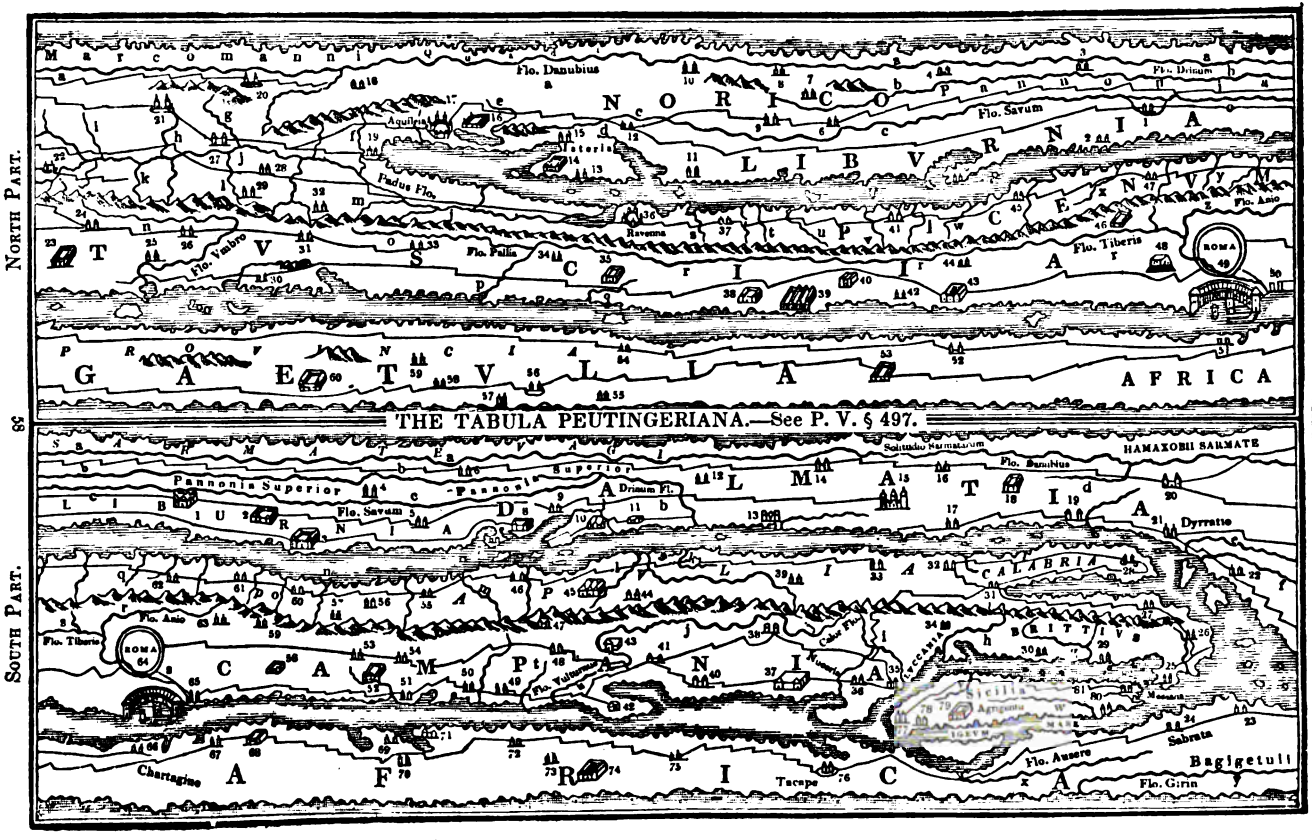
§ 181. NUMIDIA was at one time divided into the kingdom of the Massyli, ruled by Massinissa, and that of the Massæsyli, under the government of Syphax; but after the third Punic war, they were united into one kingdom under Massinissa. The capital was *Certa*. The principal towns on the sea-coast were *Tabraca*, remarkable for its groves; *Hippo Regius*, near the small river *Rubricatus*, the episcopal seat of Saint Augustine; and *Rusicade*. In the interior were *Vaga; Sicca;* and *Zama*, where Hannibal was defeated by Scipio. On the confines of the desert were *Thala* and *Capsa*.

§ 182. MAURITANIA was separated from Numidia by the river Ampsagas.—Its chief towns were *Cæsarea*, whence the eastern part was called Cæsariensis; and *Tingis* (Tangiers), from which the western received the name Tingitana. This country extended from the *river Ampsagas*, separating it from Numidia, to some distance on the Atlantic coast. The Romans, after their conquest over these regions, planted in them numerous colonies, and constructed fortresses and roads, of which some traces yet remain. The most southern Roman settlement was that called *Exploratio ad Mercurium*, on the coast of the Atlantic. The waters west of this territory were named *Oceanus Atlanticus*, from the chain of mountains called Atlas, which bounded Mauritania on the south, and terminated at two different points on the coast, the northern ridge being termed *Atlas Minor*, and the southern *Atlas Major.—Mons Abyla* was the elevated summit near the strait connecting the Mediterranean and the Atlantic. This and *Calpe* on the European side formed the fabled pillars of Hercules (*Herculis Columnæ*).

§ 183. All the remaining countries of the land may be included under AFRICA INTERIOR, to which it is impossible to assign any definite boundaries.—The Gætuli, and Garamantes, and other tribes, are represented as dwelling within it. The *Nigritæ* were placed about the river *Niger*. The Great Desert was called *Deserta Libyæ Interioris*.——On the coast west of this were the *Insulæ Fortunatæ;* called also *Canaria*, from the number of large dogs, as some suppose, found upon them, and thence their modern name *Canaries*.—South of these were the *Insulæ Hesperidum*, the modern *Cape Verd islands*, on which some have placed the gardens of the Hesperides (cf. § 179).—West of this coast the ancients also placed the island Atlantis, said to have existed once, and to have been afterwards submerged in the ocean. It was represented as larger than Asia and Africa, and as very fertile and powerful.

Some have considered the whole account of Atlantis as a mere fable; others have conjectured that the Canaries, Madeira Isles, and Azores, once formed parts of a vast island thus described; and others have maintained that the land referred to must have been the continent of America.

The latter opinion is maintained in an Essay entitled as follows: *An Attempt to show that America must be known to the Ancients, &c.* by an *American Englishman*, Pastor of a Church in Boston. Boston, New England, MDCCLXXIII.—Some have imagined that this island was situated in the Northern regions; *Bailly*, Lettres sur l'Atlantide de Platon, &c. Paris, 1779. 8.——See *Malte-Brun's* Geography.—*Bory de St. Vincent*, Essai sur l'antique Atlantide. Par. 1804. 4.—The ancient story is given in the *Critias* or *Atlanticus* of Plato.



THE TABULA PEUTINGERIANA.—See P. V. § 497.

INTRODUCTION TO CLASSICAL CHRONOLOGY.

Preliminary Remarks.

§ 184. CHRONOLOGY treats of the computation of time and of the dates of events. It is comparatively a modern science. Among the ancients there was scarcely any systematic attention to the subject. Yet it is a highly important science. Accurate chronology is essential to all reasoning from historical facts; the mutual dependence and relations of events cannot be traced without it; with the greatest propriety it has been called one of the eyes of history, while geography with equal propriety has been said to be the other. Chronology is also an important aid to the memory, if properly considered, in studying history and biography.

In treating this subject, although our design requires a special reference to *Classical Chronology*, yet from the nature of the subject we must introduce some things which belong rather to the science in general. We shall explain the Greek and Roman divisions of time and modes of computing it; and endeavor to present all that the student will need as preparatory to a full study of the classical historians and of ancient history.

CHRONOLOGY may be considered as consisting of *two parts;* the *first*, measuring time and adjusting its various divisions; the *second* fixing the dates of historical events and arranging them in order.

I.—*Of measuring Time and adjusting its divisions.*

§ 185. The most obvious measures and divisions of time are those suggested to all men by the revolutions of the heavenly bodies. These are three; days, months, and years; the *day* from the revolution of the earth on her axis, or the apparent revolution of the sun around her; the *month* from the periodical changes in the moon; the *year* from the annual motion of the earth in her orbit round the sun.—These *three* divisions are not *commensurate*, and this has caused the chief embarrassment in the science of Chronology; it has, in point of fact, been difficult so to adjust them with each other in a system of measuring time as to have the *computed* time and the *actual* time perfectly in agreement or coincidence.

§ 186. *The day.* This was undoubtedly the earliest division, and originally was distinguished, it is likely, from the night; extending from sunrise to sunset only. It was afterwards considered as including also the night, or time between sunset and sunrise. But the beginning of the day has been reckoned differently by different nations, for civil purposes; at *sunrise*, by the Babylonians, Persians, Syrians and inhabitants of India; at *sunset*, by the Jews, Athenians, ancient Gauls, and Chinese; at *midnight*, by the Egyptians, Romans, and moderns generally.—Astronomers in their calculations consider the day as beginning at *noon*, after the manner of the Arabians according to Priestley.——There have also been various modes of subdividing the day.—"The division of time into *hours* is very ancient: as is shown by *Kircher* (Œdip. Ægypt. t. ii. part 2). The most ancient hour is that of the twelfth part of a day. Herodotus observes that the Greeks learnt from the Egyptians [Babylonians, l. ii. c. 109], among other things, the method of dividing the day into twelve parts; and the astronomers of Cathaya still retain this method. The division of the day into twenty-four hours was not known to the Romans before the Punic war." (*Tegg.*)

§ 187. The *Greeks*, in the time of Homer, seem not to have used the division into hours; his poems present us with the more obvious parts of the day, *morning* (ἠώς), *noon* (μέσον ἦμαρ), and *evening* (δείλη). But before the time of Herodotus, they were accustomed to the division of the day, and of the night also probably, into 12 parts. They were acquainted also with the division of the day and night into four parts each, according to the Jewish and Roman custom.

The *Romans* subdivided the day and night each into four parts, which were called vigils (*vigiliæ*) or watches. They also considered the day and the night as each divided into 12 hours; three hours of course were included in a vigil.—The day vigils

were designated simply by the numerals *prima*, *secunda*, *tertia*, *quarta;* but as the second vigil commenced with the third hour, the third vigil with the sixth hour, and the fourth with the ninth hour, the terms *prima*, *tertia*, *sexta*, and *nona*, are also used to signify the four vigils of the day. The night vigils were designated by the names *vespera*, *media nox*, *gallicinium*, *conticinium*.

It is sometimes stated, that the first vigil and first hour of the day commenced at what we call 6 o'clock A. M.; the third vigil (*vigilia tertia*), and sixth hour (*hora sexta*), at 12 o'clock, noon; the corresponding vigils and hours of night, at what we call 6 o'clock P. M., and 12 o'clock, midnight. This statement may be sufficiently accurate in general; but it must be remembered, that the Roman hours and watches were of unequal length; the first hour of the day began with sunrise, and the twelfth ended at sunset; and the first hour of the night began at sunset, and the twelfth ended at sunrise. Of course, the hours of the day in summer were longer than those of the night, and in the winter they were shorter. Cf. P. III. § 228.

§ 188. Different devices have been employed for marking and making known these parts of the day. The sun-dial was used by the Babylonians and Jews; and by the latter, *watchmen* were maintained to announce the time. The Greeks borrowed the sun-dial from the Babylonians, and called it the *Heliotrope* (ἡλιοτρόπιον), or *Gnomon* (γνώμων); but the latter term properly designates the needle or index which cast the shadow on the dial.—The Romans, besides the dial (*horologium*, *solarium*), employed also the *Clepsydra*, for some account of which see P. III. § 228.

Several specimens of the ancient sun-dial are still preserved; one is said to be still remaining nearly in its original situation, on the rock of the Acropolis at Athens. "Upon each side of the octagonal building commonly called the *tower of the winds*, was also placed a vertical sun-dial; the *gnomon* or index projected from the side, while the lines indicating the hour were cut upon the wall. The lines of the dial upon the wall are distinctly extant at the present day: and although the gnomons have disappeared, the places where they were inserted are still visible." Besides stationary dials, the ancients had portable ones of metal, which were termed *Pharmatica*. (Cf. *Stuart's* Dict. of Architect. vol. ii.)—An instrument called a *water-clock* was in considerable use in some parts of Europe a few centuries ago. Striking clocks are said to have been invented by the Arabians about A. D. 800.—Watches were first made in Germany, A. D. 1477.

See *Berthoud*, Histoire de la Mesure du Temps par les Horologes. Par. 1802. 2 vols. 4.—*Ernesti*, de Solariis, in his *Opuscula*.—*G. H. Martini*, Abhandlung von den Sonnenuhren der Alten. Leips. 1777.—*Sallier* and *Falconet*, Sur les horologes des Anciens, in the *Mem. de l'Acad. des Inscr.* vol. iv. p. 143; and vol. xx. p. 440. Cf. vol. iii. p. 174, on the *Gnomon*.—*Smith*, Dict. of Antiquities, art. *Horologium*.—*Gough*, on a Roman Horologium found in Italy, *Archæologia* (as cited P. IV. § 243. 5), vol. x. p. 172, with a plate.—For delineations of several ancient sun-dials, see *Calmet*, as cited § 168 b. vol. iii. p. 363.

§ 189. *The month.* This division, without much doubt, had its origin in the various phases or changes in the moon. It included the time of the moon's revolution round the earth, or between two new moons, or two successive conjunctions of the sun and moon. The mean period is 29 days, 12 hours, 44 minutes; it was considered to be 29½ days; and the ancients commonly reckoned the month as consisting alternately of 29 and 30 days.

The *Greeks* thus reckoned their months, and termed those which had 30 days, πλῆρεις (*full*), and δεκαφθινοὶ (*ending on the* 10*th day*); those of 29 days they termed κοῖλοι (*hollow* or *deficient*), and ἐνναφθινοὶ (*ending on the* 9*th day*). Twelve lunations thus computed formed the year; but it fell short of the true solar year by about 11 days and a quarter, making in four years about 45 days. To reconcile this and bring the computation by months and years to coincide more exactly, another month was intercalated every two years; and in the first two years a month of 22 days; and in the next two, a month of 23 days; thus after a period of four years the lunar and solar years would begin together; this was called the Τετραετηρίς. But the effect of this system was to change the place of the months relatively to the seasons; and another system was adopted. This was based on the supposition that the solar year was 365 days and a quarter, while the lunar was 354; which would in a period of 8 years give a difference of 90 days; the adjustment was made by intercalating, in the course of the period, *three* months of 30 days each; the period was called Ὀκταετηρίς. Its invention was attributed to Cleostratus of Tenedos; it was universally adopted, and was followed in civil matters, even after the more perfect cycle of Meton was known; one reason may have been the reciprocal adaptation between the Octaeteris and the Olympiad, the former including exactly two of the latter.

§ 190. "The following are the names of the Grecian months, together with those of the corresponding Julian months, as near as they can be given. In this list Scaliger's account has been followed, which, upon the whole, we believe the most correct. As the first month of the Athenian year comprised but a few days of the latter part of our June, and the greater part of July, the latter month will be given as the corresponding one.—1. Ἑκατομβαιών, *July;* so called from the great number of *Hecatombs* which were usually sacrificed in this month.—2. Μεταγειτνιών, *August;* so called from the sacrifices which were then offered to Apollo Μεταγείτνιος, because on this month the inhabitants of Melite left their island and removed to Attica.—3. Βοηδρομιών, *September;* which was so called from the festival termed Βοηδρόμια.—4. Πυανεψιών, *October;* so called because in this month, after the fruits of the year were gathered, feasts were served up, the chief of which consisted in boiled pulse [eaten in memory of the food of Theseus on the last day of his voyage from Crete].—5. Μαιμακτηριών,

November; so called from Jupiter **Μαιμάκτης**, *the boisterous*, because in this month the weather was very tempestuous.—6. **Ποσειδεών**, *December;* in which month sacrifices were offered to **Ποσειδών**, *Neptune;* as if it were called *Neptune's month.*—7. **Γαμηλιών**, *January;* which was sacred to Juno **Γαμήλιος**, the goddess of marriage.—8. **Ἀνθεστηριών**, *February;* which took its name from the festival of the same name.—9. **Ἐλαφηβολιών**, *March;* so called from the festival **Ἐλαφηβόλια**, which was sacred to Diana **Ἐλαφηβόλος**, *the huntress*, because this was the month for hunting stags.—10. **Μουνυχιών**, *April;* in which sacrifices were offered to Diana **Μουνυχία**, from the harbor of this name, in which she had a temple.—11. **Θαργηλιών**, *May;* in which month sacrifices were offered for the ripening of the earth's fruits.—12. **Σκιρροφοριών**, *June;* so called from a festival of the same name celebrated in this month in honor of Minerva.——Every month was divided into **τρία δεχήμερα**, *three decades of days.* The first of which was called **μηνὸς ἀρχομένου** or **ἱσταμένου**, *the decade of the beginning;* the second, **μηνὸς μεσοῦντος**, *the decade of the middle;* and the third, **μηνὸς φθίνοντος**, or **καινομένου**, *the decade of the end.* The first day of the first decade was called **νουμηνία**, because it happened on the new moon; the second, **δευτέρα ἱσταμένου**, and so on to **δεκάτη ἱσταμένου**, *the tenth day of the month.* The first day of the second decade, or the eleventh day, was called **πρώτη μεσοῦντος**, *the first of the middle*, or **πρώτη ἐπὶ δέκα**, *the first after ten;* the second, **δευτέρα μεσοῦντος**, and so on to the twentieth day (**εἰκάς**), or the last day of the second decade. The first day of the third decade was called **πρώτη ἐπ' εἰκάδι**, or **πρώτη φθίνοντος**, and so on. The last day of the month was denominated by Solon **ἕνη καὶ νέα**, *the old and new*, as one part of the day belonged to the old, and the other to the new moon. But after the time of Demetrius Poliorcetes, the last day of the month received from him the name of **Δημητριάς**." (*Cleaveland.*)

On the Attic months, cf. *Classical Journal*, ix. 324, 559.—*L. Idler*, cited P. V. § 7. 7. (c).

§ 191 a. The *Romans* are said to have had under Romulus only 10 months; but Numa introduced the division into 12, according to that of the Greeks.—But as this formed only a lunar year, a little more than 11 days short of the solar year, an extraordinary month (*mensis intercalaris*, called also *Macedonius*) was to be inserted every other year. The intercalating of this and the whole care of dividing the year was entrusted to the Pontifices (P. III. § 228), and they managed, by inserting more or fewer days, to make the current year longer or shorter as they for any reason might choose; and this finally caused the months to be transposed from their stated seasons, so that the winter months were carried back into autumn, and the autumnal into summer (*Cic.* Leg. ii. 12). Julius Cæsar put an end to this disorder, by abolishing the intercalation of months, and adopting a system which will be explained in speaking of the year (§ 192).—The names of the Roman months were the following; *Martius*, March, from Mars, the supposed father of Romulus, in whose arrangement of the year this month was the first; *Aprilis*, derived by some from the verb *aperio*, the month in which trees and flowers *open* their buds; *Maius*, May, from Maia, mother of Mercury; *Junius*, June, from Juno; *Quintilis*, the fifth month, afterwards named *Julius*, July, from Julius Cæsar; *Sextilis*, sixth, afterwards *Augustus*, August, from Augustus Cæsar; *September*, seventh month; *October*, eighth; *November*, ninth; *December*, tenth; *Januarius*, January, from Janus; *Februarius*, February, so called from the purifications *Februa* performed in this month (P. III. § 230), being the last of the year.

The ancient Greeks and Romans personified the *Months* and the *Seasons* as well as the *Hours;* a further account of these personifications is given in P. II. § 105.

In Plate IX. are representations of the Four Seasons, as sculptured on the Arch of Severus (cf. P. IV. § 188. 2).

§ 191 b. The Romans divided the month into three parts by the points termed *Kalendæ* or *Calendæ*, *Nonæ*, and *Idus*. The Calends were always the 1st of the month; the Nones were the 5th, and the Ides the 13th of each month, excepting March, May, July, and October; in which four months the Nones fell on the 7th, and the Ides on the 15th day. In marking the days of the month, the Romans counted backwards from these three fixed points, including always the day from which the reckoning began; e. g. the last or thirty-first day of December was called the second from the Calends of January, *pridie* [ante] *Kalendas Januarii;* the last day but one or 30th of December, was called the third from or before the Calends of January, *tertio* [die ante] *Kal. Jan.;* and so on back to the 13th day, which was called *Idus;* the 12th was *pridie Idus*, and so on back to the 5th, which was the *Nonæ;* the 4th, by this plan of reckoning, would be of course *Pridie Nonas.*

Cf. *La Nauze*, Calendrier Romain, in the *Mem. Acad. Inscr.* vol. xxvi. p. 219.

A Roman Calendar, compiled from Ovid, Columella, and Pliny, which notes the rising and setting of the stars, the Roman festivals, &c., is given in *Pauly's* Encyclopädie (cited P. III. § 13. 5); it may be seen in *Smith's* Dict. of Antiq. art. *Calendar.*—See also *Foggini*, as cited P. IV. § 133. 6.

The ancient Greeks and Romans had no division properly answering to our weeks; although the former had their *decade* of days (§ 190); and the latter their *nundinæ*, or market days occurring every *ninth* day (P. III. § 229). But the Egyptians and oriental nations had a *week* of seven days. This division (*hebdomades*) was introduced among the Romans, it is said, not far from the

beginning of the third century after Christ. The days were named after the planets or pagan gods: Dies *Solis*, Sunday; *Lunæ*, Monday; *Martis*, Tuesday; *Mercurii*, Wednesday; *Jovis*, Thursday; *Veneris*, Friday; *Saturni*, Saturday. It is worthy of notice that *our* names for the days had a similar origin, as is seen by observing their Saxon derivation; *Sunnandæg*, Sun's day; *Monandæg*, Moon's day; *Tuesdæg*, day of Tuisco (i. e. *Mars*); *Wodensdæg*, day of Wodin or Odin, a *northern deity*; *Thorsdæg*, day of Thor, a deity answering to Jupiter; *Frigdæg*, day of Frigga, the Venus of the north; *Sæterdæg*, day of Sæter or Seater (i. e. Saturn, r^. P. II. § 15).

§ 192. *The year.* This division was probably not formed until some considerable advances had been made in astronomical science; and it was long after its first adoption before it attained to any thing like an accurate form.—The most ancient year of which we know, was that consisting of 12 months supposed to contain 30 days each, thus amounting to 360 days. It has been conjectured that this gave rise to the division of the ecliptic into 360 equal parts or degrees, which is still preserved. But it was soon found that this fell short of the actual year, or the time of a revolution of the earth; and an addition of 5 days was made, so that the year consisted of 365 days; this is ascribed to the Thebans. The *Grecian* year, however, as established by Solon and continued to the time of Meton and even after, consisted of 365 days and a quarter.

The manner in which the Greeks made their computation by the lunar months to agree with the solar year, has already been explained (§ 189).—*Cf. Gibert*, L'année Grecque, in the *Mem. Acad. Inscr.* vol. XXXV. p. 138.

The *Roman* year seems to have consisted of 365 days until the time of Julius Cæsar. The method employed by the Romans of previous ages to adjust their computation by lunar months to the solar year has also been mentioned (§ 191), and likewise the confusion which resulted from it. This Cæsar attempted to remedy (cf. P. V. § 528. 4). He instituted a year of 365 days 6 hours. To remove the error of 80 days, which computed time had gained of actual time, he ordered one year of 445 days (365 plus 80), which was called the *Year of confusion*. And to secure a proper allowance for the 6 hours which had been disregarded, but which would amount in 4 years to a day, he directed that one additional day should be intercalated in the reckoning of every 4th year; thus each 4th year would have 366 days, the others 365.—This is called the *Julian year*. In the Roman calendar the intercalated day was placed after the 6th (*sextus*) of the Calends of March, and therefore called *bissextus;* hence the phrase *bissextile year* still in use.

But in this plan there was still an error. The day was intercalated too soon; i. e. before a *whole day* had been gained; because computed time, instead of gaining 6 hours a year, gained only *5 hours* 48 *m.* 57 *sec.*, and in four years would gain only 23 *h.* 15 *m.* 48 *sec.*; so the intercalated day was inserted too soon by 44 *minutes* and 12 *seconds*; of course, computed time, by this plan, lost 44 *m.* 12 *sec.* every four years, or 11 *m.* 3 *sec.* every year. In 131 years this makes a loss of computed time, of one day; i. e. *computed* time would be one day behind *actual* time. In A. D. 1582 this loss had amounted to ten days, and Pope Gregory 13th attempted to remedy the evil by a new expedient. This was, to drop the intercalary day or the *bissextile*, every 100th year excepting each 400th year. By the Julian year, computed time loses 11 *m.* 3 *sec.* a year, which makes about 19 hours in 100 years; dropping the intercalary day on the 100th year makes up this loss of 19 hours, and gives also a gain of about 5 hours; dropping it on the next 100th year gives another gain of 5 hours to computed time; so of the third 100th year; and in this way computed time gains of actual time, in 300 years, 15 hours; if on the next 100th year, i. e. the fourth, the intercalary day be inserted, computed time loses for that century 19 hours; but to meet this loss, it had in the three preceding centuries gained 5 hours in each, and in all 15 hours, so that the loss is only (19—15) 4 hours at the end of 400 years. By this method the difference between computed and actual time cannot amount to a *day* in 2500 years. In this system, called the *Gregorian Calendar*, the years 1600, 2000, 2400 are intercalary; and the years 1700, 1800, 1900, 2100, 2200, 2300, &c., not.—The Gregorian year was immediately adopted in Spain, Portugal, and Italy; and during the same year in France; in Catholic Germany, in 1583; in Protestant Germany and Denmark, in 1700; in Sweden, 1753. In England it was adopted in 1752, by act of Parliament directing the 3d of September to be styled the 14th, as computed time had lost 11 days. This was called the change from *Old to New Style*.—In 1832, Russia was said to be the only country where the Julian year or the Old Style was used. It is, however, retained in the Greek and Armenian churches. (*Miss. Herald*, for Dec. 1835, p. 454.)—On the Gregorian Calendar, see *Ch. Clavius*, Romani Calendarii a Gregorio XIII. P. M. restituti Explicatio.

Different nations have begun the year at different seasons or months. The Romans at one time considered it as beginning in March, but afterwards in January. The Greeks placed its commencement in Hecatombæon, at the summer solstice. The Christian clergy used to begin it at the 25th of March. The same was practiced in England and the American colonies until A. D. 1752, on the change from Old to New Style, when the first of January was adopted.

§ 193. *Cycles.* In adjusting the different methods of computing time, or the division of time into days, months, and years, great advantage is derived from the invention of *Cycles*. These are periods of time so denominated from the Greek κύκλος, a circle, because in their compass a certain revolution is completed. Under the term cycle we may properly include the Grecian *Olympiad*, a period of 4 years; the *Octaeteris*, or period of 8 years; and the Roman *Lustrum*, a period of 5 years; and also the *Julian year*, or period of 4 years as just described. The period of 400 years, comprehended in the system of Gregory already explained, may justly be termed the *cycle of Gregory*.—Besides these, it seems important to mention the *Lunar Cycle*, the *Solar Cycle*, the *Cycle of Indiction*, and the *Julian Period*.

See *F. Nolan*, as cited § 205.—*H. Dodwell*, de veteribus Græcorum Romanorumque Cyclis, &c. Dissert. decem. Lond. 1701. 4.—*Niebuhr*, on the Secular Cycle, in his *Hist. of Rome*, vol. i. p. 209. ed. Phil. 1835.

§ 194. The *Lunar Cycle* is a period of 19 years. Its object is to accommodate the computation of time by the moon to the computation by the sun, or adjust the solar and lunar years. The nearest division of the year by months is into *twelve;* but twelve

SPRING
SUMMER
AUTUMN
WINTER

lunations (which make the lunar year) fall short of the solar year by about 11 days. Of course, every change in the moon in any year will occur eleven days *earlier* than it did on the preceding year; e. g. if in September of the present year full moon occurs on the 16th, the corresponding full moon of the next year will occur on the 5th of September.—Hence every year the various changes in the moon fall back as calculated by the days of the year. At the expiration of 19 years they occur again nearly at the same time.

This Cycle was invented by Meton, an Athenian astronomer, who flourished about B. C. 430. Many attempts had before been made to adjust the solar and lunar years (§ 189), and this improvement was at the time received with universal approbation; but not being perfectly accurate, it was afterwards corrected by Eudoxus, and subsequently by Calippus. The Cycle of Meton was employed by the Greeks to settle the time of their festivals; and the use of it was discontinued when these festivals ceased to be celebrated. "The Council of Nice, however, wishing to establish some method for adjusting the new and full moons to the course of the sun, with a view of determining the time of Easter, adopted it as the best adapted for the purpose; and from its great utility they caused the numbers of it to be written on the calendar in *golden letters*, which has obtained for it the name of the Golden Number." The name of *Golden Number* is still applied to the current year of the Lunar Cycle, and is always given in the Almanac.

§ 195. The *Solar Cycle* is a period of 28 years. Its use is to adjust the days of the week to the days of the month and the year. As the year consists of 52 weeks and one day, it is plain that it must begin and end on the same day. Let the seven letters A, B, C, D, E, F, G, represent the seven days of the week, A being always applied to the first day of the year. Let January begin with Monday. Of course A will stand for Monday, and Sunday coming on the 7th day will be represented by G, the 7th letter. The year will end with Monday, as it began with it; and A, the next year, will stand for Tuesday, and Sunday will be on the 6th day of the year, and be represented by F. Thus the year will commence one day later every common year, and Sunday will be represented successively by the letters taken in their retrograde order, G, F, E, &c., and if 52 weeks and one day were the exact year, or there were no leap year, the year would, after seven years, again begin on Monday, the same day with the first year supposed. But the leap year, consisting of 52 weeks and *two* days, interrupts the regular succession every fourth year, and the return to the same day of the week is not effected until 4 times seven, i. e. 28 years.

This Cycle is employed particularly to furnish a rule for finding Sunday, or to ascertain the Dominical Letter. Chronologers employ the first seven letters of the alphabet to designate the seven days of the week; and the *Dominical Letter* for any year is the letter which represents Sunday for that year. Tables are given for the purpose of finding it in chronological and astronomical books.

§ 196. The *Cycle of Indiction* is a period of 15 years. The origin and primary use of this has been the subject of various conjectures and discussions. It seems to have been established by Constantine the Great, in the fourth century, as a period at the end of which a certain tribute should be paid by the different provinces of the empire. Public acts of the emperors were afterwards dated by the years of this cycle.

The cycle, which has been perhaps most celebrated, is that which is termed the *Julian Period*, and was invented by Joseph Scaliger. Its object was to furnish a common language for chronologers, by forming a series of years, some term of which should be fixed, and to which the various modes of reckoning years might be easily applied. To accomplish this, he combined the three cycles of the moon, sun, and indiction, multiplying 19, 28 and 15 into one another, which produces 7980, after which all the three cycles will return in the same order, every year taking again the same number of each cycle as before. Taking the several cycles as settled in the Latin church, and tracing them back, he found that the year when they would begin together was the year 710 before the creation as now dated, and that the first year of the Christian Era as now computed was 4714 of the Julian Period.

This invention would be of great importance if we had no acknowledged epoch, or fixed year, from which to compute; but since we have such an epoch, it seems to be unnecessary. Its use is almost entirely superseded by the general adoption of the Christian era as a fixed standard.

II.—*Of fixing the Dates of historical events and arranging them in order.*

§ 197. To arrange events methodically in the order of their occurrence, and assign the proper dates, is the second part of Chronology. In the consideration of this part we shall notice the following topics; (*A*) The methods employed to ascertain the dates of events, or the time when they occurred; (*B*) The epochs and eras which have been employed or are still in use; (*C*) The systems of arrangement, and chronological tables and charts; (*D*) The actual dates of the most prominent events in classical Chronology.

§ 198. (*A*) *Methods employed to ascertain the dates of events.*—Here we observe,

that the principal helps or sources are *four*. *First*, we will notice that furnished by observations on *generations of men* or *successions of Kings*.—It has been supposed that the average length of a king's reign, or of a generation of men, may be estimated by comparing a sufficient number of facts.—When this average is taken, and we are told by a writer how many generations lived, or how many kings reigned, between *two* events, we can at once find the time between them; and if the date of either event is known, the date of the other will follow. This is the only Chronology of the earliest writers, and is used in the Bible. The Egyptians, Greeks, and Romans used it. Generally they reckoned a generation and a reign as of the same length; three of them equal to 100 years. *Sir Isaac Newton* employed this means of ascertaining dates, and maintained that the average for reigns of kings is only 20 years; and for generations, 29 or 30 years, if reckoned by eldest sons, and 33, if reckoned by others. On these principles he attempted to rectify ancient chronology, giving to many events a date more recent than other authors.

It may be desirable to give a further explanation of this method by two *illustrations*. (*a*) The date of the return of the Heraclidæ to Peloponnesus is disputed; but the date of the Battle of Thermopylæ is settled, B. C. 480. Now between these two events there reigned at Sparta a succession of 17 kings; 17 multiplied by 20 gives 340 years between the events, making the return of the Heraclidæ B. C. (480 plus 340) 820; a date 280 years later than as given by other chronologers.—(*b*) The date of the Argonautic Expedition is disputed; but the beginning of the Peloponnesian War settled, B. C. 431. Now it is found, that Hippocrates, living at the beginning of the Peloponnesian War, was descended the 18th from Æsculapius by father's side, and 19th from Hercules by mother's side, and that Æsculapius and Hercules were both Argonauts; that is, there were 17 generations in one line and 18 in another, between the two events. Taking the medium 17½ and multiplying by 29 gives 567; making the date of the Argonautic Expedition, B. C. (431 plus 567) 998; 326 later than by other chronologers.

But there are two grand objections to this method of ascertaining dates. *First*, the inaccuracy and uncertainty of the *average*; it cannot be very satisfactorily or exactly determined. *Secondly*, the fact that ancient writers, in naming a succession of kings or giving a genealogy, often omit several of the series. This is done in *Matthew*, ch. i., for the sake of reducing the number of generations between the great epochs mentioned in the 17th verse, to exactly *fourteen*.

§ 199. A *second* help is found in *celestial appearances* and *changes*. This method is in general more safe and certain, as it depends on strict astronomical principles perfectly settled. The appearances employed are eclipses and the precession of the equinoxes.

(a) *Eclipses*. The ancients were very superstitious as to eclipses. Many are recorded, and mentioned as happening at the same time with important events in history, and described so that they may be recognized by the astronomer, who can calculate with perfect accuracy the time of every eclipse that has happened.

We will give illustrations. Thucydides, in relating the attempt of the Athenians on the Syracusans, says that Nicias, finding the Syracusans reinforced and himself in danger, determined to sail out of the harbor of Syracuse; but when everything was ready for sailing, the moon was eclipsed, for it was then full moon; by this appearance the Athenian soldiers were filled with alarm, and besought Nicias not to proceed; and in consequence they almost to a man perished. This event is generally supposed to have been about B. C. 413.—Now it is found by calculation, that the moon *was* full at Syracuse the 27th day of August, B. C. 413, and that there must have been a total eclipse there, visible from beginning to end, and likely to produce on the soldiers the effect which Thucydides mentions.——The date of the era of Nabonassar, B. C. 747, is also determined by a record of an eclipse of the moon in Ptolemy's Almagest (cf. P. V. § 218).

In a similar way, *Ferguson*, in his Astronomy, proposes to fix the time of the birth of Christ. It is evident from Matthew ii. 13-15, 20, 21, that Christ was born only some months before the death of Herod; and from Josephus (B. xvii. ch. 8) we learn that there was an eclipse of the moon at the time of Herod's last sickness; astronomical calculation shows that the eclipse occurred March 13, in the year 4710 of the Julian Period; hence the birth of Christ could not have been later than about the close of the 4709th of the Julian Period.—The same author refers to the mention made by Phlegon (cf. P. V. § 238) of a most extraordinary eclipse of the sun as occurring in the 4th year of the 202d Olympiad, and would employ it as a help in determining the date of Christ's death; since no natural eclipse could occur the year specified, which corresponds, according to Ferguson, to the 4746th of the Julian Period, he thinks the event mentioned by Phlegon was the supernatural darkness that marked the Savior's crucifixion.——In *Playfair's* System of Chronology, cited P. V. § 7. 7. (c), is a list of eclipses that were observed before the Christian era, also, in *Ferguson's* Astronomy.

More *Lunar appearances* may be employed in the same way. By comparing Mark xv. 42. Luke xxiii. 54. and John xviii. 28, it would seem evident that the crucifixion was on Friday, and at the time of the Passover; it is known from other sources (cf. *Josephus*, Ant. B. iii. ch. 10) that the Passover was kept on the day of the first full moon after the vernal equinox. Ferguson says he found by calculation that "the only Passover full moon that fell on Friday, for several years before or after the disputed year of the crucifixion, was on April 3d, in the 4746th year of the Julian Period."—Cf. *Ferguson*, as cited § 203.

(b) *Precession of the Equinoxes*. The *equinoxes*, being the points where the equator crosses the ecliptic, are not precisely the same from year to year; but they move backward (i. e. to the west) 50 *seconds* every year, or 1 *degree* in 72 years. If, then, the place of the equinox in the ecliptic at the time of any event is stated, we may determine the date of the event, by noticing how far the equinox has now receded from the place it then held, and allowing 72 years for a degree. The only objection to this method is the difficulty, perhaps impossibility of deciding what point the equinoxes actually did occupy at the time of particular events in ancient history.

Sir I. Newton applied this principle also to settle the time of the Argonautic Expedition.—A sphere, representing the heavens with the constellations, is said by ancient writers to have been formed for the Argonauts, by Chiron; on this sphere, it is also said, the equinox was placed in the middle point in the sign Aries. In the year 1689, the equinox had gone back from that point

36 degrees 44 minutes: this, allowing 72 years for a degree, gives a period of 2645 years between the year 1689 and the Expedition; making it B. C. 955; nearly the same as by the calculation from generations by the same author.——If it be stated how a star rises or sets in relation to the sun, the place of the equinox may be found, and dates ascertained, in the way just mentioned.—Sir Isaac Newton and others have employed this to ascertain the time when Hesiod lived. In a passage in the *Works* and *Days* [vs. 564], Hesiod says, that *Arcturus* rose at sunset, 60 days after the sun entered the winter solstice, a point 90 degrees distant from the equinox.—But the place of the equinox cannot be settled with certainty in this way; because it cannot be certainly known whether the ancient writer means his own time and residence or not, whether he means true or apparent rising, or even what constellation or star he means exactly. Cf. *Costard*, in the *Philosophical Transactions*, vol. xlviii. p. 2.

§ 200. A *third* help in the fixing of dates is found in the *coins*, *medals*, *monuments*, and *inscriptions*, which are preserved for the benefit of succeeding ages. These often throw great light upon historical events, and afford important aid in ascertaining the time of their occurrence. Interesting facts are sometimes first made known, and the period when they took place is often indicated, by the face of a medal, or the representations on a public monument.—Inscriptions are of still greater service. As one of the most valuable of these we must mention the *chronicle of Paros*, which fixes the date of the chief events in Grecian history from Cecrops down to the time of Alexander. (See P. IV. § 91. 4.)

§ 201. The *fourth* source is furnished by the *testimony of historians*, who state the distance between events, or between events and an epoch. The early historians paid very little attention to the subject of chronology; it was not until a comparatively late period, that they began to think of dates and distances of time. The principal fragments of the earlier writers, Eratosthenes, Apollodorus, and Thrasyllus, are still to be found in the *Chronicon* of *Eusebius*, and the *Stromata* of *Clemens Alexandrinus*. The writings of the *Byzantine Chroniclers* are also of service; particularly the chronological work (Ἐκλογὴ Χρονογραφίας) of Syncellus. It is chiefly from this and the above-mentioned work of Eusebius, that the details of the *commonly received Chronology* have been gathered. (Cf. § 205; and P. V. § 236, 239, 288.)

§ 202. (B) *Epochs* and *Eras employed in Chronology*.—It is essential to correct and exact chronology that there should be some fixed epoch, to which all events may be referred and be measured by their distance from it. But it is of comparatively little consequence what the epoch is, provided it is fixed and acknowledged, as it is perfectly easy to compute in a retrograde manner the time before it, as well as in a direct manner the time after it. An epoch is distinguished from an era. *Epoch* is the point of time which is taken as a starting-place from which to reckon, and taken usually because signalized by some important event. *Era* is the space of time, that follows the epoch; the series of years computed from it.—The two terms may be interchanged as nearly synonymous, because every era has its epoch and every epoch its era.

§ 203. The following are the most important eras, which are noticed in Chronology. —(*a*) *Era of Olympiads*. The Greeks for a long time had no fixed epoch; but afterwards reckoned by Olympiads, periods of 4 years. They began 776 B. C. A new Olympiad era, however, came into use under the Roman emperors, beginning A. D. 131.—(*b*) *Era of Rome*. The Romans often reckoned by lustrums, often by the year of the consul or the emperor. The building of the city was their *grand epoch*. *This was* 752 B. C. (It is placed by some 753 or 754.)—(*c*) *Era of Nabonassar* (or *Belesis*). Used by some historians; the commencement of Nabonassar's reign at Babylon, 747 B. C.—(*d*) *Era of the Seleucidæ*. From the reign of Seleucus and his descendants in Syria. The Jews chiefly used this. The Nestorians still compute from it. (Researches of *Smith* and *Dwight*, vol. ii. p. 257.) It is usually dated 312 B. C. when Seleucus recovered Babylon, 10 years before the real commencement of the kingdom of Syria. —(*e*) *Era of Diocletian*. This was founded on the persecution of Christians in the reign of Diocletian. It was used by Christians until the Christian era was adopted. It began 284 A. D.—(*f*) The *Mahometan Era* or *Hegira*; founded on the flight of Mahomet from Mecca to Medina, A. D. 622.—(*g*) The *Persian Era*, or *Era of Yezdejerd*; founded on the reign of a Persian king, named Yezdejerd, A. D. 632.—(*h*) The Christian Era; Annus Domini; the *year of our Lord*. This era is founded on the birth of Christ, but chronologers are not agreed as to the year of his birth; some placing it *seven* years before the received epoch, others *four* years. This, however, is of no consequence as respects the utility of the era in chronology, because all, who adopt the Christian era, agree to call the same year by the same numerical date; all meaning (e. g.) identically the same year by A. D. 1836. The era began to be used about A. D. 360, according to some writers; but others state that it was invented by Dionysius, a monk, A. D. 527.

On the Christian Era, see *J. Priestley*, Lectures on History, L. xiv.—*J. Guil. Jani*, Historia Æræ Dionysianæ.—*G. Hamberger*, De Epocha Christianæ ortu et auctore.—*Manne*, Dissertation on the Birth of Christ.—Cf. *Lardner*, Credibility of the Gospel, &c. Part I. vol. ii. p. 796.—*Ferguson's Astronomy*, by *D. Brewster*, Phil. 1817. 2 vols. 8. i. 460-65.

Perhaps we should mention here the *Era of the French Republic*, which the revolutionists attempted to establish. This was introduced in 1793, with a formal rejection of the Sabbath and of the hebdomadal week, and a novel arrangement and pedantic nomenclature of the months. The twenty-second of September was fixed as the beginning of the year. The year consisted of twelve months of thirty days each; which were divided, not by weeks, but into three *decades*, or periods of ten days. As this would com-

prise but 360 days, *five* were added at the close of the last month of the year, called *complementary days*; and at the close of every fourth or bissextile year, a *sixth*, called the *day of the Republic*. The cycle of the four years was termed the *Franciade*. The three months of Autumn were named *Vindemiaire, Brumaire, Frimaire*; those of Winter, *Nivose, Pluviose, Ventose*; those of Spring, *Germinal, Floral, Prairial*; those of Summer, *Messidor, Thermidor, Fructidor*. This infidel calendar was used about twelve years. The Gregorian was restored January 1, 1806.

§ 204. (C) *Systems of Arrangement and Chronological Tables.*—There is a great discrepancy between the various systems of chronology which have been advocated in different nations and at different times. Among the oriental nations there was a strong desire for the honor of the earliest antiquity, and hence each carried back its chronological dates into the regions of mere fable or absolute falsehood, and the Egyptians, Babylonians, Hindoos, and Chinese, present a list of events happening hundreds or thousands of years before the creation. Such systems need not be particularly noticed here. (Cf. P. IV. § 21.)

§ 205. There are two systems, one derived from the Hebrew Scriptures and the other from the Septuagint Version, which are highly deserving of the student's attention. They differ from each other considerably; that drawn from the Septuagint assigns to many events a date much more ancient than that which follows the Hebrew; e. g. the former places the flood some hundred years further from the *Christian era*, and the Creation at least 600 years further from the Flood, than the latter. There has been much discussion among the learned, concerning the respective claims of these two systems. We only remark here, that the Hebrew chronology is generally adopted.

The system of Archbishop *Usher* is the basis of the principal systems for chronological tables and charts which are commonly used. The system of Usher is in general accordance with the evidence drawn from the Hebrew Bible, the Arundelian Marbles, and the Chronicon of Eusebius.

The system of Sir *Isaac Newton* has already been mentioned, and some of the methods employed by him for fixing dates. This system assigns many important events, particularly of Grecian history, to periods considerably later than other systems. His chronology was at first received with some favor, but is not usually regarded, although *Mitford* adopts it.

On this, see *Mitford*'s Hist. Greece, ch. iii. Append.—Cf. *Shuckford*'s Prof. and Sac. Hist. Conn. bk. vi. Pref.—For the titles of some of the most important helps on the subject of Chronology, see P. V. § 7. 7 (c); § 299. 6.—For others, we refer to *Horne*'s Intro. to Crit. Study of Holy Script. vol. ii. p. 730.—A labored defence of the Septuagint Chronology is made by Rev. *J. J. Jackson*, in his Chronological *Antiquities*.—See also *Fred. Nolan*, on the antiquity and connection of the early cycles, and their utility in settling the differences of chronologists, in *Trans. of Royal Soc. of Literature*, vol. iii. Lond 1837.—*Lond. Quart. Rev.* vol. v. p. 4.—*A. B. Chapin*, Agreement of the true Biblical, Egyptian, and Chaldean Chronologies. New Haven, 1839. pp. 16.—Cf. *Christ. Spect.* June, 1837, and Dec. 1838.—*Marsham*, as cited P. V. § 236.

§ 206. Tables and charts are among the greatest facilities in the study of history and chronology. They bring before the eye, at a glance, what can be presented but gradually and slowly by description; the locality of events and dates on the paper also helps to fix them more firmly in the memory. Every student ought to avail himself of the aid of a historical and chronological chart, either by purchase or (which is better) by actually forming one himself.

§ 207. A great variety of plans for charts have been adopted, possessing greater or less degrees of utility.—(*a*) One of the most simple and obvious plans is to form two perpendicular columns; one for *events* of every kind *ranged promiscuously* in order of occurrence; the other for their corresponding dates. Sometimes a third column is added to this plan, for Biography.—(*b*) Another plan of similar nature, but improved, is to form several perpendicular columns; one for dates, and each of the others for a *class of events*: e. g. sovereigns in one, remarkable events in another, battles in another, &c. Such is the plan of *Worcester's* Charts. Both the plans mentioned may be marked for centuries by horizontal lines.—(*c*) A *third* plan is the contrivance of a sort of tree, whose branches represent nations; and events are ranged in them according to their dates, the earliest at the bottom. Such is the plan of *Eddy's* Chronology delineated. Conquests by a nation may, in devices of this kind, be exhibited by one branch receiving others into itself, and the origin of new states by branches shooting out from others.—(*d*) A *fourth* plan is marked by the peculiarity of being divided into periods, limited on each side by prominent events. Such is *Goodrich's* Chart.—(*e*) A *fifth* plan, worthy of notice, is that devised by *Emma Willard*, called "Perspective sketch of the course of Empire." It is essentially the Chronological Tree inverted; the earliest events being placed at the top of the chart, and diverging lines being substituted instead of the trunk and branches. Light and shade are employed to indicate the comparative rank and culture of different nations. (*Willard's* Atlas. Hartford, 1836.)

But it is worthy of remark, that in all these plans there are two grand faults; 1. equal length of time is not represented by equal spaces on the chart; 2. duration is represented by *perpendicular* lines, while the *horizontal* line is altogether the most natural and most satisfactory representation.—(*f*) A *sixth* plan adopts these two important improvements, with the division into periods, and the several columns for different classes of events, allowing, where the scale is large enough, each event to be located in its exact place in the line of time. The chief objection to this method is the difficulty of using a scale sufficiently large to include all the important events of some periods without increasing too much the size of the chart, and rendering it inconvenient for portable use.—(*g*) A *seventh* plan unites geography with the history and chronology. This method is exhibited in *Priestley's* "Specimen of a New Chart of History," given in his Lectures on History.—(*h*) The device of a combination of streams or rivers is employed in a recent chart by *I. I. Hitchcock*, called *History made visible*, Phil. 1839, 54 inches by 27.

§ 208. (D) *Actual Dates of the most prominent events.* Nothing occasions more perplexity and discouragement to the student in classical history, than the difficulty of remembering actual dates. Many have found this so great as to give over in despair.

But, as has been repeatedly remarked, accurate chronology is essential to the utility, and it is no less so to the pleasure, of reading history. And the difficulty complained of is by no means insuperable.

Various expedients to aid the memory have been invented (§ 210); but on the whole, the writer knows of none better than to take a glance over the whole field of past time, select a few grand events which stand out as landmarks, associate these events with their dates, and commit them to memory with perfect exactness, making them as familiar as the letters of the alphabet. *Any person of common capacity can do this;* and the student who wishes to lay any foundation at all for historical knowledge must do at least as much as this. This being done, he will find it comparatively easy to locate the various events, which he may read about or learn from time to time, in their proper place between these grand events whose dates are thus fixed in the memory.

§ 209. With these views the following outline, in which it seemed desirable to include modern chronology, is offered to the student, to be perfectly committed to memory.

The learner is advised to draw it off on a roll of paper prepared for the purpose; using a horizontal line to represent the flowing or progress of time. Let this *line be divided into equal spaces*, each representing an equal length of time; let the *dates* of the events he distinctly written exactly *at the points* in the line *where they belong* according to this equal division; and let the *events* also be written *directly above or under* the dates.

BRIEF OUTLINE. Chronology is Ancient or Modern. Ancient includes the whole time *before Christ*, comprehending 4004 years. Modern includes the whole time *since Christ*.

I. Ancient Chronology is divided into two portions by the Flood; Antediluvian ages, the portion before the flood, and Postdiluvian ages, the portion after the flood.—The Antediluvian ages may be considered as containing only *one* period; the Postdiluvian ages as containing *eight* periods. The grand events and periods are the following.

Of the Antediluvian ages,

The one period is from	CREATION	B. C. 4004,
	to DELUGE	B. C. 2348.

Of the Postdiluvian ages, the

1st period, is from Deluge	to CALLING of ABRAHAM	B. C. 1921;
2d period, from Calling of Abraham	to ESCAPE of ISRAELITES	B. C. 1492;
3d period, from Escape of Israelites	to BUILDING of TEMPLE	B. C. 1004;
4th period, from Building of Temple	to FOUNDING of ROME	B. C. 752;
5th period, from Founding of Rome	to BATTLE of MARATHON	B. C. 490;
6th period, from Battle of Marathon	to REIGN of ALEXANDER	B. C. 336;
7th period, from Reign of Alexander	to CAPTURE of CARTHAGE	B. C. 146;
8th period, from Capture of Carthage	to COMING of Christ.	

II. Modern Chronology is divided into three distinct portions by the *Fall of Rome* and the *Fall of Constantinople: Early Ages*, the portion before the Fall of Rome; *Middle Ages*, the portion between the Fall of Rome and the Fall of Constantinople; *Recent Ages*, the portion since the Fall of Constantinople.—The early ages may be considered as containing *two* periods; the middle ages, *five* periods; and the recent ages *five* periods. The grand events and periods are the following.

Of the Early ages, the

1st period, is from CHRIST	to the REIGN of CONSTANTINE	A. D. 306;
2d period, from Reign of Constantine	to FALL of ROME	A. D. 476.

Of the Middle ages, the

1st period, is from Fall of Rome	to FLIGHT of MAHOMET	A. D. 622;
2d period, from Flight of Mahomet	to CROWNING of CHARLEMAGNE	A. D. 800;
3d period, from Crowning of Charlemagne	to LANDING of WILLIAM	A. D. 1066;
4th period, from Landing of William	to OVERTHROW of SARACENS	A. D. 1258;
5th period, from Overthrow of Saracens	to FALL of CONSTANTINOPLE	A. D. 1453.

Of the Recent ages, the

1st period is from Fall of Constantinople	to ABDICATION of CHARLES FIFTH	A. D. 1556;
2d period, from Abdication of Charles 5th	to RESTORATION of CHARLES SECOND	A. D. 1660;
3d period, from Restoration of Charles 2d	to INDEPENDENCE of UNITED STATES	A. D. 1776;
5th period, from Independence of United States	to DOWNFALL of BONAPARTE	A. D. 1815;
5th period, from Downfall of Bonaparte	to the PRESENT TIME.	

§ 210. But it is perhaps due to the scholar to mention here some of the expedients, above alluded to (§ 208), which have been devised to assist in the recollection of dates. We will briefly notice three different systems of artificial memory.

1. The first is that of Dr. Grey, whose *Memoria Technica* has generally met with the most favorable reception. "As this method," says Priestley, "is so easily learned and may be of such use in recollecting dates, I think all persons of a liberal education inexcusable, who will

not take the small degree of pains that is necessary to make themselves master of it." The expedient is to substitute letters for figures, and form of these letters a syllable or word, and associate it with the name of the persons, the date of whose birth, reign, death, or the like, you wish to remember, or with a prominent term or word connected with an event to be remembered. The following is Dr. Grey's *substitution alphabet*, in which each of the ten numerical characters has its *consonant* and its *vowel* or *diphthong*; 1, *a b*; 2, *e d*; 3, *t i*; 4, *f o*; 5, *l u*; 6, *e au*; 7, *p oi*; 8, *k ei*; 9, *n ou*; 0, *z y*. To remember the date of the founding of Rome by this system, substitute for 752 such letters as will, according to the above alphabet, represent 752; e. g. *p u d*, and join the syllable thus formed to the word Rome, or a part of the word, thus Rom-*pud*. The very oddness and uncouthness of this combination will sometimes impress it on the memory. To remember the date of the Deluge, 2348, we may form the word Del-*etok*; of the battle of Marathon, 490, Marath-*ony*, or Mara-*foux*. Where a series of dates of successive events are to be fixed in memory, this system recommends the uniting of the barbarous words thus formed in Hexameter verses; which, however, the student must understand, are to be *committed to memory*; these are called *memorial lines*.

See R. Grey's *Memoria Technica*, or Method of artificial Memory. (With Lowe's *Mnemonics*.) Lond. 1813. 8. Cf. *Lond. Quart. Rev.* ix. 125.

2. The second method is a system of *topical* memory, including also the substitution of letters for figures. The principle of the topical method is to conceive a certain number of places in a room, or in some limited space marked by sensible objects; and conceive these places as arranged in a certain fixed order; and then whatever successive events or objects one wishes to remember, throw, in imagination, some *pictures of* or *concerning* them, in their proper order, into these conceived places. Such is the principle of Feinaigle's *Art of Memory*. By this a four-sided room is divided into *fifty* ideal squares; these who wish a more capacious memory may take also a second story having 50 squares more, numbered up to a hundred; and one may go on so ascending through as many stories as he chooses. *Nine* squares are to be placed on the floor of the room, and *nine* on each of the *four* walls, thus making *forty-five;* the other *five* on the ceiling above: the squares on the floor number from 1 to 9; the square numbered 10 is put on the ceiling over the wall supposed to be on your left hand, and the next nine squares from 11 to 19 are on the left hand wall under it; the square 20 is on the ceiling over the wall opposite in front of you, and the next nine from 21 to 29 on that wall under it; the square 30, and the next nine from 31 to 39 are put in like manner on the right hand; and the square 40, and the next nine from 41 to 49 behind you; the remaining square 50 is placed in the centre of the ceiling. In each of these squares a picture of some visible object is located; e. g. in 1, a *pump*; in 2, a *swan*; in 3, a *man using a spade*. This scheme of squares, numbers, and pictures is first to be *committed to memory*. Then if one would remember by aid of the system the date e. g. of the kings of England, he would create in his mind a picture in connection with each one of them, throw these pictures in imagination into the squares in the exact order of the regal succession, and associate the picture pertaining to the king with the picture fixed in the square to which he falls; in forming the new picture *two* things are important; it should be so conceived as to have some casual or slight association suggesting the name of the king, and suggesting at the same time a *word* or *phrase*; which is devised by the person along with the ideal picture, and which expresses the *date* according to an alphabet of letters substituted for figures. E. g. to remember the date of Henry 7th, it is said the ideal picture of 7 *hens* is a good one for the purpose; the square to which he is assigned is 29; the picture fixed in this square (in the engraved illustration of the system) is a *woman spinning on a small wheel;* these two pictures then are to be somehow *bound* together, and it may be thus, the *woman spinning* s e e s 7 *hens;* the next thing is to form a *word* or *phrase* indicative of the *date;* and by the alphabet adopted in this system, "*The* oa *k r a i l*" is such a phrase; the remaining step in this process of storage in the memory, is to *bind* the phrase to the pictures, which may be done by imagining that the *woman spinning* s e e s 7 *hens* on *The oak rail*.—The following is the substitution alphabet; 1, *b c*; 2, *d f*; 3, *g h*; 4, *j k z*; 5, *l*; 6, *m n*; 7, *y q*; 8, *r s*; 9, *t v*; 0, *w x*; and 100, *St*; 1,000, *Th*; 100,000, *Y*.

See *The New Art of Memory*, founded on the principles of Feinaigle, illustrated by engravings. Lond. 1813. 8. 2d ed. Cf. *Lond. Quart. Rev.* as above cited.

It is worthy of remark here, that the ancients, particularly the Roman orators, made use of a system of topical memory. Quintilian gives an account of a system, in which the various parts of a spacious mansion are employed somewhat as the several squares in the method of Feinaigle. The things to be remembered were connected by association with certain types, and these being arranged in order were assigned to the different parts of the house; "they assign," says he, "the first idea they wish to remember to the portico, the second to the hall; then they go round the inner courts; nor do they only commit these associations to the bedrooms and anterooms, but even to the furniture. When they wish to recollect these associations, they recur mentally to those places in order from the beginning, and regain every sensible type, which they had entrusted to each particular spot, and this type at once suggests the idea connected with it."

3. The third system is the *Efficacious Method* of Mr. *Hallworth*. In this plan a substitution of letters for figures is employed. Its peculiarity consists in this, that instead of forming mere barbarous and unmeaning words, like that of Grey, or words artificially associated with some image or picture, like that of Feinaigle, a significant sentence is formed, which states the event to be remembered, and concludes with a word or phrase that expresses something characteristic of the event, and at the same time, when interpreted according to the *substitution alphabet*, denotes the date. The alphabet of Hallworth is the following; 1, *b c*; 2, *d f*; 3, *g, h, gh*; 4, *k l*; 5, *m n*; 6, *p, r*; 7, *s sh*; 8, *t, ch*; 9, *v w j*, used as consonants; 0, *th ph wh*, and also *q z y x*. In forming words the vowels are used just as may be convenient, without having any significancy; the consonants alone being considered in expressing a date; thus *ch* u *rch* [*ch r ch*] signifies 868; *tr* oo *p* [*t r p*], 866. To recollect by this method the date e. g. of the Flood, the following sentence is formed; *The deluge comes and men* d i e g u i l t y: the phrase *die guilty* expresses the date, as the consonants *d g l t* represent 2348.—For greater convenience and scope in forming the characteristic phrases, the plan admits *articles, prepositions*, and *conjunctions* to be used, like the vowels, without significancy; e. g. *Abel fell a sacrifice to Cain's* h a t e *and* s i n: *k t s m*, 3875.—Mr. Hallworth has taught his system by lectures in different parts of the country, and has published several little books in which its principles are explained and applied.

See *T. Hallworth's* Efficacious Method of acquiring, retaining, and communicating Historical and Chronological Knowledge.

N. York, 1834.—*Hallenstil's* method applied to *General Ancient* History.—Also to *Sacred* History, &c.—History of the *United States*.

§ 211. We shall complete our design, in reference to the *actual dates of events* in ancient and classical history, by a rapid glance at the Chronology of the principal states of ancient times.—We will mention first those whose capitals were in Asia. The principal Asiatic states or kingdoms were *eight;* the *Assyrian;* the *Jewish;* the *Trojan;* the *Lydian;* the *Phœnician;* the *Persian;* the *Syrian;* and the *Parthian.*

I. The Assyrian. This is considered as having commenced with the building of *Babylon* by NIMROD, B. C. 2217. The 1st period of its history may be that from *Nimrod* to NINIAS, B. C. 1945.

In this period reigned the celebrated queen *Semiramis*, mother of Ninus. Under her the empire gained its greatest extent; reaching on the east to the sources of the Oxus and the Indus, including Persia, Media, and Bactriana: comprising on the west Ethiopia, Egypt, Syria, and Asia Minor to the Mediterranean; and limited on the north only by Mount Caucasus, and on the south by the deserts of Arabia. Generally, however, the Assyrian empire included only the three countries in the valley of the Euphrates and Tigris, viz. Mesopotamia, Assyria, and Babylonia.

The 2d period may be that from *Ninias* to SARDANAPALUS, who died B. C. 747.

This long period, of about 1200 years, is involved in great obscurity. During it 33 kings are said to have reigned.—On the death of *Sardanapalus* three kingdoms were formed out of the empire: the *Assyrian*, with *Nineveh* as its capital; the *Babylonian*, with *Babylon* for its capital; and the *Median*, with *Ecbatana* for its capital. It may be proper, however, to consider the Assyrian monarchy as still continuing; and

The 3d period may be that from *Sardanapalus* to ESARHADDON, B. C. 681.

During this period of 66 years, 4 kings reigned in Nineveh, of whom *Esarhaddon* was the last; and 10 kings reigned at Babylon. During this time the Assyrian history was intimately connected with that of the Israelites. In the year B. C. 681, Esarhaddon united together two of the three kingdoms, viz. the Assyrian and Babylonian.

The 4th and last period extends from *Esarhaddon* to CYRUS *the Great*, B. C. 536.

At this time the united kingdom was subjected to Persia.—At the same time, also, Cyrus united to Persia the kingdom of Media, which had continued its separate existence from the death of Sardanapalus.

For a general view of the Assyrian history; *Rollin's* Ancient History, bk. iii.—*Millot's* Elements of History, vol. i. p. 62. (Ed. Edinb. 1803. 5 vols. 8.)—The *English Universal History*. Lond. 1779-83. 60 vols. 8. (18 vols. *Ancient.*) vol. iii.—*Prideaux*, Connection of the O. and N. Testament. (for the time from Sardanapalus to Cyrus.)—Berosus, &c. in *Cory*, cited P. V. § 236.—*Heeren*, Historical Researches into the Politics and Commerce of the Carthaginians, Ethiopians, Egyptians, &c. Oxf. 1830. 2 vols. 8. Transl. from his *Ideen*, cited P. IV. § 171.—*Sainte Croix*, La ruine de Babylon, in the *Mem. Acad. Inscr.* vol. xlviii. p. 1.——For Assyria, and likewise for the several states and empires to be mentioned, we also refer to *Heeren's* States of Antiquity, cited § 215. 6. —*Cf.* also *Mannel*, cited P. V. § 240.

II. The Jewish. The history of this nation begins with ABRAHAM, B. C. 1921. It may be divided into eight periods. The 1st period extends from *Abraham* to the entrance into *Canaan* under JOSHUA, B. C. 1451.

During this period they remained a nomadic nation.

The 2d period includes the time from *Joshua* to the death of SAMUEL, B. C. 1060.

During this period the nation was under the government of the judges and priests. *Samuel* was the last of the judges. *Saul*, the first *king*, was anointed as such some time before Samuel's death.

The 3d period is from *Samuel* to the separation of the nation into the two kingdoms of Judah and Israel by the REVOLT under JEROBOAM, B. C. 975.

This was the most flourishing period of the Jewish monarchy, marked by the reigns of David and Solomon, and by the building of the Temple at Jerusalem, the capital.—Respecting these reigns, see *Christ. Spectator*, iv. 131; v. 528.

The 4th period may include the history from the *Revolt* until the RESTORATION from the *Babylonian Captivity*, B. C. 536.

The two kingdoms continued separate until their destruction by the Babylonians. The ten tribes of *Israel*, whose capital was Samaria, were carried into captivity by Shalmanazar, B. C. 721; the two tribes of *Judah*, by Nebuchadnezzar, B. C. 606. During this time nineteen kings reigned over Judah at Jerusalem. The *seventy* years of the captivity are dated from the conquest of Judah by Nebuchadnezzar.

The 5th period reaches from the *Restoration* by *Cyrus*, to the SUBMISSION of the Jews to ALEXANDER, B. C. 332.

During this period the Jews had continued in a state of at least partial dependence on the throne of Persia.

The 6th period is from *Alexander* to the RE-ESTABLISHMENT of an independent monarchy *under the* MACCABEES, B. C. 168.

After the death of Alexander and the division of his empire, made B. C. 301, the Jews were claimed by Syria and by Egypt, and exposed to the invasion or oppression of both.—The perse-

cution of Antiochus Epiphanes provoked the general revolt which led to the re-establishment of independence.

The 7th period is from the *Maccabees* until the time of the *Roman interference* under POMPEY, B. C. 63.

During this period the monarchy was maintained, but with many unhappy dissensions.

The 8th and last period is from the first conquests of *Pompey* to the *final* DESTRUCTION of *Jerusalem* by TITUS, A. D. 70.

For the Jewish history; The historical books of the O. Testament.—*Josephus* (cf. P. V. § 243.).—*Berruyer*, Histoire du peuple de Dieu, &c. Par. 1742. 10 vols. 8.—*Basnage*, Histoire des Juifs, &c. Haye, 1716. 15 vols. 12.—*Prideaux*, Connect. of the O. and N. Testament. The French translation, said to be better than the English original, is entitled *Histoire* des Juifs et des peuples voisins depuis la decadence des Royaumes d'Israel et de Juda, &c. Amst. 1725. 5 vols. 8.—*J. L. Bauer*, Handbuch der Geschichte der Hebr. Nation, &c. Nürnb. 1800. 2 vols. 8. valuable.—*H. H. Milman*, History of the Jews, (Am. ed.) N. Y. 1830. 3 vols. 18. *Cf. North Amer. Rev.* vol. xxiii. p. 234.—*Jahn*, Hebrew Commonwealth. Transl. from German, by *C. E. Stowe*. And. 1828. 8.

III. The Trojan. Its origin is involved in darkness and fables, but is placed as early at least as B. C. 1400. Of its chronology we can only say that the state was destroyed by the Greeks in the *reign of* Priam, about B. C. 1184.

The history of *Troy* consists of traditions preserved by the poets. Cf. P. II. § 132.—*Mitford's* Greece, ch. i.

IV. The Lydian. This commenced about B. C. 1400. Three dynasties of kings are said to have reigned, yet little is known of the history until the *reign* of CRŒSUS; and under him the kingdom was destroyed by CYRUS, B. C. 536.

The capital was Sardis. The kingdom was in the time of Crœsus very rich and powerful; its fate was decided by the *battle of Thymbra*.

For the Lydian history; The *English Universal History*, vol. iv. as above cited.—*Frost*, on the battle of Thymbra, with a plate, in the *Mem. de l'Acad. des Inscr.* vol. vi. p. 532.

V. The Phœnician. This was in existence in the time of David, under a king named ABIBAL, B. C. 1050. The state continued until the *Capture of Tyre* by ALEXANDER, B. C. 332.

Phœnicia seems not to have formed properly one state, but to have contained several cities with petty kings or princes, of which Tyre stood at the head.

On the Phœnician history; *Sanconiathon*, &c. cf. P. V. § 238.—*Rees*, Cyclopædia, under *Phœnicia*.—*Mignot*, Sur les Phéniciens (several dissertations), in the *Mem. Acad. Inscr.* vols. xxxiv-xlii.—The *English Univ. Hist.*—Also, 11th vol. of *Heeren's* Works. Gott. 1824.

VI The Persian. Its history is obscure and its power insignificant until the time of CYRUS the *elder*, B. C. 536. We may include the whole history after this date in two periods.

The 1st period extends from *Cyrus* to XERXES, who invaded Greece, and was defeated in the famous *Battle of Salamis*, B. C. 480.

In this period, under Darius Hystaspes, the father of Xerxes, the Persian empire attained its greatest extent; reaching to the Indus on the east, to the Jaxartes and Mount Caucasus on the north, and including Asia Minor, Syria, Egypt, and Lybia. The capitals were Babylon, Susa, Ecbatana, and Persepolis (cf. §§ 153, 154, 170), the royal court being held sometimes in one and sometimes another of these places.

The 2d period extends from *Xerxes* to the overthrow of the Persian empire by Alexander, in the *reign* of DARIUS CODOMANNUS, B. C. 331.

About the middle of this period occurred the expedition of the *younger Cyrus*, described in the *Anabasis* of Xenophon; Cyrus fell in the battle of Cunaxa, B. C. 401.—Alexander completed the subjugation of Persia by the victory at *Arbela*, B. C. 331.

For the Persian history; *Rollin's* Anc. Hist. bk. iv. and following.—*Millot's* Elements, vol. i. p. 88, ed. before cited.—The *Universal History*, before cited, vol. iv. and ix.—*Brissonius*, de regno Persarum. 1591. 8.—*Hyde, Rhode*, &c. cited P. V. § 183. 3.—*Herder's* Persepolis, in his *Works*.—*Heeren*, as above cited.—*Grotefend*, &c. cited P. IV. § 18. 4.—*J. B. Fraser*, Hist. of Persia, in Harper's Fam. Library, No. lxx.—Sir *J. Malcolm*, Hist. of Persia from the earliest period, &c. Lond. 1829. 2 vols. 8. 2d ed.

VII. The Syrian; or the *Kingdom of the Seleucidæ*. This was one of the four monarchies formed out of the empire of Alexander. It was commenced after the *battle of Ipsus*, by SELEUCUS NICATOR, B. C. 301. We may include its history in two periods.

The 1st period is from *Seleucus Nicator* to the time of the collision with the Romans in the reign of ANTIOCHUS the Great, B. C. 190.

The capital of this kingdom was Antioch. The territory under its sway included the northern part of Syria; all Asia Minor, except Bithynia; Armenia, Media, Parthia, Bactriana, India, Persia, and the valley of the Euphrates.—Antiochus was brought into a war with the Romans especially by protecting Hannibal. His defeat, in the *battle of Magnesia*, B. C. 190, deprived him of part of his territories and greatly weakened the kingdom.

The 2d period extends from *Antiochus the Great* to the complete conquest of Syria by the Romans under Pompey, in the reign of ANTIOCHUS ASIATICUS, B. C. 69.

In the first part of this period occurred the revolt of the Jews under the Maccabees, B. C. 168, in consequence of the persecution of Antiochus Epiphanes.—The throne of this kingdom, on its overthrow by the Romans, had been held by twenty-three successive kings, most of them lawful heirs of the house of the Seleucidæ.

For the Syrian history; *Vaillant*, Imperium Seleucidarum, cited P. IV. § 93. 1.—*Frölich*, Annales rerum Syriæ. Vienn. 1754.—The *Universal Hist.* above cited, vol. 8th of the Ancient.

VIII. The Parthian; or *Kingdom of the Arsacidæ*. The Parthians occupying the country on the south-east corner of the Caspian, were subject to Persia when conquered by Alexander. On the division of his empire, they fell to the share of *Seleucus Nicator*. But under the third king of Syria they revolted and established an independent kingdom under ARSACES, B. C. 256.

The Parthians were constantly at war with the Syrians, and afterwards with the Romans; but could not be conquered. They obtained dominion from Armenia to the Indian Ocean, and from Syria to the river Indus; including Bactriana, Persia, the countries in the valley of the Euphrates, and Armenia. Their capital was *Hecatompylos*.

The Parthian kingdom continued until the revolt of the Persians, who dethroned the Arsacidæ, and established the *kingdom of* MODERN PERSIA, A. D. 223.

For the Parthian history; *Vaillant*, as cited P. IV. § 93.—*C. F. Richter*, Historisch-kritischer Versuch über die Arsaciden-und-Sassaniden-Dynastie, &c. Lpz. 1804.

§ 212. We will notice next the states, whose capitals were in Africa. Of these we have but *two* of importance; the *Egyptian* and the *Carthaginian*.

I. The Egyptian. The first king named in the Egyptian dynasty is MENES, generally supposed to be the same as MIZRAIM, son of Ham and grandson of Noah; he settled in Egypt about B. C. 2200. With this date the real chronology of Egypt commences.

A high antiquity, in part surely fabulous, was assigned to this kingdom by two Egyptian works now lost; one was the *Old Chronicle*, cited by Syncellus (cf. § 201); the other, the work of *Manetho*, cited by Eusebius (cf. P. V. § 236).

The 1st period in the Egyptian history may be that extending from *Menes* to the ESCAPE *of the* ISRAELITES, B. C. 1492.

Of this period profane history gives us no connected or satisfactory account. Most that can be relied on is to be drawn from the incidental notices found in the Bible. Some chronologers place the celebrated *Sesostris* at the close of this period; some consider him to be the Pharaoh that was drowned in the Red Sea.

The 2d period includes the time from the *Exodus* to the reign of PSAMMETICUS, B. C. 670, when the history begins to be authentic.

No connected history has been preserved of this period, and we are here also much indebted for what we know, to the accounts in the Scriptures.—Twelve different governments under twelve different chiefs, are said to have been united under Psammeticus.

The 3d period extends from the time of *Psammeticus* to the conquest of Egypt by the PERSIAN king CAMBYSES, son and successor of Cyrus, B. C. 525.

The Egyptian history now becomes more luminous. Herodotus is the principal authority. The art of writing and the use of the papyrus as a material were now common.

The 4th period includes the portion of time from *Cambyses* to the conquest of Egypt by ALEXANDER, B. C. 332.

After the time of Cambyses, Egypt had been made a Persian satrapy, and, with the exception of a few instances of revolt, in one of which the throne was partially re-established, had continued subject to Persia until it now changed masters.

The 5th period is from *Alexander* to the subjection of the country to the Romans, resulting from the victory of AUGUSTUS in the battle of Actium, B. C. 31.

Alexander appointed Ptolemy, one of his generals, governor of Egypt; and Ptolemy, after the death of Alexander, became king of the country, B. C. 323, and commenced the dynasty of the Ptolemies, who retained the throne until Cleopatra, associating her fortunes with Antony, lost it by the success of her lover's rival.—Thebes and Memphis had been the capitals in the previous periods. In this, Alexandria, founded by Alexander, was made the seat of the new court.—Egypt remained a part of the Roman empire until it was wrested away by the Saracens, A. D. 640.

For the Egyptian history; *Rollin's* Anc. Hist. bk. i.—*Marsham*, as cited P. V. § 236.—*Champollion le jeune*, L'Egypte sous les Pharaons, &c. Par. 1814. 2 vols. 8. (for period before Cambyses.)—For the period after Alexander, *Vaillant*, Historia Ptolemæorum, cited P. IV. § 93. 1.—*Champollion Figeac*, Annales des Lagides, &c. Par. 1819. 2 vols. 8.—Cf. *Mavor's* Universal History, vol. i. (ed. N. Y. 1904. 25 vols. 12.)—Also, the *Universal History* before cited, vol. i. and viii.—*M. Russel*, View of Egypt.—Cf. § 177, also P. IV. § 16; § 91. 8; § 231.

II. The Carthaginian. The chronology of Carthage may be naturally divided into *three* periods.

The 1st period is from its *Foundation by* DIDO, B. C. 880, to the beginning of the *wars of Syracuse* in the time of the Syracusan king GELON, B. C. 480.

In this period the following points are worthy of notice: (a) the *origin of the city Carthage*, by a Tyrian colony under Dido, in whose story much fable is mingled: (b) the *pursuits of the people*; commercial, like those of the Phœnicians; they had intercourse by sea with Britain and Guinea, by caravans with the interior of Africa, and through Egypt with the eastern world; (c) their *conquests*; their commercial pursuits led them to seek possession of the islands and coasts of the Mediterranean, and they gained Sardinia, Corsica, the Baleares, also the Canary Isles and Madeira in the Atlantic, and many places in Spain, and the northern coast of Africa; the chief conquests were effected by *Mago*, and his sons and grandsons; (d) the *form of government*; it was a republic, but of a strongly aristocratic character; the executive consisting of two chief magistrates called *Suffetes*, and the legislative consisting of a *Senate* of select grandees, and an *Assembly* of the people; as at Rome, there was a continual strife between a popular and an aristocratic party; (e) the *revenue*; its sources were, 1. tributes from the subject cities and states or tribes; 2. customs paid on goods at Carthage and all the ports; 3. proceeds of the mines in Spain.

The 2d period extends from the beginning of the wars with *Gelon of Syracuse* to the beginning of the contests with Rome in the *First* PUNIC WAR, B. C. 264.

The principal thing which marks the history of this period, is the long continued struggle to obtain complete possession of Sicily. The Carthaginians and Syracusans were involved in almost constant wars.

The 3d period is from the *first war with the Romans* to the final DESTRUCTION *of* CARTHAGE, B. C. 146.

The contests between Rome and Carthage grew out of mutual ambition. Sicily, which both desired to own, furnished the occasion.—There were three wars called *Punic*; each disastrous to Carthage. The first lasted 23 years. The second was marked by the bold invasion and splendid victories of Hannibal; ended by the battle of Zama, B. C. 232. The third lasted only about three years, and terminated in the entire destruction of the state and city. Carthage had existed about 700 years.

For the Carthaginian history; *Rollin's* Anc. Hist. bk. ii.—*Hendrich*, De Republica Carthaginiensium. 1664.—*Heeren*, as cited above.—The *Universal History*, vol. xv. of the Ancient.—*Böttiger's* Hist. of Carthage. Lond. 1837. with a map.

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§ 213. The ancient states which were seated in Europe remain to be mentioned. Without naming singly the various minor states, our object in this sketch will be accomplished by a glance at the Chronology of *Greece* and *Rome*.

I. Of GREECE. The whole extent of time to be considered is 15 or 1600 years, from the permanent settlements in Greece to her final reduction to a Roman province. This whole space may be very conveniently and happily presented by a division into *six* successive *periods*, each limited by distinguished events, and characterized by prominent circumstances.

1. The 1st period comprehends the whole history from the *Dawn of civilization* to the TROJAN WAR, 1184 B. C., and from its peculiar characteristic may be denominated *fabulous*.

Much which is related in the accounts of this period must be rejected as idle fiction; yet a few important events may be selected and authenticated.—Civilization had its first impulse in the arrival of colonists from Egypt and Phœnicia, who laid the foundations of some of the principal cities, as Argos and Sicyon about 1800 years B. C. Little advancement was made, however, until, after the lapse of more than two centuries, other colonies were planted, at Athens by Cecrops and at Thebes by Cadmus, about the time of Moses (P. IV. § 34). Between this time and the Trojan war considerable progress must have been made in cultivation.

We find some of the peculiar institutions of the Greeks originating in this period; particularly the *oracles* at Delphi and Dodona, the *mysteries* at Eleusis, and the four *sacred games*, the court of Areopagus at Athens, and the celebrated Amphictyonic Council.—The arts and sciences likewise received considerable attention. Letters had been introduced by Cadmus. Astronomy was sufficiently studied to enable Chiron to furnish the Argonauts with an artificial sphere exhibiting the constellations. The accounts of the siege of Thebes and that of Troy show that progress had been made in the various arts pertaining to war.—But the whole history of the period exhibits that singular mixture of barbarism with cultivation, of savage customs with chivalrous adventures, which marks what is called an *heroic age*.

2. The 2d period includes a much shorter space of time, extending from the *Trojan war* to the time when the REGAL *form of* GOVERNMENT *was* ABOLISHED, about 1050 B. C. From the most important and characteristic circumstances it may be called the period of *colonization*.

The first governments of Greece were small monarchies, and they continued such without encountering peculiar difficulties until after the Trojan war. Soon after this we find the country involved in fatal civil wars, in which the people, under a number

of petty chieftains hostile to each other, suffered extremely from calamity and oppression. These evils seem to have led to the change in the form of Government, and the substitution of the *popular* instead of the *regal* system. The same evils also probably contributed to the spirit of emigration, which so strikingly marks the period. The emigrants who sought foreign settlements are distinguished as of *three* separate classes. The earliest were the *Æolians*, who removed from the Peloponnesus to the northwestern shores of Asia Minor and founded several cities, of which Smyrna was the principal. The second were the *Ionians*, who went from Attica (originally called Ionia), and planted themselves in Asia Minor, south of the Æolians, where Ephesus was one of their chief cities. The third were the *Dorians*, who migrated to Italy and Sicily, and founded numerous flourishing settlements. Syracuse in Sicily became the most important.—In the period of colonization we notice the origin of the *four* principal *dialects* in the Greek language. (Cf. P. V. § 4.)

3. The 3d period comprehends the space (of five hundred and fifty years) from the *abolition of monarchy* to the BEGINNING *of the* PERSIAN WAR, about 500 B. C.

In this period two of the Grecian states are chiefly conspicuous, Athens and Sparta; and from the special attention of these states to provide themselves with a suitable political constitution and civil code, this portion of the history may be designated as the period of *laws*.

Sparta found in Lycurgus her lawgiver. His institutions gave a permanent cast to her character, and were not abolished until the last ages of Greece.—Many years later, Athens received her constitution from the hands of Solon, who executed the task unsuccessfully attempted by Draco. (Cf. P. V. § 167; P. III. §§ 8, 9.)—The other principal incidents in the history of this period are the repeated wars of Sparta with her neighbors the Messenians, and the usurpation of Pisistratus and the fate of his sons at Athens.—In the war Sparta at last was completely triumphant, but suffered much from the devoted skill and patriotism of Aristomenes, the Messenian general. It was in this struggle that the Spartans were so much indebted to the lame poet of Athens, Tyrtæus. (Cf. P. V. § 53.)

In the very time of Solon, Pisistratus contrived to obtain at Athens a sort of regal authority, which he transmitted to his two sons. The father used his power to promote the glory and welfare of the state. Of the sons one was assassinated at a public festival, and the other, being subsequently expelled, fled to Asia, and sought revenge by instigating the Persians to invade his native country.

4. The 4th period extends from the *beginning* to the CLOSE *of the* PERSIAN WAR, 460 B. C., a space of almost 50 years. To this age the Greeks ever after looked back with pride, and from its history orators of every nation have drawn their favorite examples of valor and patriotism. The Persian invasion called forth the highest energies of the people, and gave an astonishing impulse to Grecian mind. It may properly be called the period of *military glory*.

The design of subjugating Greece originated in the ambition of Darius the Persian king, the second in succession from Cyrus the Great. He found a pretext and occasion for the attempt in a revolt of his Greek subjects in Asia Minor, in which Sardis, the capital of Lydia, was pillaged and burnt. The war was carried on by three successive kings, Darius, Xerxes, and Artaxerxes, but on neither of them did it confer any glory; while the battles of Marathon, Thermopylæ, Salamis, Mycale, and Platæa, secured immortal honor to the Greeks.—A succession of splendid names adorns the history of Athens during this period. Miltiades, Themistocles, Aristides, Cimon, and Pericles, acted distinguished parts in the brilliant scene. Sparta also justly gloried in the self-sacrifice of Leonidas and his three hundred brave companions.—The period of the Persian war was the age of the highest elevation of the national character of the Greeks. Before it, there existed little union comparatively between the different states, and it was not till Athens had alone and successfully resisted the strength of Persia at the battle of Marathon, that other states were aroused to effort against the common enemy. In the confederation which followed, Sparta was the nominal head, but the talents, which actually controlled the public affairs, were found in the statesmen of Athens. To Athens, therefore, the supremacy was necessarily transferred, and before the close of the war she stood, as it were, the mistress of Greece.

5. The 5th period includes the portion from the *close of the Persian war* to the SUPREMACY *of* PHILIP, B. C. 337. At the beginning of this period the general affairs of Greece were in a highly prosperous condition, and Athens was unrivaled in wealth and magnificence under the influence of Pericles.—But a spirit of luxurious refinement soon took the place of the disinterested patriotism of the preceding age, and the

manners of all classes became signally marked by corruption and licentiousness. This may be designated as the period of *luxury*.

The history of the period presents several subjects of prominent interest.—*One* of these is the protracted *war* between Athens and Sparta, termed the *Peloponnesian*. Pericles was still in power when it commenced, but he soon fell a victim to the terrible plague which desolated Athens. The unprincipled Cleon and the rash Alcibiades successively gained the predominant influence. The war was continued with slight intermissions and various successes for nearly thirty years, and was ended by the battle of Ægos Potamos, B. C. 405, in which Lysander, the Spartan king and general, gained a final victory over the Athenians. By this event Athens lost her supremacy in Greece, and was deprived even of her own liberties. Her walls were thrown down, and a government of thirty tyrants imposed upon her citizens. To this, however, the Athenians submitted but a few years. In 401 B. C. the Thirty were expelled.

The same year was remarkable for *two* other events. The first was the *accusation of Socrates*, one of the greatest and the best men of which paganism can boast. The trial for some reason was delayed several years, but the result was utterly disgraceful to the city and to all concerned (cf. P. V. § 171). The other memorable event was the *expedition of Cyrus the younger*, the satrap of Lydia, against his brother, the king of Persia. Ten thousand Greeks accompanied him in this enterprise. The march from Sardis to the Euphrates, the fatal battle of Cunaxa, and the labors and dangers of the 10,000 in returning to their homes, are recorded by Xenophon with beautiful simplicity.—The assistance which the Greeks gave in this revolt of Cyrus, involved them in another war with Persia. Sparta had, by the result of the Peloponnesian war, gained the supremacy in Greece, and the other states, especially Athens, Thebes, Argos, and Corinth, refused to aid her in the struggle which followed. They even united in a league against her, and Athens furnished the commander to whom the Persians were indebted for the almost entire destruction of the Spartan fleet. This war was terminated by a treaty, B. C. 387, which weakened and humbled Sparta, and was alike dishonorable to all the Greeks.

The two states which had for ages been pre-eminent in Greece, Athens and Sparta, were now both depressed, and opportunity was afforded for a third to seek the ascendancy. This for a short time was secured to Thebes, chiefly by the talents of two distinguished citizens, Pelopidas and Epaminondas.—But a war with Sparta shortly consummated her glory and exhausted her strength; she gained a brilliant victory in the final battle of Mantinea, 363 B. C., but was in the same instant ruined by the death of her general Epaminondas.—The successive downfall of three principal states, Athens, Sparta, and Thebes, and the jealousies and dissensions connected therewith, reduced Greece to a miserable condition. The general corruption and licentiousness, already mentioned, increased the degradation. In a few years we find the Grecian states embroiled in the Phocian or Sacred war, B. C. 357. (Cf. P. III. § 72.) This commenced in the jealousies between the Thebans and the Phocians. The Spartans and the Athenians, and ere long the Macedonians, became involved in it. Shortly after this contest was terminated, a new Sacred war arose, called the Amphissian; in which the council of Amphictyons appointed Philip, king of Macedon, as general and leader of their confederacy. Amid such dissensions, the ambitious Philip eagerly seized a favorable moment for entering the Grecian territories. At Athens the single voice of Demosthenes was lifted to warn the Greeks of his ultimate intentions, and to rouse them to united resistance. A feeble alliance with Thebes was effected, but in vain. The battle of Chæronea, B. C. 337, made Philip the master of Greece.

6. The 6th period extends from the *supremacy of Philip*, gained by the battle of Chæronea, to the CAPTURE *of* CORINTH, 146 B. C. By the disastrous defeat at Chæronea the genuine fire of the Grecian spirit was extinguished, and the subsequent history exhibits little else than the steps by which the country was reduced to a dependent province. We may therefore denominate this the period of *decline and fall*.

Alexander, who succeeded his father Philip as king of Macedon, and autocrat of Greece, cast a sort of glory on the first years of this period by his extensive conquests. Those, who love to trace the course of conquerors, will follow with interest his march from the Hellespont to the Granicus, to Issus, to Tyre, to the Nile, to the desert of Libya, to the Euphrates, and the Indus; but every reader will regret his follies at Persepolis and be disgusted by his beastly life and death at Babylon.—For twenty years after Alexander's death the vast empire he had formed was agitated by the quarrels among his generals. By the battle of *Ipsus* in Phrygia, B. C. 301, these contests were terminated, and the empire was then divided into *four* kingdoms, one comprising Macedonia and Greece; a second Thrace and Bithynia; a third Egypt, Libya, Arabia, Palestine, and Cœlosyria; and a fourth called the kingdom of Syria, including all the rest of Asia, even to the Indus.

To the first of these the Grecian states belonged. Patriotic individuals sought to

arouse their countrymen to cast off the Macedonian yoke; but jealousy between the states and the universal corruption of morals rendered their exertions fruitless. All that is really honorable and memorable in the proper affairs of the Greeks at this period, is found in the history of the Achæan league.—The Achæan league was originally a confederacy between twelve small cities of Achaia, established very early, when the Grecian states first assumed the popular instead of the regal form. It took scarcely any part in the perpetual conflicts between the other republics, and was neutral even in the Peloponnesian war.

The Macedonian kings had dissolved it, but it was revived about 280 B. C. Subsequently it was enlarged, and Corinth became the head and capital. Under the presidency of Philopœmen, B. C. 200 to 180, it rose so high in power and reputation, that its alliance was sought by some of the governments of Asia. Had the other states at this time risen above the foul and mean spirit of envy, the independence of Greece might probably have been restored. But unhappily the Romans were requested by one of the states to aid them against the Macedonians. The Romans gladly embraced the opportunity, and shortly after this a Roman general led as a captive to grace his triumph the last king of Macedon, 167 B. C.

Nothing but the Achæan league now preserved southern Greece from falling an instant prey to Roman ambition. The remaining vigor of the confederacy averted this destiny for twenty years; then it came, under the pretext of just punishment for insult upon Roman ambassadors. The legions of Rome poured upon Achaia, Corinth was taken, and with all its wealth and splendor committed to the flames and consumed to ashes. This completed the subjugation of the country, which became of course a *province of Rome.*

The principal helps in the study of the Grecian history are mentioned, P. V. § 7. 7. (*d*).—A good elementary work is *Pinnock's* improved edition of Goldsmith's *History of Greece, &c.* Philad. 1836. 12.—A valuable text-book and guide to deeper research; *A. H. L. Heeren*, Statis of Antiquity, translated from German by *G. Bancroft*, Northampt. 1828. 8.—For the later periods of Grecian history; *J. Gast*, Hist. of Greece from accession of Alexander till the final subjection to the Romans. Lond. 1782. 4.—*Breitenbach*, Geschichte der Achäer und ihres Bundes. Lpz. 1782.

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§ 214. II. ROME. The history of Rome extends through a space of more than 1200 years; which may be divided, like the Grecian history, into *six* periods.

1. The 1st period includes the time from the BUILDING *of the* CITY, B. C. 752, to the EXPULSION *of* TARQUIN, B. C. 509. It may be called the Period of the *Kings*, or of *Regal Power.*

The Roman historians have left a particular account of this period, beginning with the very founders of the city, Romulus and Remus, whose descent is traced from Æneas the hero of Virgil. But many have doubted whether this portion of the Roman history is entitled to much credit, and some have even contended that it is altogether fabulous. (P. V. § 510.)—*Seven* kings are said to have reigned (P. III. §§ 193, 240). One of the most important events of this period, was a change in the constitution effected by the sixth king, Servius Tullius, introducing the Comitia Centuriata. He divided the citizens into classes, and subdivided the classes into centuries, making a much larger number of centuries in the richer classes than in the poorer. (P. III. § 252.) —The reign of the second king, Numa, is remembered, on account of his influence on the affairs of religion; as he instituted many of the religious ceremonies and several classes of priests.—During the period of the kings, 244 years, the Roman territory was of very limited extent, and the people were often involved in war with the several states in their immediate vicinity. Tarquin the Proud, the last king, was engaged in the siege of an enemy's city only *sixteen* miles from Rome, when his son committed the outrage upon the person of Lucretia, which led to the banishment of the family and the overthrow of the regal government.

2. The 2d period extends from the *expulsion of the Kings* to the time when the PLEBEIANS *were admitted to the* OFFICES of state, about 300 B. C. At the beginning of this period the government was a thorough aristocracy, but at the close of it had become a full democracy. It included over 200 years, and may be designated as the period of the *Plebeian and Patrician contests*, or of *Party strife.*

Two consuls, chosen annually, first took the place of the king, and exercised almost precisely the same power. All offices of state were forbidden to the Plebeians or common people, and filled exclusively by Patricians or descendants from the Senators or Patres.—The first step in the undermining of the aristocracy was the Valerian Law, which allowed a citizen condemned to a disgraceful punishment to appeal from the magistrate to the people. Under the protection of this law, the people, discontented with their poverty and hardships, ere long refused to enrol their names in the levies, which the wars with the neighboring states demanded. This difficulty led the Patricians to invent a new office; that of *Dictator* (P. III. § 248). But the dissatisfaction

of the Plebeians was not to be thus removed. They united with the army and withdrew to Mt. Sacer, B. C. 493. Reconciliation was effected by creating the office of *Tribunes*, who were to be chosen annually from the Plebeians, and to possess the power of a negative upon the decrees of the Consuls and even the Senate. (P. III. § 245.)—This arrangement only led to new dissensions, the Tribunes generally making it their object to oppose the Consuls and the Senate, and the Plebeian interest gradually encroaching upon the Patrician.—In a few years another fundamental change was effected. The important business of state had, from the time of king Servius Tullius, been transacted at the *Comitia Centuriata*, or assemblies voting by *centuries*. It was now, B. C. 471, decided that such business might be transacted in the *Comitia Tributa*, or assemblies voting by *Tribes*, in which the Plebeians held the control.

The next office created at Rome seems to have originated in the jealousy between the two parties, the Patricians opposing, and the Plebeians favoring it. This was the Decemvirate, B. C. 451, which superseded both consuls and tribunes, but continued only three years, and then the two other offices were restored.—In a few years the people made another advance, the Senate conceding, that *six* military tribunes, three Patrician and three Plebeian, might be substituted instead of the two consuls.—Another office was created during this period, the censorship; two Censors being appointed to take the census of the people every five years, and to watch over the public morals.—But this office does not appear to have originated in party animosity; nor had it any influence in healing the dissensions between the higher and lower orders (cf. P. III. § 247).

One grand object with the Plebeians yet remained unaccomplished. They were not eligible to the more important offices of the state, and to remove this disability they now bent all their energies. The struggle continued for many years, and occasioned much unhappy disturbance, but terminated in their complete success; as they gained admission to the consulship, the censorship, and finally to the priesthood, and thus obtained a virtual equality with the Patricians about B. C. 300.

During this period, so harassed by internal contests, Rome was engaged in frequent wars. Three of them are most noticeable. The first was with the Etrurians, under king Porsenna, shortly after the expulsion of Tarquin, "a war fertile in exploits of romantic heroism."—The second was with the city Veii, a proud rival of Rome. It was at last taken by Camillus, B. C. 390, after a siege of ten years.—The last was with the Gauls, who invaded Italy under Brennus, and are said to have taken Rome and burned it to the ground, B. C. 385. Camillus, who had been forced by the clamors of the populace to go into retirement, unexpectedly returned, and put to speedy flight the barbarian conquerors.

3. The 3d period in the Roman history extends from the final *triumph of the Plebeians* to the CAPTURE OF CARTHAGE, B. C. 146.

Rome had hitherto been distracted with intestine feuds and dissensions, and had extended her dominion over but a small extent of territory. The admission of Plebeians to all the high offices of trust and distinction promoted the consolidation and strength of the republic, and the career of conquest was soon commenced. This may be remembered as the period of the *Punic Wars*, or of *Foreign Conquests*.

The first important conquest was that of the southern part of Italy, which resulted from the war with the Samnites. Southern Italy was settled by Grecian colonies (§ 50), and contained at this time several cities, flourishing, wealthy, and refined by letters and the arts. On their invitation Pyrrhus, the king of Epirus, passed over from Greece with a large army and a train of elephants to aid them against the Romans, and was for a time successful, but finally, being totally defeated at the battle of Beneventum, B. C. 274, fled precipitately to his own dominions. The allied states and cities immediately submitted to Rome, who thus became mistress of Italy.

She now began to look abroad for acquisitions, and the island Sicily became an object of desire. The pursuit of this object brought Rome into contact with Carthage, which was now flourishing and powerful. The Carthaginians had settlements in Sicily, and desired as well as the Romans the dominion of the whole island. Hence sprang the first of the *three Punic Wars*. Sicily was chiefly settled by Greek colonies. These colonies preferred independence, but, situated between Rome on one side and Carthage on the other, were in no condition to resist both, and had only the alternative of joining one against the other. They chose the side of the Romans in the first Punic war, which began B. C. 264, and was ended B. C. 241, by a treaty exceedingly humiliating to Carthage. Sicily was made a Roman province, yet Syracuse, the principal city, was allowed to retain an independent government.—The tragic story of Regulus belongs to the first Punic war.

After a peace of twenty-three years, the second Punic war began in the siege of Saguntum in Spain, by Hannibal, B. C. 218. Having taken this city, Hannibal crossed the Pyrenees and the Alps, and marched down upon Italy with a victorious

army. The Romans were defeated in three engagements before the memorable battle of Cannæ, in which they were completely conquered, and 40,000 of their troops left dead on the field. But after the battle of Cannæ the Carthaginians gained no advantages. A king of Macedon came to their aid in vain.—Scipio, a Roman general, having conquered Spain, passed over to Africa and carried the war to the very walls of Carthage. Hannibal was recalled from Italy to defend the city, but was utterly defeated by Scipio in the battle of Zama, B. C. 202, by which the second Punic war ended even more disastrously than the first. In this war Syracuse in Sicily took part with the Carthaginians, and was on that account besieged by the Romans. It was ably defended by the scientific genius of Archimedes, but at length taken by Marcellus, and made a part of the province of Sicily, B. C. 212.

The result of the second Punic war may be considered as the occasion which carried the Roman arms into Asia. Hannibal, after the battle of Zama, fled to the protection of Antiochus, king of Syria. This led to a war which compelled the king to cede to the Romans nearly the whole of Asia Minor, B. C. 190.—The interference of the king of Macedon in the second Punic war also furnished the ground for a war with him, which was the first step towards the conquest of Greece. A few years after, the Romans, on the pretence of aiding the Ætolians, subjected Macedonia, B. C. 167. The Achæan league preserved the southern portions of the country a little longer; but in twenty years these likewise fell under the dominion of Rome by the capture of Corinth, B. C. 146.

Carthage fell the same year with Corinth. The Romans had waged a *third* Punic war, when the Carthaginians were greatly weakened by an unfortunate struggle with the Numidians. The third Punic war continued but about three years, and terminated in the entire destruction of Carthage, under circumstances of aggravated cruelty and faithlessness on the part of the Romans.

4. The fourth period extends from the *Capture of Carthage and Corinth* to the establishment of the IMPERIAL GOVERNMENT by the battle of Actium, B. C. 31. During this whole time the Roman history is a continued tale of domestic disturbances. This may justly, therefore, be termed the period of the *Civil Wars*.

The very commencement of the period is marked by the disturbances which grew out of the attempts of the two Gracchi. They successively endeavored to check the growing corruption of the Senate, and to relieve the circumstances of the people; but both fell victims to their own zeal and the hatred of their enemies, Tiberius 133, and Caius 121 B. C. Some have ascribed their efforts to ardent patriotism; others to mere ambition. (Cf. *Niebuhr's* Rome, cited P. V. § 299. 7.) Not long after the fall of Gracchus arose the *Social* war, by which the states of Italy demanded and obtained of Rome the rights of citizenship, B. C. 90.—Scarcely was this ended, when the Romans began again to imbrue their hands in each other's blood in the fierce war of Sylla and Marius, rival leaders in the republic. Two horrible massacres signalized this contention. Sylla finally triumphed, and was made perpetual dictator, yet resigned his power at the end of four years, B. C. 78. The death of Sylla is soon followed by the famous conspiracy of Cataline, detected and subdued by the vigilance of Cicero, B. C. 62.

Still Rome was distracted by parties, headed by ambitious men.—The first triumvirate, a temporary coalition between Pompey, Crassus, and Cæsar, repressed the flames of discord for a few years. Pompey had already added Syria to the Roman possessions; Cæsar soon added Gaul. Crassus lost his life in an attempt to conquer Parthia, B. C. 53. The death of Crassus broke the bond which held Cæsar and Pompey together, and they hastened to determine in the field of battle who should be master of Rome. The contest was decided in the plains of Pharsalus in Thessaly, by the entire defeat of Pompey, B. C. 48. Pompey fled to Egypt, but was beheaded the instant he landed on the shore. For five years Cæsar held the supreme power at Rome, but was assassinated in the senate, by a company of conspirators headed by Brutus and Cassius, B. C. 43.

A second triumvirate was now formed, on the pretext of avenging this murder, between Antony, Lepidus, and Octavius, each aspiring to the power of Cæsar. A horrid proscription sealed in blood this compact. A war with the party of the conspirators necessarily followed, and the battle of Philippi, B. C. 42, put an end to the hopes of Brutus and Cassius, at the head of this party. Octavius, who was the nephew of Cæsar, easily effected the removal of one member of the triumvirate, Lepidus, a man of feeble talents and insignificant character. His other colleague, Antony, infatuated by love for Cleopatra, queen of Egypt, soon furnished a pretext for open hostility, and the fate of battle again decided who should be the master of Rome. The armament of Antony and Cleopatra was wholly defeated by Octavius at Actium, B. C. 31. This battle subjected Egypt to Rome, and Rome, with all her possessions, to the power of Octavius, by whom the imperial government was finally established.

The Roman history, from the fall of Carthage to the battle of Actium, presents but a melancholy picture, a blood-stained record of sedition, conspiracy, and civil war.

5. We may include in a 5th period the time from the establishment of the *Imperial Government* to the *reign of* CONSTANTINE, A. D. 306. As Christianity was introduced into the world in this period, and was opposed until the end of it by the Roman government, we may designate it as the period of the *Pagan Emperors*.

The reign of Augustus, the name taken by the first Emperor Octavius, has become proverbial for an age flourishing in peace, literature, and the arts. It is distinguished, also, for the birth of our Savior; as the next reign, that of Tiberius, is, for his crucifixion and death.—The four reigns succeeding, viz. those of Tiberius, Caligula, Claudius, and Nero, are chiefly memorable for the tyranny of the emperors, and the profligacy of their families and favorites.

On the death of Nero, A. D. 69, follows a year of dissension and bloodshed, in which Galba, Otho, and Vitellius, successively gained the empire and lost their lives.—The Flavian family, Vespasian and his two sons, Titus and Domitian, next in order receive the supreme power. Titus is celebrated as the final conqueror of the Jews, whose obstinacy provoked him to rase their city to the ground, an event exactly fulfilling the predictions of Christ. His reign is memorable for the eruption of Vesuvius, which buried the cities Herculaneum and Pompeii in ruins. Domitian, the last emperor of the family, provokes his own assassination, A. D. 96.

Passing the reigns of the feeble Nerva, the martial Trajan, and the peaceful Adrian, we arrive at a brilliant age in the imperial history, the age of the Antonines, extending from A. D. 138 to 180, a space of about forty years. Their reigns appear in the midst of the general sterility and desolation of the imperial history like the verdant oasis in the desert. Literature and the arts of peace revived under their benign influence.

After the death of Marcus, A. D. 180, there follows a whole *century* of disorder, profligacy, conspiracy and assassination. The army assumes the absolute disposal of the imperial crown, which is even sold at public auction to the highest bidder. Within the last fifty years of the time, nearly fifty emperors are successively proclaimed, and deposed or murdered.—In the year 284, Diocletian commenced his reign, and attempted a new system of administration. The empire was divided into four departments or provinces, and three princes were associated with him, in the government. This system only laid the foundation for rivalship and contention in a new form, and in a few years Maxentius and Constantine, sons of two of the princes associated with Diocletian, appealed to the sword to decide upon their respective claims to the imperial purple. The former fell in the battle, and Constantine secured the throne.

This period is memorable in the history of Christianity. Under the Pagan Emperors, those who embraced the gospel were constantly exposed to persecution and suffering. *Ten* special persecutions are recorded and described, the *first* under Nero, A. D. 64, and the *last* under Diocletian, commencing A. D. 303, and continuing *ten* years, unto A. D. 313. But, notwithstanding these repeated efforts to hinder the progress of the gospel, it was spread during this period throughout the whole Roman Empire.

6. The 6th period includes the remainder of the Roman history, extending from the *reign of Constantine* to the FALL *of Rome*, when captured by the Heruli, A. D. 476. The reign of Constantine the Great imparts splendor to the commencement of this period. He embraced the Christian faith himself, and patronized it in the empire, as did also *most* of his successors; on which account this may be called the period of the *Christian Emperors*.

One of the most important events of his reign, and one which had a great influence on the subsequent affairs of Rome, was the removal of the Government to a new seat. He selected Byzantium for his capital, and thither removed with his court, giving it the name of Constantinople, which it still bears. He left his empire to five princes, three sons and two nephews; the youngest son, Constantius, soon grasps the whole, A. D. 360. By the death of Constantius, his cousin Julian received the purple, which he was already on his march from Gaul to seize by force. The reign of Julian, styled the Apostate, is memorable for his artful and persevering attempts to destroy the Christian religion, and his unsuccessful efforts to rebuild the Temple of Jerusalem, with the express purpose of casting discredit on the predictions of the Bible.

From the death of Julian, A. D. 363, to the reign of Theodosius the Great, A. D. 379, the history presents little that is important to be noticed, except the jealousies between the eastern and western portions of the Empire, which grew out of the removal of the court to Constantinople. Theodosius was the last emperor who ruled over both. In 395 he died, leaving to his sons Arcadius and Honorius separately the east and the west.—From this time the Eastern portion remained distinct, and its history no longer belongs to that of Rome.

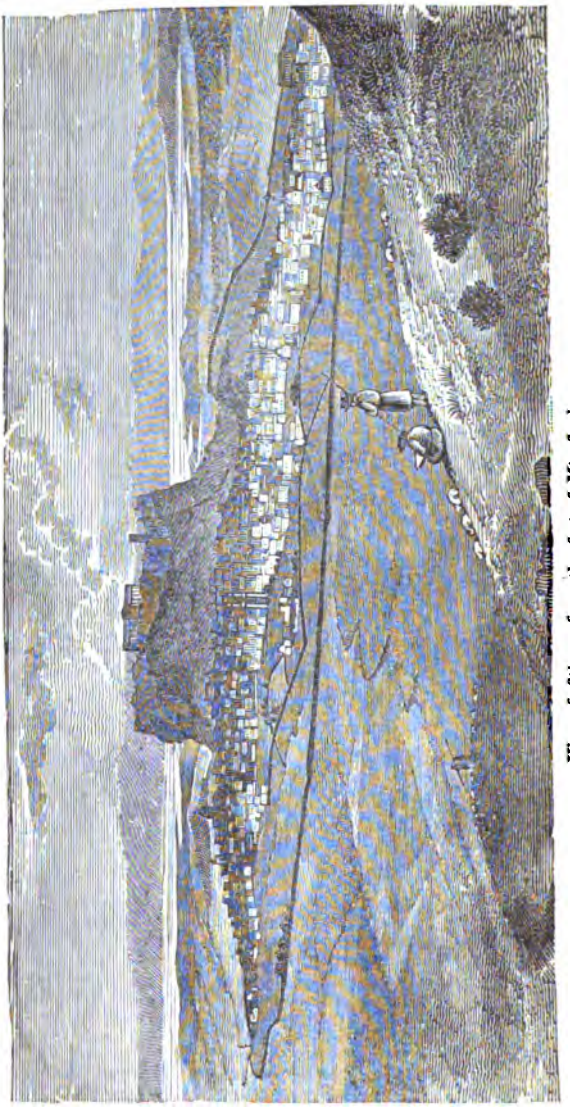
The Western portion languishes under ten successive emperors, who are scarcely able to defend themselves against the repeated attacks of barbarian invaders. At length, under Augustulus, the 11th from Theodosius, Rome is taken by Odoacer, leader of the Heruli, and the history of ancient Rome is terminated, A. D. 476.

The whole of the period from Constantine to Augustulus is marked by the continued inroads of barbarous hordes from the north and the east. But the greatest annoyance was suffered in the latter part of the time, from three tribes, under three celebrated leaders; the Goths, under Alaric; the Vandals, under Genseric; and the Huns, under Attila; the two former of which actually carried their victorious arms to Rome itself (A. D. 410 and 455), and laid prostrate at their feet the haughty mistress of the world; and the latter was persuaded to turn back his forces (A. D. 453) only by ignoble concessions and immense gifts.

§ 215. It may be proper to add here, that the Eastern Empire, called also the Greek Empire, was sustained under various fortunes, for a period of almost 1000 years after the overthrow of the Western. After the fall of Rome nearly sixty different emperors had occupied the throne at Constantinople, when, A. D. 1202, that city was taken by the crusaders from France and Venice. By this event the Greek emperors were forced to establish their court at Nicæa in Asia Minor. After the lapse of sixty years, their former capital was recovered: and, subsequently to this, eight different emperors held the sceptre there; although the empire was gradually reduced in strength and extent, until it consisted of but a little corner of Europe. Its existence was prolonged to A. D. 1453, when Constantinople fell into the hands of the Turks, who have retained it to the present day.

For the principal works on the Roman history, see P. V. § 209. 7.—We mention here as valuable, *Alex. Fraser Tytler's* Universal History. Bost. 1835. 2 vols. 8.—The student in ancient history will derive advantage also from Bigland's *Letters on the Study and Use of History*, and *Priestley's Lectures on History*; also, *Rüh's* Propädeutik des historischen Studiums. Berl. 1811. 8.

IX *a.*



View of Athens, from the foot of Mt. Anchesmus.

PART II.

MYTHOLOGY OF THE GREEKS AND ROMANS.

PLATE X.

GREEK AND ROMAN MYTHOLOGY.

Introduction.

§ 1. Among the early nations of antiquity, before the art of writing had come into general use, tradition was the only mode of preserving and spreading the knowledge of remarkable events. Many circumstances contributed to give to early traditions a fabulous character. The love of the marvellous, a natural tendency of the mind to employ symbolical and allegorical images to express ideas for which no definite words have been appropriated, and a disposition to eulogize and exaggerate the exploits of ancestors, all conspired to load history and fact with a mass of fiction, so that it became impossible for later inquirers to distinguish accurately between the true and false.

§ 2. Traditions of this sort the Greeks distinguished from authentic history by the name of *mythi* (μῦθοι), and they termed their contents or the matter of them, as well as the knowledge or study of them, *mythology* (μυθολογία). Mythology, however, was not with them, as in modern times, a distinct branch of study. The term is now used appropriately for that branch of knowledge which considers the notions and stories, particularly among the Greeks and Romans, respecting gods and demigods, their pretended origin, their actions, names, attributes, worship, images, and symbolical representations. It is often employed also in a wider sense, including the religious fables of all ages and nations, and thus is made synonymous with the *history of fable.*

§ 3. It is important to distinguish the point of view in which these mythological narratives were contemplated by the ancients, from that in which we are to regard them. To the former they were closely connected with their national history and their religious faith, were indeed parts of them; to us they are only monuments and evidences of the state of culture of the human mind, if we view them philosophically. They exhibit the reflections, upon nature and deity, of men guided by sense and imagination, affected much by external appearances, and mistaking physical effects for independent or voluntary powers. But they afford much valuable and even necessary aid in understanding the Greek and Roman authors, especially the poets, and in judging of ancient opinions, usages, and art.

§ 4. The traditions of mythology, in passing down through many centuries, were multiplied and augmented, and experienced various changes in respect to their general dress, aim, and application. Originally they consisted in part of actual occurrences, in part of arbitrary fiction, springing from fear, reverence, gratitude, patriotism, credulity and love of the marvelous, or duplicity, cunning, and ambition. They were, it is probable, sometimes of native origin, but more frequently were introduced from foreign sources, by settlers and otherwise. By the poets they were woven into epic song; by early philosophers they were clothed in mystery and allegory; and by the later interpreted in divers conflicting ways; while artists found in them an ample range of subjects for the chisel and the pencil.

§ 5. Some of the modern writers on Greek and Roman mythology have merely stated the fables as reported among the ancients. Others have, in addition, sought to trace them to their origin, either by making conjectures of allegorical, historical, and physical meanings in the stories, or deducing them from the events of early ages recorded in the Bible. But as these traditions arose in various ways, and often accidentally, there will of course be error in every system which attempts to refer them all to one common source and purpose.

§ 5 *u*. The foundation of very many of the fictions of mythology is laid in the idea, which arose from the simplicity and inexperience of the first ages, conversant only with objects of sense; viz. that every thing in nature was endued with an appropriate activity and spontaneity like that in man. In consequence of this idea, wherever an unusual appearance or agency was observed, it was ascribed to a distinct being or existence operating directly or immediately. This creation of personal existences out of natural phenomena, this personification of physical objects and events was, in all probability, one of the most prolific sources of fable and of idolatry; for which the stars and the elements seem to have furnished the first and the most common occasion.

Many of the pagan stories are ingeniously solved by referring their origin to symbolical or allegorical descriptions of physical principles and changes. Cf. P. IV. § 41.—On the rise of idolatry, we refer to *Faber*, Origin of Pagan Idolatry. Lond. 1816. 3 vols. 4. Cf. also *Shuckford*, Sac. and Prof. Hist. bk. v.—*Banier*, cited § 12. 2. (a).—See references, P. V. § 364, 3.

The following remarks, on the sources of *fable*, are from the *Traité des Etudes* of *Rollin*. They were translated by Mr. *Wellington H. Tyler*, who has consented to their insertion here.

1. "*One* source of Fable is the *perversion* or *alteration of facts* in Sacred History; and, indeed, this is its earliest and principal source. The family of Noah, perfectly instructed by him in religious matters, preserved for considerable time the worship of the true God in all its purity. But when, after the fruitless attempt to build the tower of Babel, the members of this family were separated and scattered over different countries, diversity of language and abode was soon followed by a change of worship. Truth, which had been hitherto intrusted to the single channel of oral communication, subject to a thousand variations, and which had not yet become fixed by the use of writing, that sure guardian of facts, became obscured by an infinite number of fables, the latter of which greatly increased the darkness in which the more ancient had enveloped it.—The tradition of great principles and great events has been preserved among all nations; not, indeed, without some mixture of fiction, but yet with traces of truth, marked and easy to be recognized; a certain proof that these nations had a common origin. Hence the notion, diffused among all people, of a sovereign God, all-powerful, the Ruler and Creator of the universe: and consequently the necessity of external worship by means of ceremonies and sacrifices. Hence the uniform and general assent to certain great facts; the creation of man by an immediate exertion of Divine power; his state of felicity and innocence, distinguished as the golden age, in which the earth, without being moistened by the sweat of his brow or cultivated by painful labor, yielded him all her fruit in rich abundance; the fall of the same man, the source of all his woe, followed by a deluge of crime, which brought on one of water; the human race saved by an ark, which rested upon a mountain; and afterwards the propagation of the human race from one man and his three sons.—But the detail of particular actions, being less important, and for that reason less known, was soon altered by the introduction of fables and fictions, as may be clearly seen in the family of Noah itself. The historical fact that he was the father of three sons, and that their descendants after the flood were dispersed into three different parts of the earth, has given rise to the fable of Saturn, whose three sons, if we may believe the poets, shared between them the empire of the world."

On several of the points above suggested by Rollin, the pagan mythology exhibits striking coincidences with facts in sacred history. These are pointed out by several writers; we mention particularly *Grotius*, De veritate Rel. Christ. (L. i. c. 17.)—*De Lavaur*, Histoire de la Fable confrontée avec l'Histoire Sainte. Amst. 1731.—*Faber*, Horæ Mosaicæ.—*Collyer*, Lectures on Scripture Facts. 2d ed. Lond. 1809.—*Stillingfleet's* Origines Sacræ.—Cf. *Maurice*, History of Hindostan. Lond. 1820. 2 vols. 4. (bk. i.)

2. "A *second* source of Fable was furnished by *the ministry of angels* in human affairs. God had associated the angels with his spiritual nature, his intelligence and his immortality; and he was farther desirous of associating them with his providence in the government of the world, as well in the departments of nature and the elements, as in reference to the conduct of men. The Scriptures speak of angels, who, armed with their glittering swords, ravage all Egypt, destroy by pestilence in Jerusalem an innumerable multitude of people, and entirely extirpate the army of an impious prince. Mention is made of an angel, the prince and protector of the Persian empire; of another, prince of the Grecian empire; and of the Archangel Michael, prince of the people of God (*Dan.* x. 20, 21). The visible ministration of angels is as ancient as the world, as we learn from the Cherubim stationed at the gate of the terrestrial paradise to guard its entrance.—Noah and the other patriarchs were perfectly instructed in this truth, which to them had an intense interest: and they took pains, no doubt, to instruct their families on a subject of such importance; but these by degrees losing the more pure and spiritual notions of a divinity concealed and invisible, attended only to the agents through whom they received their blessings and punishments. Hence it is that men formed the idea of gods, some of whom preside over the fruits of the earth, others over rivers, some over war and others over peace, and so of all the rest; of gods whose power and agency were confined to certain countries and nations, and who were themselves under the dominion of the supreme God.

3. "A *third* source of Fable may be in a native principle deeply fixed in the minds of all people; this is the persuasion which has always prevailed, that *Providence pre-*

sides over all human events great and small, and that each, without exception, experiences his attention and care. But men, frightened by the immense detail to which the Divine Being must condescend, have felt bound to relieve him, by giving to each of a number of deities some particular, appropriate, personal duty; *Singulis rebus propria dispertientes officia numinum.* The oversight of the whole field would devolve too many concerns upon a single deity; the soil was intrusted to one, the mountains to another, the hills to a third, and the valleys to another still. St. Augustin (*de Civitate Dei*, iv. 8) recounts a dozen different deities, all occupied upon a stalk of grain, of which each, according to his office, takes a special care at different times, from the first moment that the seed is cast into the ground, until the grain is perfectly ripened.—Besides the crowd of deities destined to perform the inconsiderable duties of such affairs, there were others which were regarded as of a higher grade, because supposed to take a more noble part in the government of the world."

The number of gods admitted in the Greek mythology was immense, if we may take Hesiod's testimony for authority. He says *there are* 30,000 *gods on earth, guardians of men.*

Warburton (in the work cited P. IV. § 12. 3) contends that the fables respecting *metamorphoses*, which are recorded by ancient authors, had their origin in the common belief of the doctrine of *metempsychosis*; and the latter he affirms to have been a "method of explaining the ways of Providence, which, as they were seen to be unequal here, were supposed to be rectified hereafter;" thus, he says, *metempsychosis* naturally suggested *metamorphosis*; "as the way of punishing in another state was by a *transmigration of the soul*; so in this, it was by a *transformation of the body.*"

4. "A *fourth* source of Fable was the *corruption of the human heart*, which ever strives to authorize its crimes and passions. The more important and renowned of these gods are the very ones whom Fable has most disparaged and defamed by attributing to them crimes the most shameful and debauchery the most detestable, murders, adulteries, incests. And thus it is that the human heart has been ready to multiply, distort, and pervert the fictions of mythology, for the purpose of palliating and excusing practices the most vicious and frightful by the example of the gods themselves. There is no conduct so disgraceful, that it has not been authorized and even consecrated by the worship which was rendered to certain deities. In the solemnities of the *mother of the gods*, for instance, songs were sung at which the mother of a comedian would have blushed; and Scipio Nasica, who was chosen by the senate as the most virtuous man in the republic, to go and receive her statue, would have been much grieved that his own mother should have been made a goddess to take the place and honors of Cybele."

5. "I do not propose to introduce here all the sources from which Fable takes its rise, but merely to point out some of those best understood. And as a *fifth* source, we may refer to a *natural sentiment of admiration or gratitude*, which leads men to associate the idea of something like divinity with all that which particularly attracts their attention, that which is nearly related to them, or which seems to procure for them some advantage. Such are the sun, the moon, and the stars; such are parents in view of their children, and children in that of their parents; persons who have either invented or improved arts useful to the human family; heroes who have distinguished themselves in war by an exhibition of extraordinary courage, or have cleared the land of robbers, enemies to public repose; in short such are all who, by some virtue or by some illustrious action, rise conspicuous above the common level of mankind. It will be readily perceived without further notice that history, profane as well as sacred, has given rise to all those demigods and heroes whom Fable has located in the heavens, by associating, with the person and under the name of a single individual, actions widely separated in respect to time, place, and person."—Cf. P. V. § 222. 4.

§ 6. The advantages of an acquaintance with mythology are many. One of the most important, aside from its aid in reference to ancient philosophy, religion, and history, is the better understanding it enables one to obtain of the Greek and Roman writers and of the works of their artists. It is obviously necessary to the cultivation of classical learning, which is of such acknowledged importance in modern education.—Cf. P. IV. § 29.

On the benefits of studying the ancient mythology we add an extract from *Rollin*, as cited under the last section.

1. "It apprizes us how much we are indebted to Jesus Christ the Savior, who has rescued us from the power of darkness and introduced us into the wonderful light of the Gospel. Before his time, what was the real character of men? Even the wisest and most upright men, those celebrated philosophers, those great politicians, those renowned legislators of Greece, those grave senators of Rome? In a word, what were all the nations of the world, the most polished and the most enlightened? Fable informs us. They were the blind worshipers of some demon, and bowed the knee before gods of gold, silver, and marble. They offered incense and prayers to statues, deaf and mute. They recognized, as gods, animals, reptiles, and even plants. They did not blush to adore an adulterous Mars, a prostituted Venus, an incestuous Juno, a

Jupiter blackened by every kind of crime, and worthy for that reason to hold the first rank among the gods.—See what our fathers were, and what we ourselves should have been, had not the light of the Gospel dissipated our darkness. Each story in Fable, every circumstance in the life of the gods, ought at once to fill us with confusion, admiration, and gratitude.

2. "Another advantage from the study of Fable is that, by discovering to us the absurd ceremonies and impious maxims of Paganism, it may inspire us with new respect for the majesty of the Christian religion, and for the sanctity of its morals. Ecclesiastical history informs us, that a Christian bishop[a], in order to render idolatry odious in the minds of the faithful, brought forth to the light and exposed before the eyes of the public, all which was found in the interior of a temple that had been demolished; bones of men, limbs of infants immolated to demons, and many other vestiges of the sacrilegious worship, which pagans render to their deities. This is nearly the effect which the study of Fable must produce on the mind of every sensible person; and this is the use to which it has been put by the holy Fathers and all the defenders of the Christian religion. The great work of St. Augustin, entitled 'The City of God,' which has conferred such honor upon the Church, is at the same time a proof of what I now advance, and a perfect model of the manner in which profane studies ought to be sanctified."

[a] This bishop was *Theophilus* of Alexandria; respecting whom, see *Murdock's* Translation of Mosheim, i. 392.

We would here refer to a very able and interesting treatise by *Tholuck*, on *The nature and moral influence of Heathenism among the Greeks and Romans*.—"Whosoever," says Tholuck, "stands on a lofty mountain should look not merely at the gold which the morning sun pours on the grass and flowers at his feet, but he should sometimes also look behind him into the deep valley where the shadows still rest, that he may the more sensibly feel that that sun is indeed a sun. Thus it is also salutary for the disciples of Christ, at times, from the kingdom of light to cast forth a glance over the dark stage, where men play their part in lonely gloom, without a Savior, without a God!"

See a translation of Tholuck's Treatise by Prof. *Emerson*, in *Bibl. Repository*, vol. ii.

3. "Still another benefit of very great importance may be realized in the understanding of authors, either in Greek, Latin, or even French, in reading which a person is often stopped short if ignorant of mythology. I speak not of poets merely, whose natural language is Fable; it is often employed also by orators, and it furnishes them frequently with the happiest illustrations, and with strains the most sprightly and eloquent. Such, for example, among many others, is that drawn from the story of *Medea*, in the speech of Cicero (*Pro Leg. Manil.* sect. 9), upon the subject of Mithridates, king of Pontus.

4. "There is another class of works, whose meaning and beauty are illustrated by a knowledge of Fable; viz. paintings, coins, statues, and the like. These are so many enigmas to persons ignorant of mythology, which is often the only key to their interpretation."——It should be added, that mythology, at the same time, itself receives new light from the study of such remains or imitations of ancient art, so that these two branches of classical pursuits reciprocally aid each other.

§ 7. Greece having been settled by colonies from several eastern countries, and having derived her religious notions particularly from Egyptians and Phœnicians, the origin of most of the Greek deities is to be sought in the religious history of those countries and nations. But many changes took place, and this original derivation was greatly obscured through the vanity of the Greeks, who wished to claim for themselves and ancestors the merit of their whole religious system. This motive led them to confound the history and alter the names of the primitive gods.

Some traditions may have come from India. There are certainly many points of resemblance between the mythology of Greece and that of India.

See *Karl Ritter*, Die Vorhalle Europäischer Volkergeschichten vor Herodotus um den Kaukasus und an den Gestaden des Pontus. Berlin, 1830. 8. Cf. *Kennedy*, as cited § 12. 2. (*f*). Also *Moore* and *Maurice*, as there cited. Also the Works of *Sir Wm. Jones*, cited § 25. 4.——On the influence of the Phœnicians, &c. on the early culture of the Greeks, cf. P. IV. § 40–42; P. V. § 12.——On the changes successively wrought in the mythology of the Greeks, *Mayo*, vol. iii. p. 1–3, as cited § 12. 2. (*a*).

§ 8. The religious system of the Romans gives clearer evidence of its Grecian descent, being in scarcely any part of it a native growth, but borrowed chiefly from the Greek colonies in Italy. Yet the Romans likewise changed, not only in many cases the names of the gods, but also the fictions of their story, and the rites of their worship. They also derived some notions and usages from the Etrurians. (Cf. P. IV. § 109.) All the religious conceptions and institutions of the Romans were closely interwoven with their civil policy, and on this account exhibited some peculiarities, particularly in their system of auspices, auguries, and various omens. We find therefore in Roman mytho-

logy much which the Greek had not, and much which was borrowed from it, but altered and as it were molded anew.

§ 9. Thus the general division or classification of the gods was not the same with both nations. The Greeks made a *three-fold* division into *Superior gods*, *Inferior gods*, and *Demigods* or heroes; the Romans a *two-fold*, into gods *Superior* and *Inferior* (*Dii majorum* et *minorum gentium*). Their first class the Romans distinguished as *Consentes* and *Selecti*; their second class, which included demigods or heroes, they also distinguished as *Indigetes* and *Semones*.

1. In the Roman classification the *Consentes*, so called because they were supposed to form the great council (*consentientes*) of heaven, consisted of *twelve*, 6 males and 6 females; Jupiter, Neptune, Apollo, Mars, Mercury, Vulcan; Juno, Minerva, Ceres, Diana, Venus, Vesta. These were the *great celestial gods*.—The *Selecti* were nearly equal to them in rank, and consisted of eight, Saturn, Pluto or Orcus, Bacchus, Janus, Sol, Genius, Rhea, and Luna. These (the *Consentes* and the *Selecti*) were called *Dii majorum gentium*, and all the rest *Dii minorum gentium*, in allusion to the division of the senators (*patres*).

2. The *Indigetes*, called also *Adscriptitii*, were heroes ranked among the gods on account of their merits, and included particularly Hercules, Castor or Pollux, and Quirinus or Romulus.—The *Semones* included those deities that presided over particular objects; as *Pan*, god of shepherds, *Flora*, goddess of flowers, &c.—Besides these there were among the *Dii minorum gentium* a numerous class of *miscellanei*, including the virtues and vices, and other objects, personified; and also a number called *dii peregrini*, foreign gods introduced at Rome from abroad, or at least tolerated, although perhaps worshiped chiefly by foreigners residing in the city.

3 *t*. The gods were likewise classed according to their supposed *residence*. When thus classed, four divisions were made of them; the *celestial* gods (cf. § 11); the *terrestrial*; the *marine*; the *infernal*.

The *Consentes* in the Roman division corresponded to the class which the Greeks, when denominating the gods by their residence, termed the *Celestial* and *Olympian*, ἐπουράνιοι, ὀλύμπιοι; which were also called οἱ μεγάλοι θεοί, and οἱ δώδεκα θεοί. The Athenians had an altar consecrated to these collectively, βωμὸς τῶν δώδεκα.

4 *t*. The gods are sometimes arranged according to their descent in the fabulous genealogies. But the genealogy of several of the gods is given variously by different poets and fabulists.

The earliest Greek theogony was that of Orpheus (cf. P. V. ℌ 48). In Homer (cf. P. V. ℌ 50) are traces of a second theogony, which has been ascribed to Pronapides, said to have been the preceptor of Homer. Next is the regular scheme of Hesiod (cf. P. V. ℌ 51) in his poem entitled *Theogony*. Parts of a fourth system are wrought by Aristophanes (cf. P. V. ℌ 65) into his comedy of the *Clouds*. A partial theogony is mingled by Ovid (P. V. ℌ 364) with his Cosmogony. Cicero (cf. P. V. ℌ 468) in his treatise on the nature of the gods gives the genealogy of some.—See ℌ 12. 1.

A genealogical table, according to *Hesiod's Theogony*, is appended to *Cooke's* Hesiod (cf. P. V. § 51. 4).—A genealogical *Chart of Mythology* is given in our Plate, page 90.

§ 10. But the differences in the systems of the two nations need not essentially affect a scientific treatment of the subject of their mythology. For the principal deities of each were common to both, and it will contribute to brevity and comprehensiveness to include them all in one system of classification, pointing out what may be peculiar in each case as it occurs. It is therefore proposed to consider the gods of the Greek and Roman mythology in *four* classes; viz. (1) *Superior Gods*, (2) *Inferior Gods*, (3) *Mythical Beings*, whose history is intimately connected with that of the gods, and (4) *Heroes*.

In the *first* class will be noticed the *twelve Consentes*, or *great celestial gods*, and also, Janus, Saturn, Rhea, Pluto, and Bacchus.—In the *second* will be mentioned Uranus or Cœlus, Sol, Luna, Aurora, Nox, Iris, Æolus, Pan, Latona, Themis, Æsculapius, Plutus, and Fama. Here belong also numerous deities of the Romans which were not common to them and the Greeks.—The *third* class comprehends the Titans and Giants, Tritons, Sirens, Nymphs, Muses, Graces, Fates, Furies, Genii, Lares, Satyrs, and the like.—Under the *fourth* and last fall the names of Perseus, Hercules, Theseus, and various others, whose achievements led to their deification.

§ 11. It may be proper to remark here, that the ideas entertained by the Greeks and Romans respecting the nature of Divinity, were exceedingly imperfect. A being possessing powers of body and mind superior to those of man, especially superior might, mainly answered to their notions of a god. The superiority which they ascribed to their deities consisted chiefly in freedom from bodily decay, a sort of immortal youth, ability to move with wonderful celerity, to appear and disappear at pleasure with a noble and beautiful form,

and to exert an immediate influence upon the condition of mortals. In these respects, however, their power was limited, according to the general opinion, being controlled by an eternal and immutable relation of things, termed *fate* or *destiny*.

"The ancient Greeks believed their gods to be of the same shape and form as themselves, but of far greater beauty, strength, and dignity. They also regarded them as being of much larger size than men; for in those times great size was esteemed a perfection both in man and woman, and consequently was supposed to be an attribute of their divinities, to whom they ascribed all perfections. A fluid named Ichor supplied the place of blood in the veins of the gods. They were not capable of death, but they might be wounded or otherwise injured. They could make themselves visible or invisible to men as they pleased, and assume the forms of men or of animals as it suited their fancy. Like men, they stood in daily need of food and sleep. The meat of the gods was called Ambrosia (*ἀμβροσία*), their drink Nectar (*νέκταρ*). The gods, when they came among men, often partook of their food and hospitality.

"Like mankind, the gods were divided into two sexes; namely, gods and goddesses. They married and had children, just like mortals. Often a god became enamored of a mortal woman, or a goddess was smitten with the charms of a handsome youth; and these love-tales form a large portion of Grecian mythology.

"To make the resemblance between gods and men more complete, the Greeks ascribed to their deities all human passions, both good and evil. They were capable of love, friendship, gratitude, and all the benevolent affections; on the other hand, they were frequently envious, jealous, and revengeful. They were particularly careful to exact all due respect and attention from mankind, whom they required to honor them with temples, prayers, costly sacrifices, splendid processions, and rich gifts; and they severely punished insult or neglect.

"The abode of the gods, as described by the more ancient Grecian poets, such as Homer and Hesiod, was on the summit of the snow-clad mountains of Olympus in Thessaly. A gate of clouds, kept by the goddesses named the Seasons, unfolded its valves to permit the passage of the Celestials to earth, or to receive them on their return. The city of the gods, as we may term it, was regulated on the same principles as a Grecian city of the heroic ages. The inhabitants, who were all the kindred or the wives and children of the king of the gods, had their separate dwellings; but all, when summoned, repaired to the palace of Jupiter, whither also came, when called, those deities whose usual abode was the earth, the waters, or the under world. It was also in the great hall of the palace of the Olympian king that the gods feasted each day on ambrosia and nectar; which last precious beverage was handed round by the lovely goddess Hebe (*Youth*),—maid-servants being the usual attendants at meals in the houses of the Grecian princes in early times. Here they conversed of the affairs of heaven and earth; and as they quaffed their nectar, Apollo, the god of music, delighted them with the tones of his lyre, to which the Muses sang in responsive strains. When the sun was set, the gods retired to sleep in their respective dwellings.

"The Dawn, the Sun, and the Moon, who drove each day in their chariots drawn by celestial steeds through the air, gave light to the gods as well as men." (*Keightley*, p. 14–17.)

§ 12 *t*. Before proceeding to notice more particularly the classes specified, we will, in accordance with our general plan in other parts of this work, present some references to the sources of information on the subject; alluding first to ancient authorities, and then giving the titles to more modern works.

1 *u*. Almost all the Greek and Roman *poets* make use of, or at least touch upon, mythological subjects; although these are not by any means treated in the same manner in the different kinds of poetry, epic, lyric, dramatic, and didactic. We have properly *mythic poetry* in the Theogony of Hesiod and the Cassandra of Lycophron (P. V. § 67), the Metamorphoses of Ovid, and in two poems of Claudian, the Gigantomachy, and the Rape of Proserpine (P. V. § 386).—Many *historians* have introduced into their narratives mythological traditions, without presenting them, however, as fully entitled to credence, while they have also recorded much that appertained to the worship of the gods and to works of art connected with mythology. Herodotus, Diodorus, Strabo, Pausanias, and the elder Pliny, may be mentioned particularly.—There were also ancient writers who made mythology their theme, or treated the subject more at length; as, among the Greeks, *Apollodorus*, *Conon*, *Hephæstion*, *Parthenius*, *Antoninus*, *Liberalis*, *Palæphatus*, *Heraclides*, *Phurnutus* (P. V. § 221 ss); among the Romans, *Hyginus* and *Fulgentius* (P. V. § 502 ss). Notices on this subject are found also in the works of some of the early writers of the church, and also in the notes of most of the Greek scholiasts.

2 *u*. Of the numerous modern works on Mythology, some treat the subject more at large, others more compendiously; some present the subject in an alphabetical order; there are also works accompanied with plates and drawings for illustration.

(*a*) The following are some of the works which go into more full details on the whole subject, or on particular parts.

Lil. Greg. Gyraldi, Historiæ Deor. Gentil. Syntagmata xvii. Bas. 1548. fol. Also in his *Opp. Omn.* (ed. *J. Jensius*). Lugd. Bat. 1696. fol.

Vinc. Cartari, le imagini degli dei degli antichi. Lion. 1581. 4. Also in Latin, Lugd. 1581. 4. oft. repr.

Natalis Comitis Mythologiæ s. Explicationis Fabularum libri X. Gen. 1651. 8.

Gerh. J. Vossius, De theologia Gentili et physiologia christiana, s. de origine et progressu idolatriæ libri IX. Amst. 1668. fol.

Ant. Banier, La mythologie et les fables expliquées par l'histoire. Par. 1738–40. 3 vols. 12. In German, with additions by *J. A. Schlegel* and *J. M. Schröckh*. Lpz. 1755–65. 5 vols. 8. In English, *Banier*, Mythology of the Ancients. Lond. 1739. 4 vols. 8.

R. Mayo, System of Mythology. Philad. 1815. 4 vols. 8.

F. Creuzer's Symbolik und Mythologie der Alten Völker, besonders der Griechen. Lpz. 1819–21. 4 Bde. 8. 3d improved ed. commenced 1836.—Same (abridged) by *G. H. Moser*. Lpz. 1822. 8.

Ch. A. Lobeck, Aglaophamus, sive de Theologiæ mysticæ Græcorum causis. Regimontii (Königsberg), 1829. 2 vols 8. opposing some of the views of Creuzer: it has been highly commended.

J. H. Voss, Antisymbolik. Stuttg. 1824. 8.

G. Hermann, De Mythologia Græcorum antiquissima. 1817.

G. Hermann and *F. Creuzer*, Briefe über Homer und Hesiodus. Heidelb. 1818. 8.

G. Hermann, Briefe über das Wesen und die Behandlung der Mythologie. Lpz. 1819. 8.

J. A. Kanne's Mythologie der Griechen. Lpz. 1806. 8.—By

sama, erste Urkunden der Geschichte, oder allgemeine Mythologie. Baireuth, 1808. 2 Bde. 8.—By *sama*, Pantheon der ältesten Naturphilosophie aller Volker. Tüb. 1811. 8.

J. L. Hug, Untersuchungen über d. Mythos d. berühmtern Volker d. alt. Welt, vorzüglich d. Griech. Freyb. 1812. 4.

K. O. Müller, Prolegomena zu einer wissenschaftlichen Mythologie. Göttingen, 1825. 8.

Buttmann, Mythologus. Berl. 1828. 2 vols. 8.

S. A. L. Richter, Phantasien des Alterthums, oder Samml. myth. Sagen der Hellenen, Römer, &c. Lpz. 1708-20. 5 Bde. 8.

We may add *J. Bryant's* New System of Mythology. Lond. 1807. 6 vols. 8.

Dupuis, Origine de tous les Cultes. Par. 1822. 7 vols. 8.

R. P. Knight, Inquiry into the symbolical Language of Ancient Art and Mythology, in different Nos. of the *Classical Journal*.

Court de Gebelin, Le Monde Primitif. Par. 1774-87. 9 vols. 4. explaining fables, traditions, symbols, and language.

Guigniaut, Religions de l'Antiquite. Par. 1825-30. 4 vols. 8.

Constant, De la Religion. Par. 1826-31. 5 vols. 8.

(b) More compendious treatises, or manuals.

C. T. Damm, Mythologie der Griechen und Römer (ed. *Lenzow*). Berl. 1820. 8. with plates.

M. G. Hermann, Handbuch der Mythologie aus Homer und Hesiod. Berl. 1787-95. 3 vols. 8.—By *same*, Mythologie der Griechen, für die obern Klassen, &c. Berl. 1801. 2 vols. 8.

K. Ph. Moritz, Götterlehre, oder mythol. Dichtungen der Alten. Berl. 1819. 8. with plates. Also transl. by *C. F. Jäger*, N. York, 1830. 12. with plates. *Same work* in English, Mythological Fictions of Greeks and Romans. 12mo.

Fr. Rambach, Abriss einer Mythologie für Künstler. Berl. 1796. 2 vols. 8.

C. A. Böttiger's Grundrisse zu Vorlesungen über die Mythologie. Dresd. 1806. 8.—By *same*, Amalthea oder Museum d. Kunstmythologie und bildl. Alterthumskunde. Leipz. 1821.

F. Fuller, Mythologie der Griechen und Italischen Volker. Hal. 1822.

Andrew Tooke, The Pantheon; containing the Mythological systems of the Greeks and Romans. 36th ed. Lond. 1831. 8. with plates.

Volpy's Elements of Mythology. Lond. 1832. 18. very brief.

C. K. Dilthey, Roman Antiquities and Ancient Mythology. Bost. 1831. 12.

Keightley's Mythology. Lond. 1832.

(c) Dictionaries of Mythology.

B. Hederich, Mythologisches Lexicon (ed. *J. J. Schwabe*). Lpz. 1770. 8.

P. F. A. Nitsch, Neues mythol. Wörterbuch (ed. *F. G. Klopfer*). Lpz. 1821, 2 vols. 8.

K. Ph. Moritz, Mythol. Wörterbuch für Schüler. Berl. 1817. 8.

I. G. Gruber, Wörterbuch der althlassischen Mythologie und Religion. Weim. 1810. 3 vols. 8.

P. C. Champre, Dictionnaire abrege de la fable. Par. 1818. 12.

Fr. Noel, Dictionnaire de la fable, ou Mythologie Grecque, Latine, Egyptienne, Celtique, Persanne, Indienne, Chinoise, &c. Par. 1823. 3 vols.

Wm. Hoheell, A Mythological Dictionary, &c. (Extracted from *J. Bryant's* New System or Analysis of Ancient Mythology.) Lond. 1793. 8.

Bell, New Pantheon. Lond. 1790. 2 vols. 4.

Encyclopédie Methodique, the part entitled Antiquités, Mythologie, Chronologie, &c., which part consists of 5 vols. 4. Par. 1786, &c.

Biographie Universelle, partie *Mythologique*. Par. 1832. 3 vols. 8.

(d) The following works contain plates illustrating the subjects of mythology, accompanied with explanations.

Bernard de Montfaucon, L'Antiquité expliquée et representée en figures. Par. 1719. 10 vols. in 5, fol. Supplem. Par. 1724. 5 vols. fol. Translated into English by *David Humphreys*. Lond. 1721. 5 vols. fol. with Supplement, 2 vols. fol.

Joach. von Sandrart, Iconologia deorum. Nürnb. 1680. fol.

Spencer's Polymetis, or an inquiry concerning the agreement between the works of the Roman poets and the remains of the ancient artists. Lond. 1747. fol. 1755. fol.

Le Temple des Muses, a superb folio.

D. Bardon, The Usages, religious, civil, &c., of the Ancients. Lond. 4 vols. 8.

A. Hirt, Bilderbuch für Mythologie, Archäologie und Kunst. Berl. 1805-16. 2 vols. 4.

A. L. Millin, Galerie mythologique, ou Recueil des monumens pour servir a l'etude de la mythologie, de l'histoire de l'art, &c. Par. 1811. 2 vols. 8. containing correct pictures of about 800 ancient monuments.—Trans. Germ. by *Tölken*.

A. H. Petiscus, Der Olymp, oder Mythologie der Ägypter, Griechen und Römer. Berl. 1837. 8. 9th ed.

(e) The impressions on ancient gems are of much service in illustrating mythology, to which part of the subject belong the following works:

A. C. Klausing, Versuch einer mythologischen Daktyliothek für Schüler. Lpz. 1781. 8. (with 190 neat impressions of engraved gems.)

T. F. Roth's mythologische Daktyliothek. Nürnb. 1805 (with 90 impressed models of engraved stones).

Also *Lippert's* Daktyliothek (P. IV. § 210). One thousand of his impressions belong to mythology.

The gems of which *Wedgewood and Bentley* have given imitations, pertain, many of them, to mythology; as also those of *Tassie* (P. IV. § 210).

(f) Here we may name likewise some works on the Mythology of other nations besides the Greeks and Romans.

Moore's Hindoo Pantheon.

Rhode, Ueber die religiöse Bildung der Hindus. Lpz. 1827. 2 vols. 8.

Kennedy, Researches into the Nature and Affinity of Ancient and Hindoo Mythology. Cf. *Asiatic Researches*.

Maurice, Indian Antiquities. Lond. 1806. 7 vols. 8.

Ward's View of the History, Literature, and Religion of the Hindoos.

Mont'g. Martin, Hist. and Antiquities of Eastern India. Lond. 1838. 3 vols. 8. with some good plates illustrating Hindoo mythology.

C. Coleman, Mythology of the Hindus. Lond. 1832. 4. with plates.

Hager, Pantheon Chinois (or Parallel between the religious worship of the Greeks and the Chinese). Par. 1810. 4. Cf. *Class. Journ.* i. 178.

J. C. Prichard, Analysis of Egyptian Mythology; in which the superstitions of the ancient Egyptians are compared with those of the Indians and other nations of antiquity. Lond. 1819. 8. also 1838, with preliminary essay by *Von Schlegel*; and plates.

Nyerup, Wörterbuch der Scandinavian Mythologie. Copenh. 1816. 12.

E. Davies, Mythology and Rites of the British Druids. Lond. 1809. 8.

J. M. Kemble, Saxon Mythology. Cf. *Bibl. Repos.* xi. 247.

For some remarks on the resemblance of the mythology of the Middle Ages to the Classical, cf. *Editor's* Preface to *Warton's* Hist. Eng. Poetry, vol. i. p. 25 sq. ed. Lond. 1824.

GENEALOGY of the Principal GREEK and ROMAN GODS, as given by MAYO.

CHAOS produced EREBUS, NOX, and TERRA.

TERRA or **TITÆA** produced CŒLUS or URANUS.

CŒLUS or **URANUS** and **TERRA** or **TITÆA** had . .

- **TITAN** ..... had by Aurora — **ASTRÆA**, the goddess of Justice.
- **SATURN** had by *Rhea* (same as *Ops*, same as *Cybele*) . . .
  - **PLUTO** had by . . . . . *Proserpine* . . . . The Parcæ or Fates, and the Eumenides or Furies.
  - **JUPITER** had by . . .
    - *Mnemosyne* . . . . The Muses.
    - *Latona* . . . . . APOLLO . . . by mortal virgins, Phaeton, Æsculapius, Philammons, Orpheus, Aristæus, Philander, Phylacis, and other demigods.
    - *Latona* . . . . . DIANA . . . . . who abjured marriage.
    - *Maia* . . . . . MERCURY . . by *Penelope*, Pan; by several virgins, Autolicus, Echion, Ætilades and Eurytus (*Argonauts*); also Hermaphroditus, Eudorus, &c.
    - his own brain . . MINERVA or PALLAS, who maintained perpetual celibacy.
    - *Semele* . . . . . BACCHUS . . by *Venus*, Priapus, Hymenæus, the Graces; by his wife *Ariadne*, Thoas, Œnopion, Ceranus, Tauropolis, &c.
    - *Juno* . . . . . VULCAN . . . by his wife *Venus*, Cupid; by *Medusa*, Cacus; by *Juno*, Cœculus.
    - *Juno* . . . . . MARS . . . . . by *Venus*, Anteros, Harmonia; by various mortals, Ascalaphus, Ialmenus, Alcippe, Molus, Pylus, Evenus, and others.
    - *Europa* . . . . MINOS, ... king of Crete, RHADAMANTHUS, king in the Cyclades, made Judges in Hades. Their offspring, mortals.
    - *Ægina* . . . . . ÆACUS, ... king of Ægina,
    - *Ceres* . . . . . PROSERPINE . . by *Pluto*, the Fates, viz. Clotho, Lachesis, and Atropos; the Furies, viz. Alecto, Tisiphone, and Megæra.
    - *Segesta* . . . . . ÆOLUS . . . . whose offspring were the various Winds.
    - *Alcmena* . . . . . HERCULES . . whose descendants were the Heraclidæ.
  - NEPTUNE had by . . *Amphitrite* . . . . TRITON . . . . . without offspring. [Anicetus.
  - JUNO had by . . . . . eating lettuce . . HEBE . . . . . by her husband *Hercules*, Alexiares and striking the earth TYPHON . . . . by the monster *Echidna*, Chimæra & Sphinx.
  - VESTA — *Jupiter* . . . . . VULCAN . . . . whose offspring are mentioned above.
    - *Jupiter* . . . . . MARS . . . . . for whose offspring see above.
  - LATONA had by . . . *Jupiter* . . . . . APOLLO . . . . . whose amors were numerous; see above.
    - *Jupiter* . . . . . DIANA . . . . . who abjured marriage.
  - CERES had by . . . . *Jupiter* . . . . . PROSERPINE . whose offspring, the Fates and Furies.
- The Cyclops ARGES, BRONTES, STEROPES — without offspring.
- OCEANUS had by Tethys . . . .
  - AMPHITRITE had by *Neptune* . . . . . TRITON . . . . . who had no offspring.
  - CLYMENE had by . . *Japetus* . . . . . ATLAS, also Menœtius, Prometheus, Epimetheus, and others.
  - PHORCYS had by . . *Ceto* . . . . . The Gorgons, viz. Medusa, Stheno, and Euryale; also,
  - CETO had by . . . . . *Phorcys* . . . The Graiæ, viz. Pephredo, Enyo, and Dinon.
  - ACHELOUS had by . . *Calliope* . . . . . The Syrens, viz. Parthenope, Ligea, and Leucosia.
  - The Harpies, viz. Aello, Ocypete, and Celæno; said also to be the offspring of Neptune and Terra.
- HYPERION had by *Thea* . . . . . AURORA, who had by *Titan*, Astræa; by *Tithonus* a mortal, Memnon and Æmathion.
- JAPETUS had by *Clymene* . . . . ATLAS, also Prometheus, Epimetheus, Menœtius, and others, called *Iapitonides*.
- TETHYS . . . . . wife of *Oceanus*; for offspring, see OCEANUS.
- OPS or RHEA . . . . . wife of *Saturn*; for offspring, see SATURN.
- THEA . . . . . wife of *Hyperion*; for offspring, see HYPERION.
- VENUS . . . . . wife of *Vulcan*; for offspring, see VULCAN, BACCHUS, &c.
- MNEMOSYNE, who was mother of the nine *Muses*.

EREBUS and **NOX** had Light, or Day, Somnus, Mors, and Charon, the Ferryman.

This CHART is perhaps as consistent with the fabulous tales as can well be made: to reconcile all the contradictions of the poets and mythologists is impossible.

I.—*Mythological History of the Superior Gods.*

§ 13.* The Divinities which we include in the class denominated *Superior Gods*, are the following: SATURN, Κρόνος, Χρόνος, *Saturnus*; JANUS; RHEA or CYBELE, Ῥέα, Ῥεία, Κυβέλη; JUPITER, Ζεύς; JUNO, Ἥρα; NEPTUNE, Ποσειδῶν, *Neptunus*; PLUTO, Πλούτων; APOLLO, Ἀπόλλων; DIANA, Ἄρτεμις; MINERVA, Παλλάς; MARS, Ἄρης; VENUS, Ἀφροδίτη; VULCAN, Ἥφαιστος, *Vulcanus*; MERCURY, Ἑρμῆς, *Mercurius*; BACCHUS, Διόνυσος; CERES, Δημήτηρ; VESTA, Ἑστία.

§ 14. (1) SATURN. This was one of the most ancient of the gods, called *Chronos* by the Greeks and *Saturnus* by the Romans. He was said to be the son of *Uranos* and *Titæa*, i. e. *the heavens* and *the earth*, and to have possessed the first government of the universe. His wife was *Rhea*, who was his sister. Saturn and his five brethren were called *Titans*, probably from their mother; Rhea and her five sisters likewise *Titanides*. Saturn seized upon the government of the universe by his superiority over his father and brothers; yet pledged himself to rear no male children; accordingly he is represented as devouring his sons as soon as born.

§ 15. But this fate, three of them, Jupiter, Neptune, and Pluto, escaped, through the artifice of Rhea their mother, who gave him stones to devour instead of the children at their birth. Jupiter aided Saturn in recovering his throne, after he had been driven from it by his brothers the Titans and bound in Tartarus. But soon he made war himself upon Saturn, and seized the government. According to Roman fiction, Saturn now fled to Italy (thence called *Saturnia*), and acquired great honor by teaching arts and morals to the people. Under him was the so-called golden age, which the Greek poets assigned to the reign of Saturn and described as singularly happy. Probably an idea of the perfection and fecundity of nature, when just newly created, is the basis of this story.

Hes. Op. et Di. vs. 109.—*Virg. Æn.* viii. 319.—*Ov.* Metam. i. 89-112.

§ 16. From the Greek name of this god, which is the word signifying *time* (χρόνος), he has been considered as designed to personify time, and the first cause of the visible world. His Latin name also, as well as the story of his devouring his children, seems to have some reference to the idea of time, as satiated only by the destruction of what it has produced.

1 *u*. This name, however, may have been given from the idea of fertility or productiveness, as he is said to have taught agriculture and the use of seeds. The word *Saturnus* is derived from *Satur*, signifying *full*, *satiated*, and also *fertile*.——Saturn is termed *Sator*, *Vitisator*, *Falcifer* (bearing a sickle or scythe), *Sterculinus* or *Stercutius* (having taught the fertilizing uses of manure), *Canus* and *Leucanthes* (λευκανθής).

2. Some have traced the fables respecting Saturn to the history of Noah. See *Tooke's* Pantheon, Pt. ii. ch. i. § 5.—"Saturn was not unknown to the ancient Germans, among whom he was worshiped by the name of *Seatur*; who is described as standing on a fish with a wheel in one hand, and in the other a vessel of water filled with fruits and flowers." *Holwell's* Dict. cited § 12. 2 (c).

§ 17. It was once customary to offer to Saturn human sacrifices, particularly among the Carthaginians, the Gauls, and the Pelasgic inhabitants of Italy.—His principal temples among the Greek were at Olympia, and at Drepanum in Sicily. The temple of Saturn in Rome served also the purpose of a treasury, in memorial, perhaps, of the general security and the community of goods in the Saturnian or golden age.——The chief festival of this deity was the *Saturnalia* of the Romans, which was, like the *Peloria* (Πελώρια) of the Thessalians, devoted to freedom, mirth, and indiscriminate hospitality.

1. The custom of sacrificing children to Saturn seems to identify him with *Moloch*, the Phœnician idol, to whom the apostate Israelites sacrificed their offspring.

See Jahn, Bibl. Arch. § 211.—*Diod. Sic.* xx. 14.—*Morin*, and *Freret*, Des victimes humaines, *Mem. Acad. Inscr.* vols. i. and xxii.—Origin of human sacrifices. *Class. Journ.* xiv. 362. xvii. 104.

2 *u*. Saturn was represented by the figure of an old man having a scythe or sickle in one hand, and often in the other a serpent with its tail in its mouth in the form of a circle, both emblems of time. There are, however, but few ancient monuments of this deity.

PLATE XI.

3. In our Plate X. fig. 1, he appears in a sitting posture, with a sort of sickle in one hand. In the Sup. Plate 3, he appears with the scythe, a long beard, and wings.—He is also thus described: "a decrepit old man, with a long beard and hoary head; his shoulders are bowed like an arch, his jaws hollow and thin, his cheeks sunk; his nose is flat, his forehead full of furrows, and his chin turned up; his right hand holds a rusty scythe, and his left a child, which he is about to devour."

§ 18. (2) JANUS. He was one of the Superior Gods of the Romans. They represent him as of Thessalian origin, and as reigning over the earliest and so-called aboriginal inhabitants of Italy, in the time of Saturn. It was to Janus that Saturn fled, and under them was the *golden age*, a period of uninterrupted *peace*. To Janus, therefore, Romulus dedicated that celebrated temple, which was always open in time of war, and was closed with much solemnity, whenever there was general peace in the Roman empire; a thing which happened but three times during 724 years from the building of the city (cf. P. I. § 60). From this deity the month of January was named, and the first day of the month was sacred to him.

1. He was considered as the inventor of locks, doors, and gates, which are thence called *januæ*. His name was applied to structures which were sometimes erected on the Roman roads where four roads divided; a sort of gateway with an arch opening in each of the directions, and called a *Janus*. He was termed *Father*, and sometimes *God of gods*. In sacrifices, prayers were first offered to Janus, and oblations were made to him, as being the door of access to the gods.—His original name was *Djanus* or *Dianus*, which some have derived from *dies*, day. He is called the *Sun*, and was the *Sun-god* or *God of the Year*, of the original inhabitants of Italy. The story of his friendly reception of Saturn is by some explained as referring to the agreement between the old inhabitants of Latium and the immigrating Pelasgi to worship the two gods in common.—Janus was not received among the gods of the Greeks.

2 n. He is represented with a double, and sometimes with a quadruple face; hence the epithets *Biceps*, *Bifrons*, *Quadrifrons*. He is also called *Patulcius*, *Clusius*, *Consivius*, *Custos*, and *Claviger*.

3. The representation with two faces in Plate XI. fig. 8, and in Sup. Plate 3, gives his appearance on a number of consular coins. In Plate VII., on his temple, he appears with four faces. It is worthy of notice that the *Brahma* of the Hindoos is represented with *four* heads. See Plate XII.——*Janus* is also represented with a key in one hand and a rod in the other, with 12 altars beneath his feet, supposed by some to refer to the 12 months of the year. His statue erected by Numa is said to have had its fingers so composed as to signify 365, the number of days in a year.

§ 19. (3) RHEA OR CYBELE. The common name of the wife and sister of Saturn, was *Rhea* or *Ops*. Yet the history and worship of *Cybele* were afterwards so entirely interwoven with those of Rhea, that both were considered the same person, and although Rhea was said to be the daughter of Earth, were each taken for *Gaia* or *Tellus*, and often called *Vesta*, and the great *mother of gods*. The origin of Rhea belongs to the earliest periods of mythical story, and hence the confusion in the accounts which are given of her.

CYBELE, properly speaking, lived later; and was, according to tradition, a daughter of Mæon a king of Phrygia and Lydia; or according to others, in an allegorical sense, the daughter of Protogonus. Her invention of various musical instruments, and her love for *Atys*, a Phrygian youth, whose death rendered her frantic, are the most prominent circumstances of her history.

Ovid, Fast. 4. 223.—*Catullus*, de At. et Ber.

Besides the names above mentioned, she was called *Mater* Dyndymena, Berecynthia, and Idæa, *Pessinuntia*, and *Bona Dea*.

§ 20. That this goddess was a personification of the earth as inhabited and fruitful, is supposed from the manner in which she was represented.

1 n. Her image was generally a robust woman, far advanced in pregnancy, with a turreted mural crown on her head. Often she was borne in a chariot drawn by lions; sometimes she rested upon a lion.

2. On gems, she is seen in a car drawn by lions, holding in her hand a tambourine. Such is her appearance, Plate X. fig. 2, taken from *Montfaucon*. In the Sup. Plate 3, she sits in a chair, with keys in her right hand, attended by lions.—She was also formed with many breasts, with a key or keys in her hand, sometimes a sceptre, and frequently with two lions under her arms. In Sup. Plate 5, is a remarkable representation, given by *Montfaucon* (Ant. Ex. 1. p. 18). Cf. P. IV. § 156. 2.

A figure in silver with some parts plated with gold, and the whole elegantly finished, representing *Cybele*, was found at Macon (ancient *Matisco*) on the Saone, in 1764.

This was published by *Count Caylus*, vol. vii. pl. 71.—*Anthon's Lempriere.*—*Banier*, sur les statues de Cybele, in the *Mem. Acad. Inscr.* vol. v. p. 241.

§ 21. Her worship was especially cultivated in Phrygia, but spread thence through Asia. The celebration of her festivals was exceedingly tumultuous, as her priests (called *Corybantes* or *Galli*, and the chief one *Archigallus*) went about with clamorous music and singing, acting like madmen and filling the air with the mingled noise of shrieks, howlings, drums, tabrets, bucklers and spears.

1 *u*. The removal of her image from Pessinus to Rome, and the establishment of her worship in the latter city, was a remarkable event. The festival called *Megalesia* (from μεγάλη, the great mother) was maintained in her honor.

Liv. Hist. 29. 10, 11, 14.—*Val. Max.* 8. 15.

2. The place called *Pessinus* was said to have derived its name from Πεσεῖν, *to fall*, because it was the spot upon which the image of this goddess fell, being like the fabled *Ancile* and *Palladium* sent down from Jupiter.

At her festival, the *Megalesia*, Roman matrons danced before her altar; the magistrates assisted in robes of purple; a great concourse of people and strangers usually assembled, and Phrygian priests bore the image of the goddess through the streets of the city. The festival called *Hilaria* was celebrated in a similar manner, and attended with many indecencies.

3. There appears to be a strong resemblance between Cybele and *Pracriti*, the goddess of nature among the Hindoos. The latter is represented as drawn by lions, and her festival is attended with the beating of drums.

See *Moore's* Hindoo Pantheon.—*Coleman's* Mythology of the Hindoos.

§ 22. (4) JUPITER. The highest and most powerful among the gods was called by the Greeks Ζεύς, by the Romans *Jupiter*. It would seem, that by this god was originally represented *nature* in general; afterwards, the *superior atmosphere*; and finally the *supreme existence*. Many tales of the early history of *Crete* were incorporated among the traditions respecting him. He was a son of Saturn and Rhea, educated in Crete. He robbed his father of his kingdom, and shared it with his two brethren, so that Neptune received the sea, Pluto the infernal world, and himself the earth and heavens. The giants, sons of the earth, disputed the possession of his kingdom with him, and attempted to scale Olympus, but he defeated them with thunderbolts forged by the Cyclops. —— Enraged by the corruption and wickedness of men, he destroyed the whole race by a vast deluge, from which Deucalion and Pyrrha alone escaped. The supposed date of this flood is not far from 1500 years B. C.

Ovid, Metam. i. 151, 260.—*Claudian's* Gigantomachia. Cf. P. V. § 386.

§ 23. The ordinary residence of Jupiter was upon Olympus, a mountain of Thessaly, which the poets, on account of the constant serenity of its summit, represented as a suitable place for the abode of the gods. (Cf. § 11.)—His first wife was *Metis*, whom he destroyed, because it was foretold him, that she would bear a child that would deprive him of the kingdom. Afterwards the goddess Minerva was produced from his head. By his second wife, *Themis*, he begat the *Horæ* and the *Parcæ*.—The third and most celebrated was *Juno*, by whom he had his sons Mars and Vulcan.—Tradition, particularly the tales respecting metamorphoses, relate numerous amors of Jupiter; e. g. with Europa[1], Danaë, Leda, Latona, Maia, Alcmena, Semele[2], and Io[3]. Apollo, Mercury, Hercules, Perseus, Diana, Proserpina, and many other gods and demigods were called the children of Jupiter. The name of son or daughter of Jupiter, however, was often employed merely to designate superior dignity and rank, and not intended to imply literal relationship.

[1] *Ovid*, Metam. ii. 836.——[2] *Ib.* iii. 265.——[3] *Ib.* i. 588.

§ 24. The worship of Jupiter was universally spread, and numerous temples were erected to his honor. The largest and the most celebrated in Greece was that in Olympia in Elis, remarkable for its own magnificence, and for its colossal statue of Jupiter wrought by Phidias, and for the Olympic games held in its vicinity every fifth year. His oracle in the grove of oaks at Dodona was renowned (cf. P. III. § 71), and considered the most ancient in Greece.—In Rome the *Capitol* was specially dedicated to him, and he had in that city many temples.

1 n. Jupiter is generally represented as sitting upon a throne, with a thunderbolt in his right hand, and in his left a long scepter resembling a spear; and the eagle, sacred to him, standing near, or, as in some monuments, resting at his feet with extended wings.

2. The representation in the Sup. Plate 2 corresponds to the above description.—The eagle sometimes is perched upon his scepter. Jupiter is also spoken of as wearing "golden shoes and an embroidered cloak adorned with various flowers and figures of animals."—In the Sup. Plate 1 we have his appearance in a noble statue mentioned by Montfaucon.—In the statue at Elis (see Pl. XI. fig. 3) he is presented as "sitting upon his throne, his left hand holding a scepter, his right extending victory to the Olympian conquerors, his head crowned with olive, and his pallium decorated with birds, beasts, and flowers. The four corners of the throne were dancing victories, each supported by a sphinx tearing in pieces a Theban youth."

On the Olympian statue, see *Flaxman's* Lect. p. 87, as cited P. IV. § 191.—*Quatr. de Quincy*, cited P. IV. § 160.

3. As Jupiter Ammon, he was represented as having the horns of a ram. Such was the statue at his temple in Libya (cf. P. III. § 71). Thus he appears in the Sup. Plate 29. On ceremonial occasions, and when the oracle was consulted, this statue, sparkling with precious stones, was borne in a gilded barge on the shoulders of twenty-four priests moving (it was pretended) just where the god impelled them, followed by a troop of women singing hymns.

But the most singular representation is that given in the Sup. Plate 10, exhibiting Jupiter Pluvialis, as found in a bas-relief at Rome, designed to commemorate his interposition in sending rain on a certain occasion.

§ 25. This god received a multitude of names and titles derived from circumstances of his history, or the places of his worship.

1 n. The Greeks termed him Ζεύς, and applied to him various epithets, as the *Idæan* (ὁ Ἰδαῖος), *Olympic* (Ὀλυμπικός), *Dodonæan* (Δωδωναῖος), *thunderer* (κεραύνιος), *deliverer* (ἀλεξήριος), *hospitable* (ξένιος), *punisher of the perjured* (ὅρκιος), &c. The Romans styled him *Optimus Maximus*, *Capitolinus*, *Stator*, *Dicspiter*, *Feretrius*, &c. As the avenger of crime, he was called also *Vejovis* or *Vedius*; yet some consider these as names of another distinct divinity; and others take them for names of Pluto.

2. Among the epithets applied by the Greeks were also the following; from his sending *rain*, ὄμβριος, ὑέτιος, νεφεληγερέτης, ὀρσινεφής; from his darting thunder, ἀστεροπητής, βρονταῖος, τερπικέραυνος; from his protection of suppliants, ἱκέσιος, ἱκετήσιος. The Romans also called him sometimes *Inventor*, *Elicius*, *Latialis*, *Sponsor*, *Victor*, *Pluvialis*.—His Latin name Jupiter is from Ζεῦ Πάτερ, Z being changed into J. From Ζεύς (in Doric Σδεύς and Æolic Δεύς) came also probably the Latin *Deus*. The word is by some supposed to be of eastern origin; others say it is applied to this deity as the source of *life* from ζάω.

3. Very discordant opinions have been maintained respecting the meaning of the various fables about Jupiter. It is evident, that attributes drawn from many different personages and probably eastern deities were associated with his name, in the descent of mythological traditions from one generation to another. When the different tales are united, they form a very incongruous mixture, combining historic narrative, poetic ornament, and philosophical allegory.

4. *Sir William Jones*, with much ingenuity and learning, has attempted to show that the Greeks and Romans embodied in their Jupiter the special attributes which the Hindoos ascribe distinctively to the three divinities of their famous triad, named *Brahma*, *Vishnu*, and *Siva*. In essential attributes, Brahma is said to be the creator, Vishnu the preserver, and Siva the destroyer and re-producer. Each of these offices is ascribed to Jupiter in the classical fables, according to Sir William.—The Hindoo deities are given in our Plate XII. as usually seen in Bengal: Brahma with four faces and four hands, holding a spoon, a rosary, a portion of a Veda or Hindoo sacred book, and a vessel of the water of ablution; Vishnu with four hands, in one of which is a sort of ring or discus, which is said to send out flames of fire when twirled on his finger, and in the others a shell used for a trumpet, a sort of club, and a lotus; Siva, having a trident in one hand and a rope in another for binding offenders, with serpents for his ear-rings, and a string of human heads for his necklace. He has a third eye in his forehead.

It is worthy of notice, that the Hindoo fables represent *Vishnu* as assuming different forms by successive incarnations, in the exercise of his attributes as preserver. Ten incarnations, or *Avatars*, are specially designated. These are represented by the ten engravings in our Plate XIII. "All the Avatars are painted with gemmed Ethiopian, or Parthian, coronets; with rays encircling their heads; jewels in their ears; two necklaces, one straight and one pendant on their bosoms with dropping gems; garlands of many-colored flowers, or collars of pearls, hanging down below their waists; loose mantles of golden tissue or dyed silk, embroidered on their hems with flowers, elegantly thrown over one shoulder; with bracelets on one arm and on each wrist; they are naked to the waists, and uniformly with dark azure flesh; but their skirts are bright yellow, the color of the curious pericarpium in the centre of the water-lily; they are sometimes drawn with that flower in one hand; a radiated elliptical ring, used as a missile weapon, in a second; the sacred shell, or left-handed buccinum, in a third; and a mace or battle-axe, in a fourth." Nine of these incarnations the Hindoo tales describe as having already occurred. The *tenth* is to take place at some future period, when Vishnu will descend from heaven on a white winged horse, and will introduce on earth a golden age of virtue and peace.—It should be remarked in this connection, that *Crishna* is celebrated in Hindoo mythology as an

incarnate deity. According to Sir Wm. Jones, he is considered distinct from all the *Avatars*; these had only a portion of the divinity; "while *Crishna* was the person of *Vishnu himself* in human form." In the Hindoo pictures, *Crishna* sometimes appears among the Avatars; he is "more splendidly decorated than any of them, and wears a rich garland of sylvan flowers as low as his ankles, which are adorned with strings of pearls."

See *Sir Wm. Jones*, on the gods of Greece, Italy, and India, in his *Works* and *Life* by Lord Teignmouth, Lond 1807. 18 vols. 8. (vol. iii. p. 318.)—Cf. *Monthly Papers* of the *A. B. Comm.* for For. Miss., Nos. ii. and vii. May and Oct. 1832.—*Ward*, as cited § 12.

§ 26. (5) JUNO. The wife and sister of Jupiter, daughter of Saturn and Rhea, and as wife of Jupiter mistress of gods and men, was called by the Greeks Ἥρα, and by the Romans *Juno*. Her birthplace was assigned by the Greeks to Argos, or the island Samos, and to other spots in Greece, although her story and her worship were rather of Phœnician origin. The chief peculiarities of her character were love of power, and jealousy; the latter passion was constantly inflamed and fed by Jupiter's infidelity.—In consequence of this jealousy she wrought several metamorphoses, as in the case of Calisto[1] and Galanthis[2]. Hence also her wrath against Io[3] and Semele[4], and her ill-will towards the Trojans because Paris denied her the prize of beauty in the contest with Pallas and Venus. By her jealousy she often aroused the anger of Jupiter, who once, according to Homer's representation[5], suspended her in the air by a golden chain. Ixion's love for her was punished by Jupiter with everlasting torture, he being bound to a wheel constantly revolving.

[1] *Ovid*, Metam. ii. 474.—[2] *Ib.* ix. 306.—[3] *Ib.* i. 568.—[4] *Ib.* iii. 166.—[5] Iliad, xv. 15, 18.

§ 27. The worship of Juno was far spread, and the number of her temples and festivals was very great. Her worship was especially cultivated in Argos, Samos, Sparta, Mycenæ, and Carthage, cities which committed themselves particularly to her protection. In Elis were games, every fifth year, sacred to her, called Ἡραῖα. This was the name also of her great festival celebrated at Argos and other places, which was likewise called ἑκατόμβοια, because it was customary on the occasion to sacrifice a hecatomb of oxen at the temple of the goddess. There was a similar festival at Rome, called *Junonia* and *Junonalia*. —— From her, tutelary angels or guardians of females were called among the Romans *Junones*. The Roman women took their oaths in her name, as the men did in the name of Jupiter. Both Greeks and Romans honored her as the protectress of marriage.—The Romans dedicated to her the month of *June*, named[1] after her.—She is often described by the poets as the *Queen of gods and men*.

[1] *Ovid*, Fast. vi. 28.

1. Juno had a great variety of names; as *Argiva*, *Cingula*, *Egeria*, *Juga* (Ζυγία), *Lucinia* or *Lucina*, *Moneta*, *Nuptialis* (Γαμηλία), *Opigena*, *Populonia*, *Sospita*, *Unxia*, &c.

2 *u*. Her daughters were *Hebe*, goddess of youth; and *Ilithyia*, who presided over births. Her messenger and servant was *Iris*, the goddess of the rainbow.

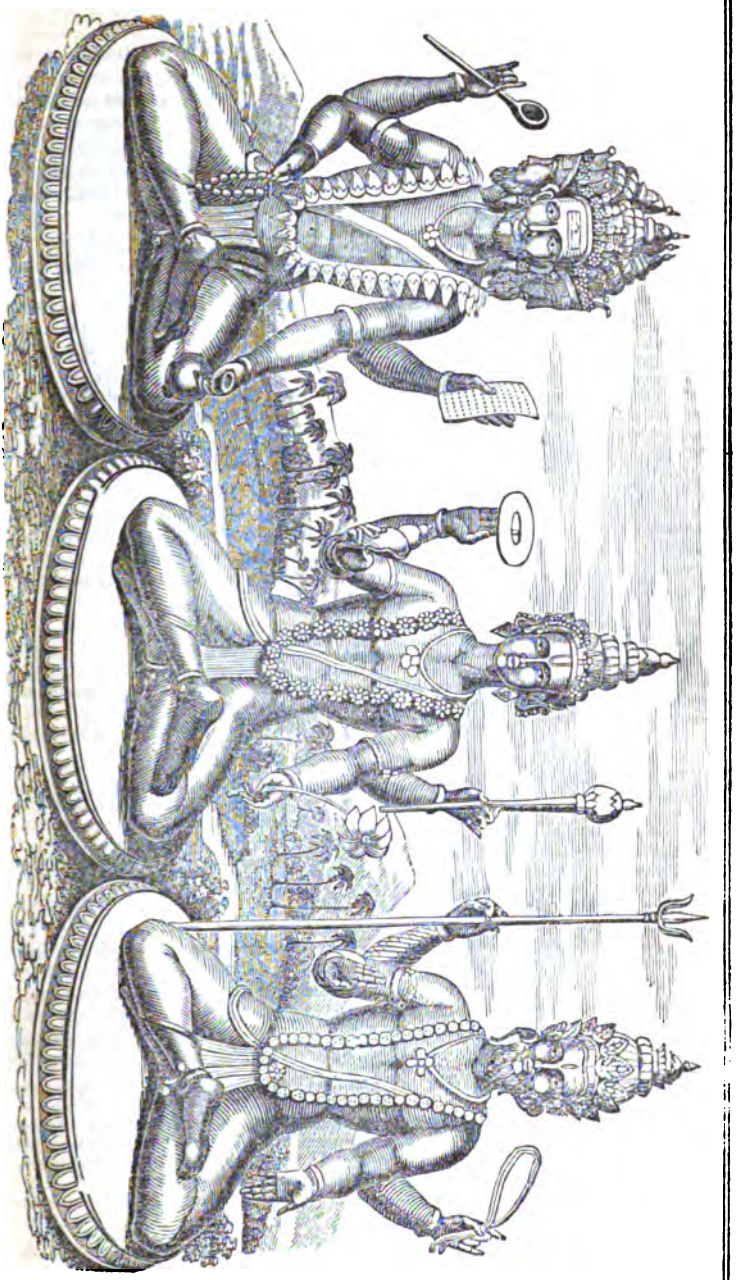
3. *Hebe* was employed to hand round the nectar at the feasts of the gods. Her office of cupbearer afterwards fell to Ganymedes. When Hercules was admitted to Olympus, Hebe became his spouse.—In fig. 4, Pl. XIV. she is represented as pouring out the nectar, with the bird of Jove by her side.—In the beautiful design presented in the Sup. Plate 7, she is also seen pouring out the drink of the gods.

§ 28. The ancient artists endeavored to exhibit the haughtiness and jealousy of Juno in their representations of her. Among the symbols of her attributes, the most remarkable was the peacock, held as sacred to her; and found by her side in many figures. Sometimes her chariot is drawn by two peacocks. She was frequently represented by Roman artists upon their coins, which, however, often contain the Empresses exhibited as Junos.

1. She is usually represented as a grave, majestic matron; usually with a sceptre in her hand, and a veil on her head and a crown decked with flowers; sometimes she has a spear in her hand, or a *patera*, or vessel for sacrifices. The peacock is sometimes at her feet. Thus she appears in our Plate XI. fig. 1. In the Sup. Plate 2, are seen two peacocks and the chariot, with Iris flying above.—Homer exhibits her in a chariot adorned with gems, having wheels with brazen spokes and naves of silver, and horses with reins of gold. But generally she is represented as drawn by peacocks in a golden chariot.

2. The fables respecting Juno are interpreted differently according to the meaning attached to those respecting Jupiter. When Jupiter is considered as typifying, or

PLATE XII.



allegorically representing, the *active* productive power in nature, Juno is the *passive*. Their quarrels are then explained as physical allegories.

§ 29. (6) NEPTUNE. The government of the waters of the earth was, in the division of authority already mentioned (§ 22), assigned to the brother of Jupiter, called Ποσειδῶν, or *Neptune*. The idea of a god ruling the waters arose from the surprise of the first observers of the power of that element; even before Neptune, *Oceanus*, son of the heavens and the earth, and husband of Thetis, was honored as god of the sea. Oceanus was, according to Hesiod, one of the Titans, and was considered as ruler of the exterior waters encompassing the earth, while the interior seas and rivers were assigned to Neptune.

1. A statue dug up at Rome about the sixteenth century, represents Oceanus as an old man sitting on the waves of the sea, with a sceptre in his hand, and a sea-monster by him. On an ancient gem he is represented in a similar manner. In our Plate XLIII. he appears in a recumbent posture.

2 *a*. The wife of Neptune was Amphitrite, a daughter of Nereus or Oceanus and Doris. He obtained Amphitrite by the aid of a dolphin, and in return honored the fish with a place among the constellations. The principal sons of Neptune were Triton, Phorcus, Proteus, and Glaucus. The chief characteristics of these minor deities of the sea were the power of divination and ability to change their forms at pleasure. The daughters of Nereus and Doris were the so-called *Nereides*, or sea-nymphs, fifty in number. They belonged to the train of Neptune and were subservient to his will.

§ 30. The principal exploits and merits ascribed to Neptune are, the assistance rendered to his brother Jupiter against the Titans; the building of the walls and ramparts of Troy; the creation and taming of the horse; the raising of the island Delos out of the sea; and the destruction of Hippolytus by a monster from the deep. He was feared also as the author of earthquakes and deluges, which he caused or checked at pleasure by his trident. —— The following are some of his many names and epithets; Ἀσφάλιος, upholding the earth; Σεισίχθων, earth-shaker; Ἵππειος, *Petræus, Consus.*

1. Various etymologies have been given of the name Ποσειδῶν and Neptune. The latter is by some derived from *Nubo*, because the water covers or conceals the earth; the former from ποῦς and δέω, as Neptune binds the feet, that is, man cannot walk on the water. But such speculations cannot be relied on.—— The government and protection of ships was committed to him. He also presided over the horse, which was sacred to him, and over horse-races; at the festival of the *Consualia* all horses were allowed to rest from labor.

2 *a*. The Greeks seemed to have derived the worship of this god not from Egypt, but Libya. He was honored particularly in cities situated near the coasts, as presiding over their navigation. Thus at Nisyrus, on the isthmus of Corinth, he had a celebrated temple, and also on the promontory of Tænarus. Of his temples at Rome, the most noted was that in the ninth district (cf. P. I. § 54), containing a suite of pictures representing the Argonautic voyage. The victims usually sacrificed to Neptune were horses and bulls. In honor of him the Greeks maintained the *Isthmian Games*, and the Romans the *Neptunalia* and the *Consualia*, which were afterwards, from the place of celebration, called *Ludi Circenses*.

§ 31. His figure upon remaining monuments is in accordance with the dignity ascribed to him, commanding and majestic, with a front calm and serene even in anger. In his hand he commonly holds the trident, or a long antique sceptre, with three tines, with which he makes the earth tremble and throws the waters into commotion. He is often described as moving upon the waters, drawn in a chariot by dolphins or war-horses, and surrounded by a retinue of attendants.

The representations of Neptune are various. Sometimes he stands upright in a large sea-shell, holding his trident, and arrayed in a mantle of blue or sea-green; as in our Plate X. fig. 5. Sometimes he appears treading on the beak of a ship. Often he is sitting in a chariot, or a shell with wheels, drawn by sea-horses; sometimes accompanied by his wife Amphitrite as in Plate XLIII. His image is very frequent on coins and medals. He is described as having black hair and blue eyes.

Cf. *Virg.* Æn. i. 124. *Hom.* Il. xiii. 20. *Virg.* Æn. i. 155. *Stat.* Achil. i. 60.—See *Fontenu*, Le Culte des divinites des eaux, in the *Mem. Acad. Inscr.* xii. p. 27.

§ 32 a. (7) PLUTO. He was a second brother of Jupiter, and received, as his portion in the division of empire, the infernal regions, or the world of shades. Under this idea the ancients imagined the existence of regions situated down far below the earth, and they represented certain distant and desert lands as

serving for a path and entrance to the under world. Hence the fictions respecting Acheron, Styx, Cocytus, and Phlegethon, as being rivers of Hell. These regions below the earth were considered as the residence of departed souls, where after death they received rewards or punishments according to their conduct upon earth. The place of reward was called *Elysium*; that of punishment, *Tartarus*.

1. The residence of departed souls was termed by the Greeks ᾅδης, *Hades*. It is important to bear in mind this fact in reading the passages of the New Testament, where this word occurs. The term, although sometimes rendered *grave*, and sometimes *hell*, properly signifies the *world of departed spirits*, and includes both the place of happiness and the place of misery. Cf. *Luke* xvi. 23.

It was a part of the office of Mercury to conduct the shades of the dead in the region called *Hades*. Hence he is sometimes represented as in the act of opening or shutting the doors or gates of a tomb; as on the monument given in Plate XVIII. fig. 4. and in the Sup. Plate 14. This figure is given in Taylor's Calmet to illustrate the expression "*Gates of Hades*," in *Matt.* xvi. 18.

On the meaning of the term *Hades*, see *M. Stuart*, Exegetical Essays, &c. Ando. 1890. 12.—*Spirit of the Pilgrims*, vol. iv p. 539 m.—*Campbell*, Diss. in his *Transl. of the Gospels*.

2. Departed mortals were adjudged to *Elysium* or to *Tartarus* by the sentence of Minos and his fellow judges (cf. § 34), in the *Field of Truth*.—*Elysium* is described as adorned with beautiful gardens, smiling meadows, and enchanting groves; where birds ever warble; where the river Eridanus winds between banks fringed with laurel, and "divine Lethe" glides in a quiet valley; where the air is always pure, and the day serene; where the blessed have their delightful abode.—*Tartarus* is represented as a "hideous prison of immense depth, surrounded by the miry bogs of Cocytus, and the river Phlegethon which rolls with torrents of flames," and guarded by "three rows of walls with brazen gates;" here the Furies torment their wretched victims, and all the wicked suffer according to their crimes.—Virgil speaks of seven portions in the regions of the departed; Tartarus and Elysium being the sixth and seventh.——Although Elysium was considered by all as the residence of the blessed, its situation is variously stated; some placed it in the centre of the earth, adjoining Tartarus; others placed it in the middle regions of the air; others, in the moon; others, in the sun; more commonly, however, the mansions of the blessed were said to be in the Fortunate Islands, *Insulæ Fortunatæ* (cf. P. I. § 183).—Tartarus is also variously located; Homer places it in the country of the Cimmerians, supposed by some to have been around Tartessus in Spain, and by others to have been near Baiæ in Italy; Virgil places the entrance to it, or rather the entrance to Hades, in a cave near lake Avernus in Italy; others place the entrance at the promontory of Tænarus; others, in Thesprotia.—In the Sup. Plate 13, is a composition designed to represent the Tartarus of ancient mythology. Charon in his boat, Pluto with his sceptre, and the three Judges appear in the fore-ground, with several mortals awaiting their sentence. The Furies are lashing two criminals just given over to their power; and various offenders are suffering their peculiar punishments as narrated by the poets; for which see the history of Prometheus and others, especially Ixion and the other offenders mentioned under § 34 b.

On the views of the ancients respecting the state of the soul after death, cf. *Homer*, Od. xi.—*Æschylus*, in his Prometheus and Persæ.—*Plato*, in his Phædo.—*Cicero*, De contemnenda morte, and Somnium Scipionis.—*Virgil*, Æn. vi. cf. *Tibull.* El. i. 3 vs. 57 sq. —Gobius, on Virgil's Æn. vi., in his *Miscellaneous Works*.—*Heyne*, Excursuses in his editions of Virgil and Homer (cf. P. V. § 50. 5. § 362. 4).—*C. F. Nägelsbach*, Die Homerische Theologie in ihrem Zusammenhange. Nürnb. 1840. 8.—*De Fourmont*, L'Enfer Poétique, in the *Mem. Acad. Inscr.* vol. iii. 5.—*Class. Journ.* iii. 276. xi. 318.

§ 32 a. The chief incident in the history of Pluto is his seizure and abduction of Περσεφόνη, or Proserpine, who thereby became his wife, and the queen of the lower world. She was a daughter of Jupiter and Ceres. The circumstances of this event are related fully and poetically by Claudian[1] and Ovid[2], and furnished the ancient artists with frequent subjects for their skill in device and representation[3].

[1] De raptu Proserpinæ, L. iii.——[2] Metam. v. 341.——[3] See *Montfaucon*, Ant. Expl. T. I. pl. 37-41.—See also our Plate X. 3. and the Sup. Plate 14; in both which the seizure and abduction are represented.

The name of Proserpine was sometimes applied to Diana, when considered as a goddess of the lower world. Cf. § 39.

§ 33 a. Pluto is represented both by poets and artists with an air menacing, terrible, and inexorable. The latter usually exhibit him upon a throne, with a bifurcated sceptre, or a key, in his hand. A rod is sometimes put into his hand instead of his sceptre. The device which places upon his head a sort of bushel or measuring-vessel, instead of a crown, is of Egyptian origin, borrowed from the images of Serapis.

1. He appears crowned with ebony; sometimes with cypress leaves; sometimes with flowers of narcissus. He is also sometimes represented in the act of bearing off Proserpine in a chariot drawn by winged dragons; such is the appearance in our Plate X. fig. 3.—In the Sup. Plate 11 he appears with a long beard, in a sitting posture, resting his head on one hand, holding in the other a long sceptre, with Cerberus at his feet.

2. He is said to have possessed a helmet which rendered its wearer invisible; like the magic ring of the Lydian Gyges (cf. *Cic.* de Off. iii. 9. *Herod.* i. 8).

§ 34 a. His worship was universal; but it was attended with special solemnities in Bœotia, particularly at Coronea. His temple at Pylos in Messenia was also celebrated. The Roman gladiators consecrated themselves to Pluto.

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The victims offered to him were usually of a black color. Some of his principal names were *Ζεὺς στύγιος*, *Soranus*, *Summanus*, *Februus*.

The Greeks named him Πλούτων as some suppose from πλοῦτος, *wealth*, which comes from the bowels of the earth. The Romans gave him the name *Dis*, having the same sense. He is also called Ἅιδης, *Orcus*, *Jupiter infernus*, &c.—His chief festival was in February, when the Romans offered to him the sacrifices called *Februa*, whence the name of the month. His rites were performed by night or in the dark. The cypress was sacred to him, branches of which were carried at funerals.

§ 34 b. Under the control of Pluto were the three judges of the lower world, *Minos*, *Rhadamanthus*, and *Æacus*. These decided the condition of all the spirits brought into Pluto's realms by *Charon*. Minos held the first rank. They were sons of Jupiter. They appear in Grecian history as real persons.

1 *u*. At the entrance to the world of shades, in Pluto's vestibule, lay the dog *Cerberus*, a three-headed monster, that hindered the spirits from returning to the upper world. The most memorable of those represented as punished in Tartarus were Ixion, Sisyphus, Tityus, Phlegyas, Tantalus, the Danaides, and the Aloides.

2. *Charon* is said to have been the son of Erebus and Nox. His office was to conduct the souls of the dead in a boat over the rivers Styx and Acheron to the realms of Pluto. As all were obliged to pay to him an *obolus*, a small piece of money, it was customary to place a coin for that purpose under the tongue of the deceased before the funeral rites. Such as had not been honored with a funeral were compelled to wander on the shore a hundred years before they could be transported.

In the Sup. Plate 14, Charon is seen sitting in his boat, in the act of receiving the obolus from a mortal introduced by Mercury.

3. The fable respecting Charon is borrowed from the Egyptians, who had the custom of a trial and sentence upon their deceased, before allowing them the honors of burial. For this trial all were carried across a lake in a boat, whose helmsman was called Charon.

Rollin, Anc. Hist. bk. i. ch. 2. sect. 2.—*Cf. Class. Journ.* vol. xxiii. p. 7.—*Bulletin des Sciences Historiques*, vol. iv. p. 352.

4. There are numerous representations on the monuments of Egyptian art which seem to refer to this trial or judgment of the soul. It appears to be often symbolized by the figure of a pair of scales or balances, as if it were a *weighing of the soul* (ψυχοστασία); to which there may be an allusion in the prophet's interpretation of the mysterious writing on the wall of Belshazzar's dining-room (*Dan.* v. 27). In fig. B. of our Plate XVIII. is a representation of this kind; in which we see the Egyptian balances, and a number of priests and allegorical or mythical personages.

This drawing is reduced from one given in the great French work styled *Description de l'Egypte*, &c. cf. P. IV. § 231.—See *Mem. de l'Institut*, Classe d'*Histoire et Lit. Anc.* vol. v. p. 84. sur la Psychostasie, ou pesée des ames, with plate.

§ 35. (8) Apollo. The earliest and most natural form of idolatry was the worship of the stars, and especially of the sun, whose splendor, light, heat, and salutary influence upon all nature, were taken as the supernatural and independent powers of a deity. Hence the ancient fiction ascribing personality to this luminary, which was worshiped by the Egyptians under the name of *Horus*, by the Persians under that of *Mithras*, by the later Greeks and Romans under that of *Phœbus* (Φοῖβος) and *Apollo*. The two latter people, however, considered their Ἥλιος and *Sol* as a separate divinity, and attached to the history of Apollo many circumstances not connected with his original character as the god of light.

The worship of the Persian Mithras ("*Mithras Persidicus*"), is said to have been introduced at Rome in the time of Pompey; altars being erected with the inscription, *Deo Soli invicto Mithræ*.—Some of the antique representations of this god are very remarkable. On the engraved stones called *Abraxas* (cf. P. IV. § 200), he often appears under the figure of a lion, or of a man with a lion's head. In the Sup. Plate 9, are two representations. The first is from a bas-relief found at Rome, about 1600; the image is a man draped below the loins, having two wings on each shoulder, with a head partly that of a lion, and a lighted flambeau in each hand; a serpent twines around his shoulders and wings, and from his mouth issues a sort of fillet or ribin, which in the original monument floats over a blazing altar.—The other is from a marble bas-relief, found at Rome in a house near the theatre of Pompey; in this Mithras appears a vigorous young man, with a turban on his head, his knee resting on a prostrate bull; with one hand he holds the nostrils, and with the other plunges a dagger (*acinaces*) into the neck of the animal; a dog leaps up to catch the falling blood, while another lies near by, apparently barking; a scorpion adheres to the lower side of the bull, and a slain or sleeping serpent is stretched at his feet. The monument has several accompanying images, some of which are given in the engraving, although not in their original place; two youths appear with flambeaux, that of one being inverted; a man with a radiated head occupies a chariot with four horses leaping in apparent fright; in another chariot is a woman with horns or crescents attached to her head, almost thrown out by the stumbling of her horses; denoting doubtless the sun and moon.

See *Montfaucon*, Antiq. Expl. vol. i. p. 367–384.—*Creuzer*, Symbolik und Mythologie, &c. vol. i. p. 345 ss.—*Cf. Smith*, Dict of Antiq. p. 6.

§ 36. According to both Greeks and Romans, Apollo was the son of Jupiter and Latona, born on the island Delos. He was regarded as the god of the sciences and the arts, especially poetry, music, and medicine. They ascribed to him the greatest skill in the use of the bow and arrow, which he proved in killing the serpent Pytho, the sons of Niobe, and the Cyclops. The last achievement incensed Jupiter, and he was banished from Olympus. During his exile Apollo abode as a shepherd[1] with Admetus king of Thessaly. He also assisted Neptune in raising the walls of Troy, beguiling the toil of the laborers with his lyre and songs. His musical contest[2] with Pan and Marsyas is referred to the same period of his history.—Other memorable circumstances in his history are his love for Daphne and her transformation[3] into a laurel-tree; that of Clytie for him and her metamorphosis[4] into a sun-flower; his friendship for Hyacinthus[5], who was killed by Apollo's inattention, but changed into the flower of that name; and for Cyparissus, also accidentally slain and changed into a tree[6]; the indiscreet request of his son Phaeton[7], to guide his father's chariot for one day, and the fatal consequences of the attempt.

[1] *Ov. Met.* ii. 680.—[2] vi. 382. xi. 146.—[3] *Met.* i. 452.—[4] iv. 206, 256.—[5] x. 162.—[6] x. 106.—[7] i. 750.

§ 37 a. The worship of Apollo was much celebrated among both Greeks and Romans. As the god of inspiration and prophecy, he gave oracles at Didyma, Patara, Claros, and other places. His temple at *Delphi*, and the oracle connected with it, was the most celebrated; next in fame was that in Argos, and the one at Rome on the Palatine hill, built by Augustus and adorned with a famous library. The Greeks celebrated in honor of Apollo the *Pythian games*, and the Romans those called *ludi Apollinares* and the *ludi seculares*. The laurel and olive, the wolf and hawk, the swan and grasshopper, the raven, crow, and cock, were sacred to Apollo.

1 *a*. The following names were applied to Apollo: *Cynthius, Delius, Nomius, Patareus, Pythius* (Πύθιος), *Smintheus, Thymbræus*.

2. He had also the following names: Δόξιας, Παιάν, Ἐκηβόλος, Τοξοφόρος, Ἀλεξίκακος; *Vulturius, Epidelius, Lycius, Delphinius, Delphicus, Actius*.

§ 37 b. The image of this god, as expressed by poets and artists, was the highest ideal of human beauty, a tall and majestic body, and an immortal youth and vigor. Accordingly he appears on extant monuments with long hair, crowned with laurel, having in his hand a bow and lyre, and a quiver on his shoulder, naked, or but lightly clad. The most celebrated monument is the marble statue, called the *Apollo Belvidere*.

A view of this monument is given in our Plate XLIV. fig. 3, drawn from Winckelmann. See P. IV. ¶ 186. 4. Cf. *Tibull.* L. iii. Ele. 4. v. 27.

1. "Sometimes he is painted with a crow and a hawk flying over him, a wolf and a laurel-tree on one side and a swan and a cock on the other, and under his feet grasshoppers creeping." Sometimes he is exhibited in the midst of the Muses: cf. § 103. He also appears, with a radiant head, in a chariot drawn by four horses; thus he is seen in our Plate XI. 4. In the Sup. Plate 2 his figure is given as represented on many monuments; here is seen also an altar with a lyre sculptured on it.—A statue of Apollo stood upon the promontory of Actium, as a mark to mariners, and was seen at a great distance at sea.

2. The stories respecting Apollo resemble those in the Hindoo mythology respecting *Crishna*, who is sometimes painted in company with *nine* damsels, who are whimsically grouped into the form of an elephant, on which he sits and plays upon his flute. Crishna is also frequently represented as the destroyer of the great serpent; in some views he is held in the folds of the serpent, which is biting his foot; in others, he holds the serpent triumphantly in the grasp of his hands, and crushes its head beneath his foot.

Cf. Sir Wm. Jones, as cited § 25. 4.—*Asiatic Researches*, vol. viii.—*Calmet's* Dict. &c. vol. iii. p. 529 of ed. Charlestown, 1813.

§ 38. (9) Diana. She was a daughter of Jupiter, and was born of Latona on the island Delos, at the same time with Apollo. As in Apollo the sun was deified and adored; so was the moon (*luna*, σελήνη) in Diana, who was called by the Greeks Ἄρτεμις. She was also recognised as the goddess of hunting or the chase, of which she was passionately fond in her youth. She was likewise viewed sometimes as a goddess of the infernal regions, under the name of *Hecate*. As presiding over the chase, she received from Jupiter a bow with arrows, and a train of sixty nymphs.—She also obtained from him the grant of her petition to live a virgin, and was therefore the goddess of chastity. Hence

her displeasure at the transgression of one of her nymphs, Calisto[1], and her transformation of Actæon[2] into a stag. The only one, towards whom she was not indifferent, was the shepherd or hunter, Endymion. She slew the nymph Chione[3] from jealousy of her beauty, and the daughters of Niobe[4] because Latona was slighted by their mother.

[1] *Ov.* Met. ii. 464.—[2] iii. 194.—[3] ix. 321.—[4] vi. 148-312.—*Cf. Hom.* Il. xxiv.—*Hyg.* fab. 9.

The story of Niobe and her children (cf. § 81, § 131), afforded to poets and artists a rich subject for the embellishments of fancy. The number of the children is variously stated; Homer gives her six sons and as many daughters; while others say *seven*, and some even *ten*. In the splendid group of statuary called *Niobe and her Children* (cf. P. IV. § 186. 2), seven sons and seven daughters are represented. Montfaucon gives an engraving from a most beautiful antique, found at Rome, in which Apollo and Diana appear in the air discharging their arrows upon the unhappy family; the youngest daughter clings to her mother; a horse is leaping in fury upon another daughter; one son lies dead on the plain; the other children are in attitudes of distress. In our Sup. Plate 17, this subject is represented in a composition, in which Amphion is introduced, and a concourse of the citizens of Thebes.—A person dying by plague or pestilence was said to be slain, if a male, by the arrows of Apollo; if a female, by the arrows of Diana.

See *Montf.* Ant. Exp. vol. i. p. 107.—*Mayo*, Mythology, vol. iii. p. 109 ss.

§ 39. Nowhere was the worship of Diana so much regarded, nowhere had she a temple so splendid, as at Ephesus. (Cf. P. IV. § 234. 3.) With this exception, that in Chersonesus Taurica was the most celebrated, especially through the story of Orestes and Iphigenia. Her principal temple at Rome was that erected by Servius Tullius on Mount Aventinus. In Rome the festival of the *ludi seculares* were sacred to her in conjunction with Apollo, and she was particularly honored under the name of *Lucina*, as presiding over births. In this view she was also called by the Greeks and Romans *Ilithyia* (εἰλείθυια), although this was the name (cf. § 27) of a distinct divinity.

1. The poppy was sacred to Diana. The Athenians sacrificed to her goats, or a white kid, sometimes a pig or ox. The inhabitants of Taurica offered on her altar strangers that were shipwrecked on their coast.

2 *u*. Among her names were *Phœbe*, *Cynthia*, *Delia*, *Hecate*, *Dictynna*, *Agrotera* (ἀγροτέρα); *Trivia* (τριοδῖτις), from her statues being placed in crossways as she presided over streets; *Chitone* (χιτώνη); and *Triformis* (τρίμορφος), from her threefold character as goddess of the moon or month, the chase, and the lower world.

"Diana is called *Triformis* and *Tergemina*: first, because though she is but one goddess, yet she has three different names as well as three different offices: in the heavens she is called Luna; on the earth she is named Diana; and in hell she is styled Hecate or Proserpina: in the heavens she enlightens everything by her rays; on the earth she keeps under all wild beasts by her bow and her dart; and in hell she keeps all the ghosts and spirits in subjection to her by her power and authority: secondly, because she has, as the poets say, three heads; the head of a horse on the right side, of a dog on the left, and a human head in the midst; whence some call her three-headed or three-faced: thirdly, according to some, because the moon has three phases or shapes; the new moon appears arched with a semi-circle of light; the half-moon fills a semi-circle with light; and the full moon fills a whole circle or orb with splendor."

3. Other names or epithets were applied to her: λοχεία, κυνηγός, ἀρσείκοιτος, ἰοχέαιρα and τοξοφόρος.

§ 40. As goddess of the chase, she is represented in monuments of art, tall and nimble, with a light, short, and often flowing costume, her legs bare, her feet covered with buskins, with bow and arrows, either alone, or accompanied by her nymphs; often with a hound near her; often riding in a chariot drawn by two white stags.

In our Plate X. fig. 7, she is seen in her chariot drawn by stags.—In the Sup. Plate 15, she is given as represented in a beautiful statue, supposed to have come from the same hands as the Apollo Belvidere.

1. "Sometimes she appears with wings, holding a lion in one hand, and a panther in the other, with a chariot drawn by two heifers, or two horses of different colors."

2 *u*. As the goddess of night, or the moon, she is represented in long robes, with a large starred veil, having a torch in her hand and a crescent on her head.

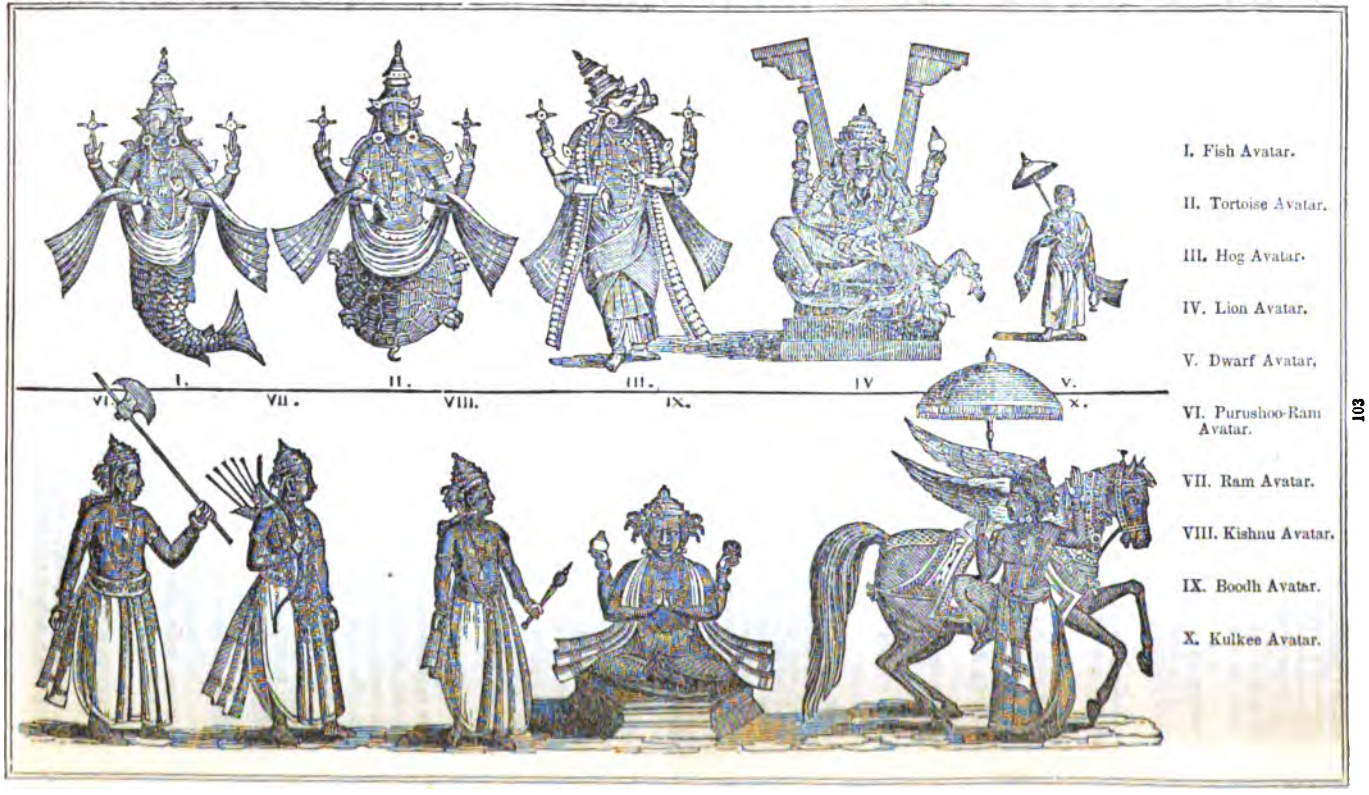
See Plate XLI.—Cf. Plate XIV. fig. 2.—See § 76.

3 *u*. We have figures of the Ephesian Diana, in the Egyptian style, and in Greek imitation of it, in which she is exhibited with numerous breasts, and very similar to *Isis*, whereby the fruitfulness of nature seems to have been represented.

Montfaucon gives several of these figures. One of the most remarkable is presented in our Sup. Plate 16; on the head of the statue is a double mural crown; a large festoon is suspended from the neck, and within it are two images of Victory; on each arm are two lions; the body tapers to the feet like a Hermes, but is divided into four portions, the first of which is occupied by numerous breasts, the second by heads of stags, and the third and fourth by heads of oxen.

4. In the Sup. Plate 12, are three views of a statue of Diana Triformis, from Montfaucon;

PLATE XIII.



I. Fish Avatar.

II. Tortoise Avatar.

III. Hog Avatar.

IV. Lion Avatar.

V. Dwarf Avatar.

VI. Purushoo-Ram Avatar.

VII. Ram Avatar.

VIII. Kishnu Avatar.

IX. Boodh Avatar.

X. Kulkee Avatar.

presenting the three faces successively; the first face on the right with a torch in each hand; the next face, with a knife (*cultrum*) in the right hand, and a whip (*flagellum*) in the left; the third, with a key in the right hand and a serpent in the left.

§ 41 a. (10) MINERVA. Under the name of *Minerva* among the Romans and of Παλλὰς and Ἀθηνᾶ among the Greeks, ancient fiction personified and deified the idea of high intelligence and wisdom. She was a daughter of Jupiter, sprung from his head. She is said first to have revealed herself near the lake Tritonis in Libya, from which circumstance she was called *Tritonia*.

1. Some derive this epithet, and the Greek Τριτογένεια, from the word τριτὼ signifying *head*.

2. Minerva is by some supposed to have been originally the Egyptian deity worshiped particularly at Sais under the name of Neith or Netha. Various etymologies of the Greek name Ἀθηνᾶ have been given; among them is the conjecture which derives it from the name of the Egyptian deity, by inverting the order of the letters; Netha (νηθα), being thus changed, would form αθην.

§ 41 b. The Greeks ascribed to this goddess the invention of many arts and sciences[1], which had a great influence on their civilization. She was regarded as inventress of the flute, of embroidery and spinning, the use of the olive, and various instruments of war; in short, of most works indicating superior intelligence or skill. Arachne's contest with her in working with the needle, and consequent despair and transformation are beautifully described by Ovid.[2]

[1] *Ov. Fastor.* iii. 815.——[2] *Ov. Metam.* vi. 5.

§ 42. The city of Athens was consecrated to Minerva, and boasted of receiving its name from her. The splendid temple at that place dedicated to her was called *Parthenon*,[1] in reference to her virgin purity (παρθένος). She had other temples, at Erythræ, Tegea, and Sunium,[2] and several at Rome. Her principal festivals among the Greeks were the *Panathenæa*, the greater and the less, and among the Romans, *Quinquatria*, on each of which, games and contests were held. The owl was sacred to Minerva, and is often found on her images and on the Athenian coins.[3]

[1] Respecting the *Parthenon*, see P. I. § 107. Cf. P. IV. § 234. 3, § 242. § 243. 1.——[2] On the remains of the temple of Sunium, cf. *Am. Quart. Rev.* vol. vi. p. 234.——[3] See the Attic coin given in Plate XL. fig. 6.

The following is the story respecting the name of the city of Athens:—When Cecrops built a new city, Neptune and Minerva contended about its name; and it was resolved in the assembly of the gods, that whichsoever of the two deities found out the most useful creature to man, should give the name to the city. Neptune struck the ground with his trident, and a horse issued from the earth. Minerva caused an *olive* to spring up. The latter was pronounced the more useful thing, and Minerva therefore gave the city her own name, Ἀθηνᾶ. *Dr. Clarke* imagines that this story had its origin from the fact, that the plains of Greece were once covered or nearly so with water, which was afterwards removed by evaporation and other causes, and thus a cultivable soil was presented to the inhabitants.

Clarke's Travels in various countries, &c. Part II. sect. ii. ch. 12.

§ 43. Minerva is usually represented in military armor, with a helmet, and the *Ægis*, or her peculiar cuirass bearing on it Medusa's head, and with a spear and often a shield or buckler in her hand. Her helmet is generally ornamented with the figure of the owl, but presents various forms.

1. In our Plate XI. fig. 6, she appears holding in her left hand an image of Victory, with her right resting on a round shield bearing on it a Medusa; her spear leans on her right shoulder; the Ægis is seen on her breast. In the Sup. Plate 6, she is in a sitting posture, with her spear and buckler; the owl appearing at her feet. In the Sup. Plate 20, the owl appears on one side and a cock on the other; the Ægis on her breast is here very distinct.

The term *ægis* (αἰγίς) signifies literally a *goat-skin*. Homer represents the *ægis* as a part of the armor of Jupiter, whom he distinguishes by the epithet αἰγίοχος; yet he speaks of Minerva as using it (cf. *Il.* ii. 447–449. xviii. 204. xxi. 400).

2 *a*. The colossal statue of Minerva, wrought by Phidias, and the Palladium were much celebrated; the former on account of the perfection of its workmanship (cf. P. I. § 107. P. IV. §§ 160, 161, 179); the latter on account of the superstitious confidence placed in it by the Trojans, Greeks, and Romans.

The *Palladium* was a statue of Pallas, with a spear in one hand and a distaff in the other, about three cubits high. It was said to have fallen from heaven into the citadel of Troy or Ilium before it was completely built, and that the oracle of Apollo being consulted upon this occurrence, answered, that "the city should be safe so long as that image remained within it." When the Greeks besieged Troy, it was therefore thought of the first consequence to obtain this image. Ulysses and Diomedes succeeded in getting it by stealth (*Vir. Æn.* ii. 162). It was said to have been afterwards recovered from Diomedes by Æneas, carried to Italy, and finally lodged in the temple of Vesta.

3 *a*. Besides the names Minerva, Pallas, and Athena, this goddess was often called Παρθένος, Ἐργάτις, and Ἐργάνη, Πολιάς; she is also termed *Musica*, *Pylotis*, and very often Γλαυκῶπις or Cæsia.

§ 44. (11) MARS. The god of war and battles was a son of Jupiter and Juno, and educated in Thrace. He was viewed as presiding over rude and fierce war, the origin of which was ascribed to him, while Minerva had the credit of inventing tactics and the proper military art. —— Notwithstanding the high idea which Homer gives of the strength and heroism of Mars, he represents him as taken prisoner by Otus and Ephialtes, and wounded by Diomedes; it was, however, by the help of Minerva[1]. Besides these occurrences, his amors with Venus and his dispute with Neptune[2] respecting the son of the latter, Hallirrhotius, who was put to death by Mars, constitute all that is remarkable in his history.

[1] *Hom.* Il. v 388, 855.——[2] *Apollod.* iii. 14.—*Pausan.* i. 21.

§ 45 a. He was most worshiped in Thrace, where probably the whole conception of such a god originated. He had however temples and priests in most of the Grecian cities.

"Mars was never a favorite deity with the Hellenic tribes of Greece, and his worship was comparatively neglected. . . . . It is not easy to discover the origin of this deity; he seems to have been derived from the Pelasgi, or some other warlike and barbarous tribe, rather than Egypt. He bears a striking resemblance to the northern *Odin*, and probably was the same deity under another name." *Tooke's* Pantheon, Lond. ed. 1831.

§ 45 b. The Romans regarded him as the father of Romulus, and the founder and protector of their nation. They erected to him many temples, consecrated to him a large public place, the *Campus Martius*, and a peculiar order of priests, the *Salii*, who celebrated his festival with music and dancing in solemn processions.

1. It was a special business of these priests to guard the *ancilia*, or sacred shields; respecting which see P. III. § 215.—A very ancient hymn sung in honor of Mars by the Romans is still preserved; see P. IV. § 114. 4.—To Mars was offered the sacrifice called *Suovetaurilia*; a representation of which, as found in an ancient bas-relief, is given in our Plate XXIX.

2. Several animals were consecrated to Mars; the horse, for his vigor; the wolf, for his fierceness: the dog, for his vigilance. Magpies and vultures were also offered to him on account of their greediness.

§ 46. The ancient artists have represented Mars in full manly vigor, with a strong but agile body, and an air calm and collected, rather than vehement or passionate. He commonly appears equipped in armor; sometimes naked; sometimes in the attitude of marching, as *Mars Gradivus*.

1. He is also represented as riding in a chariot drawn by furious horses, covered with armor and brandishing a spear in his right hand; thus he is seen in our Plate XI. fig. 7. Sometimes Bellona, the goddess of war, bearing in her hand a flaming torch, drives the chariot over prostrate warriors; such is the representation given in the Sup. Plate 10. Sometimes he is represented as attended with a horrid retinue; Clamor, Anger, Discord, Fear, Terror, and Fame. In the Sup. Plate 6, he appears as ready for marching; with his plumed helmet, coat of mail, spear, and shield.

2. *Bellona*, called by the Greeks Ἐνυώ, is sometimes said to be the wife, sometimes the sister, and sometimes the daughter of Mars. She had a temple at Rome, and before it was a pillar called Bellica, over which the herald threw a spear when war was proclaimed.

3 *a*. Mars was called Ἄρης by the Greeks; other names given to him are *Odrysius*, *Strymonius*, *Enyalius*, *Thurius*, *Quirinus*, *Ultor*.

§ 47. (12) VENUS. The ideal of the most perfect female beauty, and the love awakened by it, was in eastern fiction expressed and personified in an imaginary goddess; she was called by the Romans *Venus*, and by the Greeks Ἀφροδίτη. According to the common story, she was born from the foam (ἀφρὸς) of the sea; in Homer she is presented as a daughter of Jupiter and Dione. After her birth she came first to Cytherea, and thence to Cyprus.—Many of the gods sought her; but Vulcan obtained her as his spouse.

1 *a*. She, however, loved Mars, Mercury, and Adonis especially, although with unrequited passion; the early death of the latter she bitterly lamented.

Ovid. Metam. x. 500, 717 *sq.*—*Bion*, Idyl on the death of Adonis.—See also *Theocritus*, Idyl xv. which is a beautiful little comedy, resembling the story of Adonis; the scene is laid in Alexandria, at the time of a festival in his honor.

The story respecting Adonis, the young favorite of Venus, is, that being engaged in hunting, of which he was excessively fond, he received a mortal wound from a wild boar. At this Venus was immoderately grieved, and Proserpina restored him to life on condition of his spending six months with Venus and six with herself. It has been explained thus: *Adonis*, or *Adonai*, was an oriental title of the sun, signifying Lord; the boar, supposed to have killed him, was the emblem of winter, during which the productive powers of nature being suspended, Venus was said to lament the loss of Adonis until he was restored again to life; whence both the Syrian and Argive women annually mourned his death, and celebrated his renovation."—Adonis is supposed to be the same deity with the Syrian Tammuz (cf. *Ezekiel* viii. 14).—Lucian (*De Syria Dea*) gives an account of the festival *Adonia*, held in honor of him at Byblus. Cf. P. III. § 77. 2.

2 *a*. In her contest with Juno and Minerva, Paris awarded to Venus the prize of beauty. Hence her memorable zeal for the interests of the Trojans.

§ 48. The most celebrated places of her worship were Golgi, Paphos, and Amathus, upon the island of Cyprus, which was wholly consecrated to her; Cythera, Cnidos, and Eryx in Sicily; all situated near the sea, and in delightful regions. In Rome she was honored as the pretended mother of Æneas, the ancestor of the nation, although her worship was first formally introduced from Sicily, in the sixth century after the building of the city.

1. At Hierapolis, in Syria, was a splendid temple in honor of Venus, under the name of *Astarte* or *Atergatis*, the *Ashtaroth* of the Holy Scriptures.

See *Lucian*, De Syria Dea.—Cf. *Mayo*, Mythology, vol. ii.—*Calmet*, vol. iii. p. 373. ed. Charlest. 1813.—*Class. Journal*, No. iiii.

2 *a*. The pigeon or dove, the myrtle, and the rose, were especially sacred to the goddess of love.

3. The swan and the sparrow were also sacred to Venus. Her sacrifices were goats and swine, with libations of wine, milk, and honey.

Some have considered the worship of Venus as derived from corruptions of the traditions respecting the universal *deluge*; her rising from the sea being a type of the world emerging from the waves of the flood.—*Bryant's* Mythology.—*Holwell's* Myth. Dict.

§ 49. The poets and artists of antiquity endeavored in the description and representation of Venus to embody the fullest and purest idea of female beauty. The most distinguished antique statue of her is the famous Medicean Venus at Florence.

Respecting this statue, see P. IV. § 196. 5.

1. She is represented on coins and gems, and in the descriptions of the poets, in various ways; sometimes she is clothed with a purple mantle glittering with diamonds, her head crowned with myrtle and roses, riding in a chariot made of ivory, finely carved, painted and gilded, and drawn by swans, doves, or sparrows. Sometimes she is attended with the Graces and several Cupids. At one time she appears like a young virgin, rising from the sea and riding in a shell; at another, she holds the shell in her hand. In our Plate X. fig. 6, she stands on a wave of the sea, supported by two Tritons, with two attendant Cupids. In the Sup. Plate 6, she stands in a shell, with long tresses, drawing a mantle around her. In the celebrated picture by Apelles (cf. P. IV. § 222), she appears rising from the bosom of the waves and wringing her tresses on her shoulders. In the Sup. Plate 8, she holds one hand before her bosom and with the other presses her mantle close about her limbs. Montfaucon gives a figure very similar to this, from a statue formerly in the gallery of Versailles. In the Sup. Plate 7, she is seen in a reclining posture, with Cupid resting his elbow on her lap, while the Graces are adorning her person, and two doves conduct her car on a cloud. In the Sup. Plate 9, she is strongly expressing her love to Adonis; from an antique sculpture. In some representations she has golden sandals on her feet, and holds before her a brilliant mirror. The Sicyonians exhibited her with a poppy in one hand and an apple in the other. In Elis she was painted as sitting on a goat and treading on a tortoise.—She usually had a belt or girdle called *Cestus*, in which all kinds of pleasures are said to be folded.

Heyne, über die Vorstellungsarten der Venus, in his *Antiquar. Aufsätze*.—*Manso*, Abhandl. über die Venus, in his *Versuche über mythologische Gegenstände*.

2 *a*. Various attributes were given to her, under the different characters of Venus *Urania*, *Marina*, *Victrix*, &c. She was likewise known under the names *Erycina*, *Anadyomene* (ἀναδυομένη), *Paphia*, *Idalia*.

3. Her names and epithets were exceedingly numerous; as, *Cypria*, Πάνδημος, *Cytherea*, Φιλομειδής, Τελεσίγαμος, *Verticordia*, Ἑταίρα, *Acidalia*, *Libertina*, *Saligenita*, Θαλασσία, &c.

§ 50. The son of this goddess, Ἔρως, *Amor*, or *Cupid*, was her common companion, and the god of love, which he was supposed to influence by his arrows. He is represented with a bow and arrows[a], often with a burning torch in his hand. He was very frequently exhibited on ancient works of art, and in a great variety of forms[b]. Often several Cupids appear in company.—Ἀντέρως,

Anteros, who is usually considered the god of mutual love, was originally the god that avenges despised love. He is sometimes represented as wrestling with Cupid.

[a] See our Plate XI. fig. 9.——[b] Cf. *Manso*, as cited § 49. 1.—See Plate X. fig. 6, and Sup. Plates 7 and 9.

1 *n.* The attachment of Cupid to Psyche is the chief incident in his history and forms one of the most beautiful allegories of antiquity.

A representation of this is seen in our Sup. Plate 8, according to a monument given in Montfaucon. See also our Plate XLVII. fig. 5, cf. P. IV. § 198.—The allegory is found in the *Golden Ass* of *Apuleius* (cf. P. V. § 471. 2).

2. Hymenæus was also one of the imaginary companions of Venus. He presided over marriage. He was represented as of fair complexion, crowned with the *amaracus* or *sweet marjoram*, carrying in one hand a torch and in the other a veil of flame color, indicating the blushes of a virgin.

In the Sup. Plate 9, Hymenæus is seen leading by a chain Cupid and Psyche; from an antique sculpture representing their nuptials.

§ 51. (13) VULCAN. In unenlightened periods, the violent agencies of the elements, as well as the appearances of the heavenly luminaries, excited astonishment and were deified. Traces of the worship of fire are found in the earliest times. The Egyptians had their god of fire, from whom the Greeks derived the worship of Ἥφαιστος, called by the Romans *Vulcanus* or *Vulcan*. Fable styles him the son of Jupiter and Juno. On account of his deformity his mother thrust him[1] from Olympus; or, according to another story, Jupiter hurled him out, because he attempted to help Juno when fastened by the golden chain. He fell upon the island Lemnos, afterwards his chief residence, and was, according to the later fictions[2], lamed by his fall.

[1] *Hom.* Il. xviii. 395. i. 590.——[2] *Val. Flac.* Argon. ii. 87.

§ 52. To Vulcan was ascribed the invention of all those arts that are connected with the smelting and working of metals by means of fire, which element was considered as subject to him. His helpers and servants in such works were the Cyclops, sons of Uranus and Gaia, whose residence also was in Lemnos, and of whom there are commonly mentioned three, *Brontes*, *Steropes*, and *Pyrakmon*.[a] These are to be distinguished from the Sicilian Cyclops of a later period.

1. The epithet Cyclopean is applied to certain structures of stone, chiefly walls, in which large masses of rough stone are nicely adjusted and fitted together.

Cf. P. IV. § 231. 3.——*Frere*, L'Histoire des Cyclops, *Mem. Acad. Inscr.* xxiii. 27.

2 *n.* Mount Ætna was represented as the workshop of Vulcan; so also Lipara, one of the Æolian isles, called likewise Vulcanian.—Works requiring peculiar art and extraordinary strength, especially when metals were employed as materials, were called by the poets Vulcan's masterpieces. Among these were the palaces of Phœbus[1], of Mars[2], and Venus[3]; the golden chain of Juno[4], the thunderbolts of Jupiter[5], the crown of Ariadne[6], the arms of Achilles[7], and of Æneas[8], &c.

[1] *Ov.* Metam. ii. 1.——[2] *Stat.* Theb. vii. 38.——[3] *Claud.* Epithal. Honor. et Mar. v. 58.——[4] *Pausan.* Att. c. 20. Lacon. c. 17.——[5] *Ov.* Metam. i. 258.——[6] *Ov.* Fast. iii. 513.——[7] *Hom.* Il. xviii. 468.——[8] *Virg.* Æn. viii. 407.

3. Vulcan is said to have formed, by request of Jupiter, the first woman; she was called *Pandora*, because each of the gods gave her some present or accomplishment.

In the Sup. Plate 4, is a composition designed to exhibit the gods assembled to bestow their gifts on the woman.—See *Hesiod*, Works and Days, vs. 94.

§ 53. According to the earlier fictions, Vulcan had for his wife Charis, or Aglaia; and according to the later, Venus, after Minerva had rejected him. Harmonia was his daughter, or the daughter of Mars and Venus. The Giants Cacus and Cæculus were called his sons.—He was worshiped particularly in Lemnos, and the Vulcanian isles. A temple was dedicated to him upon Ætna. At Rome the *Vulcanalia* were celebrated in honor of him, and at Athens the Χαλκεῖα.

1. A calf and a male pig were the principal victims offered in sacrifice to him.—Those who followed arts and employments requiring the use of fire, especially rendered honor and worship to Vulcan. "The lion, who in his roaring seems to dart fire from his mouth, was consecrated to Vulcan; and dogs were set apart to keep his temple."

2 *n.* Some of his names are the following: *Lemnius*, *Mulciber*, *Cyllopodes* (κυλλοποδῆς), *Amphigyeis* (ἀμφιγυῆεις).

3. Some writers derive the name and story of Vulcan from Tubal-Cain, mentioned by Moses

(Gen. iv. 22). Cf. *Holwell*, Myth. Dict.——The ancients gave various etymologies of the name, Servius says it was derived from *volitans*, because the sparks of fire fly in the air; the account given by Varro is similar (see § 54. 2).

§ 54. Vulcan was usually represented as engaged in his work, with hammer and pincers in his hands; sitting more frequently than standing. His lameness is not indicated in any existing monuments, although it was in some ancient statues.

1. Cicero, speaking of one of these statues, says (*De Nat. Deor.* i. 30), "We admire that Vulcan of Athens, made by Alcamenes; he is standing, clothed, and appears lame without any deformity."—Some of the common representations of this god are seen in our Plate X. fig. 4, and Sup. Plate 6.

2. "That by Vulcan is understood *fire*, the name itself discovers, if we believe Varro, who says that the word *Vulcanus* is derived from the force and violence of fire (*Vulcanus*, quasi *Volicanus*, quod *ignis per aerem volitat*, vel a vi ac *violentia ignis*); and therefore he is painted with a blue hat, a symbol of the celestial or elementary fire." (*Tooke.*)——"Vulcan was represented covered with sweat, blowing with his nervous arms the fires of his forges. His breast was hairy, and his forehead blackened with smoke. Some represented him lame and deformed, holding a hammer in the air ready to strike; while with the other hand he turns with pincers a thunderbolt on his anvil (*ακμων*). He appears on some monuments with a long beard, disheveled hair, half naked, and a small round cap on his head, with hammer and pincers in his hand." (*Lemp.*)—The medals of Lemnos usually bear a representation of Vulcan, with the legend *Deo Vulcano*.

3. The representations of Vulcan show that the anvil of ancient times was formed like the modern. It was placed on a large block of wood (*ακμόθετον*); cf. *Hom.* Od. viii. 274. *Virg. Æn.* vii. 629.—In early times, it was made of bronze, as were also the hammer and pincers; cf. *Hom.* Od. iii. 433.—*Smith's* Dict. Ant. p. 512.

§ 55. (14) MERCURY. The Greeks borrowed the worship of this god from the Egyptians, whose *Hermes Trismegistus* is so celebrated in their early history. According to the Greek and Roman fables, Ἑρμῆς, Mercurius or *Mercury*, was the son of Jupiter and Maia. Maia was a daughter of Atlas, found by Jupiter in the cave Cyllene in Arcadia, and afterwards with her six sisters placed by him among the stars, thus forming the constellation named *Pleiades* from their mother Pleione.

The principal characteristics of Mercury were cunning and dexterity, which he exhibited even in his childhood, and not always in the most praiseworthy manner. This appears from the tricks related of him, and from the circumstance, that he was considered as the god not only of mercature, but also of theft; although the latter, in early times was not viewed so much as a crime, as an evidence of power and adroitness. Mercury stole the cattle of Admetus guarded by Apollo, Apollo's arrows, the girdle of Venus, the pincers of Vulcan, &c.

1 *a*. By his flute the guardian of Io, even the hundred-eyed Argus, was lulled to sleep. (*Ov.* Metam. i. 668.)—The principal means of his success in his feats was his eloquence; this art was ascribed to him in a high degree. He invented also the lyre, attaching strings to the *shell of the tortoise*, and presented it to Apollo. In return Apollo gave him the celebrated wand (*caduceus*), the origin of which is variously stated; its efficacy was potent in calming the passions and stilling contention. Mercury carried this rod as the messenger of the gods, and employed it to awaken dreams, and to conduct the shades of the dead to the lower world; for he was called to offices and labors in that world, as well as on earth and in Olympus.

2. The *caduceus* was a rod with wings at one end, and entwined by two serpents in the form of equal semicircles. Originally it was nothing more than a rod adorned with green leaves, and with a skillfully tied knot as the symbol of traffic. In a later age these decorations were changed by the poets into serpents and wings. Various interpretations of the meaning of it have been given. Prudence is generally supposed to be represented by the two serpents, and the wings are the symbol of diligence: both necessary in the pursuit of business and commerce, which Mercury patronized."

On the mythological character of Mercury, *Class. Journal*, xvi. 224.—*Böttiger's* Amalthea, i. 104.—*Böttiger's* Vasengem, ii. 97.

§ 56 a. Mercury is usually represented as a slender youth, holding his wand, almost always in motion, either flying or rapidly marching, wearing a winged hat (*petasus*), and winged sandals (*talaria*). Sometimes he holds a purse in his hand, as the god of commerce; sometimes a tortoise appears by him in reference to his invention of the lyre. The cock was sacred to him, and appears sometimes as an attribute in the images of Mercury.

1. In our Plate XI. fig. 2, we have a common representation of Mercury flying; and another similar, in the Sup. Plate 2.—In the Sup. Plate 7, he is seen attending on Jupiter and Juno.—In our Plate XVIII. fig. 4, and in the Sup. Plate 14 (illustrations

named *Door of Hell* and *Charon*), he appears in his office of conductor of the shades of the dead. Cf. § 32 a. 1.

2 *n*. The monuments called *Hermæ* (see P. IV. § 164) were originally statues of Mercury. They had their origin when art was in a very imperfect state, but were afterwards retained, and were used to represent other gods and memorable men.

§ 56 b. The worship of Mercury was very common among Egyptians, Greeks, and Romans, and many temples were consecrated to him. At Rome there was a particular festival (*festum Mercatorum*) held for the expiation of merchants, in honor of Mercury.

1. At this festival, held in the middle of the day, the votaries sacrificed to him a sow or a calf, and offered especially the tongues of animals, and sprinkling themselves with water, prayed to him to forgive all their artful measures or falsehoods in pursuit of gain.

2 *n*. The more common epithets applied to Mercury are *Cyllenius*, *Atlantiades*, *Ales*, *Agoræus* (ἀγοραῖος), *Caducifer*.

3. Other common epithets are Ἀργειφόντης, διάκτωρ, and δόλιος; he is also termed δόλιος, crafty; κερδῷος, as presiding over wealth; τριτίφαλος, because his statues were placed where three ways met.

§ 57. (15) BACCHUS. The Greeks and the Romans worshiped the inventor and god of wine, under the name of *Bacchus*, Βάκχος; the former also called him Διόνυσος. In the fictions of both, he was the son of Jupiter and Semele, a daughter of Cadmus. In answer to her request, Jupiter appeared to her in his full majesty and divinity, the fiery splendor of which caused her death.[1] Jupiter saved alive the infant Bacchus not yet born, and carried him in his own thigh until the proper time of his birth. Hence, according to some etymologists, the poets called him δις θρίαμβος, as having been twice born; a name which was afterwards given to the irregular hymns[2] sung at his festivals.

[1] *Ov.* Met. iii. 260.—[2] Cf. P. V. § 22. P. iii. § 77. 3.

§ 58. The ancients ascribed to Bacchus manifold offices, and related a multitude of achievements as performed by him. Especially was he celebrated for his advancement of morals, legislation, and commerce; for the culture of the vine and the rearing of bees; and for his military expeditions and success, particularly in India. He was universally worshiped as a god, and a miracle-worker, except in Scythia.

1 *n*. The power ascribed to him is illustrated in the story respecting Midas, king of Phrygia, who restored to Bacchus his nurse and preceptor Silenus, and received as a compensation the fatal attribute of turning into gold[1] every thing he touched.—Some of the remarkable incidents of his story are, changing the Tyrrhenian sailors into dolphins[2]; his residence upon the island Naxos, where he found Ariadne, forsaken by Theseus, and espoused her, but likewise forsook her, and after her death placed her crown among the stars[3]; his descent to Hades in order to convey his mother Semele back to Olympus, where she was deified under the name of Thyone.

[1] *Ovid*, Metam. xi. 85.—[2] Met. iii. 650.—[3] Fast. iii. 459.

2. Bacchus is also said to have traveled into India with an army composed of men and women. The achievements of different personages are doubtless ascribed to him. Diodorus Siculus says that there were three who bore this name. Cicero says there were five.

3 *n*. He is called by various names; Lyæus, Thyoneus, Evan, Nyctelius, Bassareus, Thriambus, Thyrsiger (cf. *Ov.* Met. iv. 11), Liber, Bimater, &c.

§ 59. The worship of Bacchus, originating very early in the East, probably in India, was among the earliest and most general practiced in the Grecian or Roman territories. Pentheus and Lycurgus, who refused to participate in it, were punished with death; and the daughters of Minyas and Orchomenos, for the same reason, were changed into bats. Thebes, Nysa, Mount Cithæron, Naxos, and Alea in Arcadia, were renowned for their festivals in honor of Bacchus.—The vine and ivy and the panther were especially sacred to him. Goats were usually offered in sacrifice to him, because they are particularly injurious to the vine.

1. The *Oscophoria*, *Epilænia*, *Apaturia*, *Ambrosia*, and *Ascolia*, are named as festivals of this god.

2 *n*. The most eminent of his festivals were the *Trieterica* and the *Dionysia* (see P. III. § 77. 3), in which his military enterprises were commemorated. These celebrations at length became wild and licentious orgies, and were finally on that account abolished (cf. *Liv.* xxxix. 8, ss.) in Rome by the senate, in the year of the city 568.

On the worship of Bacchus, see *Freret*, Le Culte de Bacchus, *Mem. Acad. Inscr.* vol. xxiii. p. 242.—*G. F. Creuzer*, Dionysus, s.

comment. Acad. de Rerum Bacchic. originibus et causis. Heidelb. 1809. 4.—*Rolle*, Recherches sur le Culte de Bacchus. Paris, 2 vols. 8.

3. In several points the story and worship of Bacchus resemble those of the Egyptian Osiris. There is also thought to be a striking resemblance between Bacchus and the *Schiva* of India (cf. *Rhode*, as cited § 13).——Sir *Wm. Jones* (as cited § 25. 4), considers Bacchus and the Hindoo *Rama* to be the same. "The first poet of the Hindoos," says he, "was the great *Valmic*, and his *Ramayan* is an epic poem on the same subject, which in unity of action, magnificence of imagery, and elegance of style, far surpasses the learned and elaborate work of Nonnus entitled *Dionysiaca* (cf. P. V. § 76), half of which, or twenty-four books, I perused with great eagerness when I was very young, and should have traveled to the conclusion of it, if other pursuits had not engaged me. I shall never have leisure to compare the *Dionysiacks* with the *Ramayan*, but am confident that an accurate comparison of the two poems would prove *Dionysos* and *Rama* to have been the same person."

Cf. *Constant*, De la Religion, vol. ii.—*Voss*, Antisymbolik.—*Asiatic Researches*, vol. viii.

4. It is worthy of remark, that the abominations of the Dionysiac festivals are to this day practiced at the temple of Juggernaut in Hindostan. This god has two annual festivals. At the one called the *car-festival*, his image, "a block of wood, having a frightful visage painted black, with a distended mouth of a bloody color," is brought out of the temple in gorgeous array and placed on a stupendous car rising high like a tower, which rests on low wheels and is drawn by the crowd of votaries, attended with flags and banners, amid the sound of musical instruments and the shouts of an immense multitude of pilgrims assembled from various and distant regions. In our Plate XIII a. is a representation of this ceremony; the horses, which appear attached to the car, are wooden. The car is covered with indecent figures painted all over it. At intervals the car is stopped, and the priests and boys connected with the temple render worship by obscene songs and lascivious actions to please the god, as they say, and cause him to move.—See *Ward*, View of the Religion, &c. of the Hindoos.

§ 60. The ancient representations of Bacchus are much more dignified than those with which the later artists were accustomed to degrade him. By the poets and artists of antiquity he was exhibited as a handsome agreeable boy, just on the border of youth, with a form more resembling a female, than that of Mercury or Apollo, and with a joyful look. Of no other god have we a greater number or variety of representations, in statues, bas-reliefs, and gems, than of Bacchus with his train, Silenus, the Fauns and Satyrs, and Bacchanals.

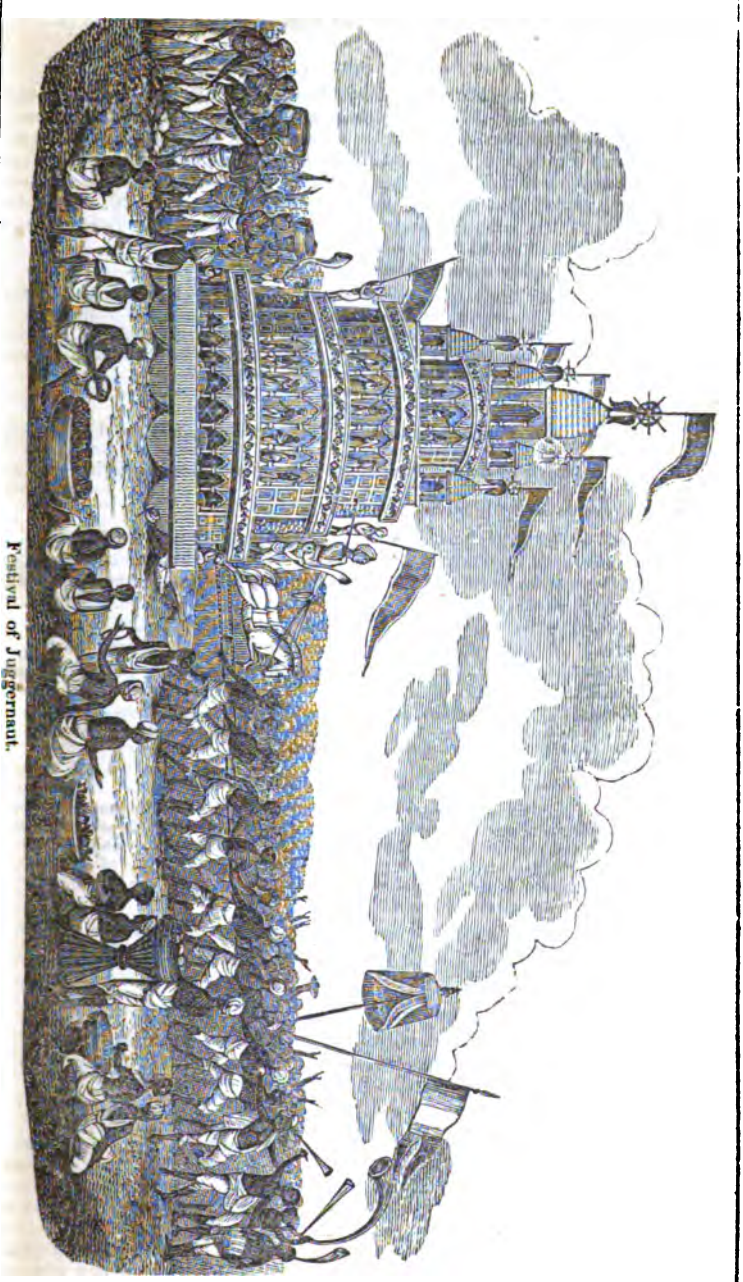
1. Among the various representations of this god, we sometimes find him with swollen cheeks, and a bloated body. He is crowned with ivy and vine leaves, having in his hand a *thyrsus*, an iron-headed javelin, encircled with ivy or vine leaves; as in our Plate X. fig. 8, where he appears also as a handsome youth, holding a wine-cup in one hand, and attended by a panther. In the Sup. Plate 15, he is a youth holding the thyrsus and leaning upon a column, with a tiger at his feet. Sometimes he appears an infant, holding a thyrsus and cluster of grapes with a horn. Sometimes he is on the shoulders of Pan, or in the arms of Silenus. On the celebrated gem (cf. P. IV. § 211) which is given in our Plate XLVIII., he appears a bloated young man, borne by Satyrs and also attended by Cupids and Bacchanals. Sometimes he is in a chariot, drawn by tigers, leopards, or panthers, surrounded by his retinue of Satyrs and Bacchæ, and followed by old Silenus on an ass.

For various other representations, see *Montfaucon*, Antiq. Expl. vol. i. Plates 148–167.

2. In our Plate XLVIII. we have also a representation of *Silenus*, as given from an antique by Montfaucon; recumbent on the hide of a panther, with one hand resting on a skin full of wine, and the other on an inverted goblet.—An image of Silenus is mentioned by Pliny (*Hist. Nat.* xxxvi. 5), as existing in the marble quarry of Paros, said to be the work of nature. There is now in the same quarry a curious bas-relief, of which the image of Silenus forms a part. Dr. Clarke supposes this image to have been a *lusus naturæ*, and the other pieces now in the bas-relief to have been added to it by sculpture. "It represents a festival of Silenus. The demigod is figured in the upper part of it as a corpulent drunkard, with ass's ears, accompanied by laughing satyrs and dancing girls. A female figure is represented sitting with a fox sleeping in her lap. A warrior is also introduced, wearing a Phrygian bonnet [see Plate XXII. fig. *n* and *o*]. There are twenty-nine figures; and below is this inscription: ΑΔΑΜΑΣ ΟΔΡΥΣΗΣ ΝΥΜΦΑΙΣ."

§ 61. (16) CERES. However useful the planting of the vine might be, agriculture in general was much more so, and formed one of the earliest and most common pursuits of men. The observation of its importance and of the productiveness of nature occasioned the conception of a particular divinity, to whom its discovery and improvement were ascribed. The usual name for this divinity was Δημήτηρ among the Greeks, and *Ceres* with the Romans. She was considered as one of the most ancient of the goddesses, and was called a daughter of Saturn and sister of Jupiter. Her native place was Enna, situated in a fertile region of Sicily.

In this country she is said to have first taught men to cultivate grain, and to instruct them in all the labors pertaining to it. To her is ascribed also the establishing of laws, and the regulation of civil society. Afterwards she imparted her favors to other lands, and the people of Attica particularly boasted of her protection, and her instruction in agriculture and the use of the plough. She associated Triptolemus with her as a companion in her travels, and sent



Festival of Juggernaut.

him over the earth, to teach husbandry, and thereby raised him to the rank of a god.

See *Homer*, Hymn to Ceres.—*Ovid*, Fast. iv. 507-562. Metam. v. 642-661.

§ 62. The seizure and abduction of her daughter Proserpine by Pluto has been already mentioned (§ 32*u*). Ceres sought for her with a burning torch everywhere, and thus diffused universally a knowledge of agriculture and good morals. She at length discovered that Pluto had borne her to his realms, supplicated Jupiter for her deliverance, and received a favorable answer, on condition that Proserpine had tasted of no fruit of the infernal world. But she had just tasted of the pomegranate, and therefore received her freedom and liberty to return to this world only for half the year.

Ovid, Metam. iv. 552.—*Claudian*, De Raptu Proserpinæ. Cf. P. V. § 366.

1 *u*. To the history of Ceres belong also the following mythical circumstances; her changing herself into a horse and into one of the Furies, to escape the pursuit of Neptune; her transformation of Lyncus into a lynx on account of his perfidy[1]; and her punishment of Erysichthon, who had violated a grove sacred to her, by afflicting him with insatiable hunger[2], so that he devoured at last his own limbs.

[1] *Ov.* Met. v. 649.——[2] *Ib.* viii. 738.—*Callim.* Hymn. in Cer. v. 29.—See *Ernesti's* Excursus, in his ed. of Callimachus (cited P. V. § 70. 2), vol. i. p. 262.

2 *u*. Ceres bore several names and epithets, as Δηὼ, Θεσμοφόρος, Σιτὼ; and *Eleusinia*, *Erinnys*, &c.

3. The name Δημήτηρ is by some derived from δὴ for γῆ and μήτηρ, signifying *mother-earth*.

See *Knight's* Enquiry into the symbol. Lang. &c. *Class. Journ.*

§ 63. One of the most celebrated festivals of this goddess was the Θεσμοφόρια, which was maintained in many Grecian cities, especially in Athens, in honor of her as having taught the use of laws. Still more celebrated, however, were the *Eleusinian Mysteries*, which were likewise sacred to Ceres, and which were of two sorts, the greater and the less, the latter held annually, the former only every fifth year. Besides these, the Greeks and Romans honored her with several festivals before and after harvests, e. g. the Προηρόσια, and the Ἀλῶα, the *Cerealia* and the *Ambarvalia*.

On the *Eleusinian* Mysteries, see P. III. § 77. 4. P. IV. § 41.—*Warburton*, in his *Divine Legation of Moses*.—*J. Meursii*, Eleusinia. Lugd. Bat. 1619. 4.—*Saint's Croix*, Recherches histor. et crit. sur les Mystères (*Silv. de Sacy* ed.) Par. 1817. 2 vols. 8.—*Ouvaroff*, Essai sur les mystères d'Eleusis. St. Petersb. 1815. 8.—*Bougainville*, in the *Mém. Acad. Inscr.* xxi. 83.—*Class. Journ.* xiii. 399. xiv. 165. xv. 117.

On the *Thesmopharia*, see *Dutheil*, as cited P. V. § 65. 3.——On the *Ambarvalia*, cf. P. III. § 219.

1. Among the ceremonies in her worship were the sacrificing of a pregnant sow, and the burning of a fox (*vulpium combustio*). "A fox was burnt to death at her sacred rites, with torches tied round it; because a fox wrapt round with stubble and hay set on fire, being let go by a boy, once burnt the growing corn of the people of Carseoli, a town of the Æqui, as the foxes of Samson did the standing corn of the Philistines."

Cf. *Ovid*, Fast. iv. 681.—*Judges* xv. 4.—*Classical Journal*, vi. 325.

2. The ruins of the famous temple of Ceres at Eleusis, where the Mysteries were celebrated, were conspicuous when Dr. Clarke visited the spot. He found also a fragment of a colossal statue of the goddess among the moldering vestiges of her once splendid sanctuary. With great exertion that traveler procured the removal of the statue, in order to its being transported to England.

See *Clarke's* Travels, Part ii. sect. 2. ch. 18.—*Lond. Quart. Rev.* xvii. 202.

§ 64. The symbolical accompaniments to the image of Ceres are ears of corn, and the poppy, her usual ornament. She is often exhibited with a torch in her hand, to signify her search after Proserpine.

In some representations she appears a tall and majestic lady with a garland on her head composed of ears of corn, a lighted torch in one hand, and a cluster of poppies and ears of corn in the other. Thus she appears in our Plate XI. fig. 5, and in the Sup. Plate 15. She also appears as a country woman mounted upon the back of an ox, carrying a basket and a hoe. Sometimes she was represented as in a chariot drawn by winged dragons. Her associate Triptolemus also appears occupying her chariot (*Ov.* Met. v. 646).

§ 65. (17) VESTA. The ideas conceived in the Greek and Roman fables respecting the earth as a person and goddess were exceedingly numerous and various. Besides Gaia, Titæa or Tellus, who represented the earth taken in a general sense, they imagined Cybele to denote the earth as inhabited and cultivated;

Ceres more particularly signified the fertility of the soil; and the name of *Vesta* or Ἑστία was employed to represent the earth as warmed by internal heat. The latter goddess also represented civil union and domestic happiness, being supposed to preside over the household hearth. She was called the daughter of Saturn and Rhea, and said to have first taught men the use of fire.

1 *u*. Jupiter guarantied her vow of perpetual celibacy (*Ov.* Fast. iv. 249), and granted to her the first oblations in all sacrifices.

2. She is sometimes termed Vesta the younger, to distinguish her from Cybele (§19), who is also called Vesta the elder. Vesta the younger is the same with *Ignis* or fire.

§ 66. The establishment of family habitations was ascribed to Vesta, and for this, altars were usually erected to her in the interior or front of all houses. The same was done in the buildings termed Πρυτανεῖα, which were usually found in the Greek cities near their center; that at Athens (P. I. § 115) was the most famous. More rarely were temples raised for her. In her temple at Rome the celebrated Palladium was supposed to be kept.

The temple of Vesta erected by Numa at Rome was round, and without any image of the goddess. It still exists. Cf. P. I. § 60.

§ 67 a. She was represented in a long robe, wearing a veil, bearing in her hand a lamp, or sacrifical vase. It is, however, more frequently a *priestess of Vesta* that is thus represented.

F In Plate XI. fig. 10, from a medal given by Montfaucon, we have such a representation. In the Sup. Plate 3, Vesta is seen as represented in a beautiful statue mentioned by Montfaucon (Vol. i. p. 64).—Vesta is sometimes exhibited holding in one hand a javelin or a Palladium; sometimes also with a drum in one hand and an image of Victory in the other.

§ 67 *u*. Her priestesses among the Greeks were widows. But those among the Romans under the name of *Vestales*, the vestal virgins, were much more celebrated; the mother of Romulus having belonged to the order, although their first regular institution is ascribed to Numa. (Cf. P. III. § 218.) Their principal duty was to watch and keep alive the *sacred fire* of Vesta, and guard the *Palladium* (cf. § 43). Their rigid seclusion was rewarded by various privileges, and a peculiar sacredness was attached to their persons.

1. The extinction of the fire of Vesta was supposed to forbode sudden and terrible disasters, and if it ever happened, all business was at once interrupted until expiation had been made with great ceremony. Negligence on the part of the virgins was severely punished. The fire was every year renewed or replaced, on the Calends of March, by fire produced from the rays of the sun.

2. In our Plate XXVIII. is a representation of a priestess of Vesta, holding a pan of fire. In the same Plate is seen a Vestal holding the *cribrum* or sieve; from a statue in honor of the Vestal Tuccia, who is said to have vindicated her innocence by bringing water in a sieve from the Tiber. Cf. *Val. Max.* viii. 2.

On Vesta and the Vestals; *Livy*, i. 20.—*Plutarch*, Life of Numa.—*Class. Journ.* xv. 123, 257. xvi. 32.—*Nadal*, Histoire des Vestales, in the *Mem. de l'Acad. des Inscr.* vol. iv. p. 161, 227.—*Lipsius*, de Vesta, in his *Works*.—*Dupuy*, La maniere dont les anciens ralloient le feu sacré, &c. in the *Mem. Acad. Inscr.* xxxv. p. 305.

II.—*Mythological History of the Inferior Gods.*

§ 68. The divinities included in the class, which are here denominated *Inferior gods*, are Cœlus or Οὐρανός; Sol or Ἥλιος; Luna or Σελήνη; Aurora or Ἠώς; Nox or Νύξ; Iris, Ἶρις; Æolus or Αἴολος; Pan, Πάν; Latona or Λητώ; Themis or Θέμις; Æsculapius or Ἀσκληπιός; Plutus or Πλοῦτος; Fortuna or Τύχη; and Fama or Φήμη; which were all common to the Greeks and Romans. But to this class are also to be referred several divinities, which were peculiar to the Greeks as distinguished from the Romans; and also several, which were peculiar to the Romans as distinguished from the Greeks.

§ 69. (1) *Cœlus.* Although this god was considered as one of the most ancient and the father of Saturn, yet not much importance was attached to his worship either among the Greeks or Romans. His wife was the goddess of the earth, Titæa or Gaia; their offspring were the *Titans*, the *Cyclops*, and the *Centimani*. Through fear that these sons would deprive him of his kingdom, he precipitated them all to Tartarus, whence they were liberated, however, by the aid of Saturn, who himself usurped his father's throne. Venus and the Furies were called daughters of Uranus, or Cœlus.

§ 70 *u*. The fictions respecting this god perhaps had some foundation in the history

of early nations. According to the account of Diodorus[1], Uranus would seem to have been a king of the Atlantides[2], the founder of their civilization, and the author of many useful inventions. Among other things he was a diligent observer of the heavenly bodies, and became able to announce beforehand many of their changes. Admiration of such knowledge might lead to his deification. Perhaps it might occasion the use of his name (Οὐρανός) to signify the heavens. The idea, however, of a deity thus called, appears to have been very ancient.

[1] See *Diod. Sic.* iii. 56. v. 44.—[2] The Atlantides were a people of Africa, living near Mt. Atlas.

§ 71. (2) *Sol.* Although the Greeks and Romans worshiped Apollo as the god and dispenser of light, and in view of this attribute named him Phœbus, yet they conceived another distinct divinity, distinguished from Apollo especially in the *earlier fables*, under the literal name applied to designate the sun, viz. Sol or Ἥλιος. These words, therefore, were employed to express not only the actual body in the heavens, but also a supposed being having a separate and personal existence. In the Homeric Hymn addressed to Helius, he is called the son of Hyperion and Euryphaëssa. Eos and Selene are called his sisters. Many circumstances, which are mentioned as pertaining to him, are also related of Phœbus or Apollo, when considered as the god of the sun.

See *Ovid*, Metamorph. ii.

§ 72 *a*. The early prevalence of Sun-worship, which was one of the first and most natural forms of idolatry, renders it probable, that the worship of this god was early introduced into Greece. Many temples were consecrated to Helius. The island Rhodes in particular was sacred to him, where was erected his celebrated colossal statue. Among the Romans his worship was organized with special solemnities by Heliogabalus, who had been a priest of the same god in Syria, and afterwards erected a temple to his honor at Rome.

Of his splendid temple at Heliopolis or Baalbec in Syria, said to have been erected by Antoninus Pius, interesting remains still exist. Cf. P. I. § 166.

§ 72 *b*. Sol or Helius is represented usually in a juvenile form, entirely clothed, and having his head surrounded with rays, and attended by the Horæ, and the Seasons. He is sometimes riding in a chariot drawn by four horses, which bear distinct names.

1. Helius is represented on coins of the Rhodians by the head of a young man crowned with rays; a specimen is seen in our Plate XIV. fig. 1.—A view of the colossal statue of Helius erected at Rhodes is given in Plate VI. This was reckoned among the seven wonders.

2. The seven wonders of the world were, 1. The statue of the Sun at Rhodes, 70 cubits high, placed across the harbor so that a large vessel could sail between its legs; 2. The Mausoleum, or sepulchre of Mausolus, king of Caria, built of marble, above 400 feet in compass, surrounded with 36 beautiful columns (cf. § 187. 4); 3. The statue of Jupiter in Olympia by Phidias (cf. P. IV. § 179); 4. The temple of Diana at Ephesus, with 127 pillars, 60 feet in height, with a splendid image of the goddess; 5. The walls of Babylon built by Semiramis, 50 or 80 feet wide, and 60 miles in circuit (*Rollin's* Anc. Hist. bk. iii. ch. 1); 6. The pyramids of Egypt; 7. The palace of Cyrus.

§ 73. (3) *Luna.* She was the daughter of Hyperion and Theia, and was called Σελήνη by the Greeks, being distinct in name, descent, and story from *Diana* or Ἄρτεμις, who was, however, taken as goddess of the moon. To Luna was ascribed great influence in relation to the birth of men. Pandia was said to be a daughter of Luna and Jupiter or Saturn[a]. In common with her brother Helius, Luna seems to have been especially worshiped by the Atlantides.

[a] Cf. *Homer*, Hymn to Luna.

1 *u*. Both the Greeks and Romans consecrated appropriate temples to her, although the worship of Diana as the goddess of the moon was much more prevalent among them. She was represented like Diana in this character, as a goddess riding in a chariot through the skies, with the stars as her attendants.

2. She is represented on coins by the bust of a fair young woman with a crescent on her head; as seen in Plate XIV. fig. 3.

§ 74. (4) *Aurora.* A sister of Luna, of the same parents, was the goddess of the morning or day-dawn; styled by the Greeks Ἠώς or Ἡμέρα; by the Romans, *Aurora.* By others she is said to have been the daughter of the giant Pallas, and therefore called Pallantias. Orion and Tithonus were her principal lovers, and Lucifer and Memnon her most distinguished sons. The latter

is memorable for the honors paid to him in Egypt, and for his famous vocal statue at Thebes.

1. The statue of Memnon is supposed to be one of those existing at the present day among the ruins of ancient Thebes, near the place now called Medinet Abou. A part of the body of it is said to be now in the British Museum. It is called by the Arabians *Salamat*, the statue which bids good morning, a name evidently originating in a belief of the ancient and common tradition; which was, that this statue uttered sounds at the rising of the sun, when it shone upon it. The statue is covered with inscriptions by persons declaring that they had heard its voice at the rising of the sun.—Mr. *Wilkinson* states, from experiment actually made by himself, that if a person in the top of this colossus, which is in a sitting posture, give it a blow with a hammer, it will cause a sound to a person standing at its foot as if from an instrument of brass.

See *J. G. Wilkinson*, on the contrivance by which the statue of Memnon was made vocal; in the *Transactions of the Royal Society of Literature*, vol. ii. Lond. 1834.—*M. Letronne*, Inscriptions Grecques et Latines du Colosse de Memnon, &c., in same *Transactions*, vol. iii. Lond. 1837.—*Amer. Quart. Review*, No. ix.

2 *u*. Cephalus was insensible to the love of Aurora towards him, although she seized and bore him away from his beloved Procris, whom, after his return to her, he had the misfortune to kill through an accident occasioned by her jealousy.—The early death of a youth was frequently called in poetic language, a seizure or *theft* by *Aurora* (Ἡμέρας ἁρπαγή).

On the story of Cephalus, see *Ovid*, Metam. vii. 661, 703.

§ 75. This goddess was considered as the harbinger of the sun and of the day, and was sometimes called by the literal name of the latter among the Greeks, Ἡμέρα. By the poets she is represented as a beautiful young woman, whose chariot was drawn by white or light red horses, and who opened the portals of the Sun with rosy fingers. Homer designates her by the epithet Ῥοδοδάκτυλος.

She is described as rising from the ocean in a saffron robe (κροκοπέπλος), in a rose-colored chariot, and scattering the dew upon the flowers. She was called the mother of the stars and of the winds.

In the Sup. Plate 10, she is beautifully represented as driving in her chariot, accompanied by the Hours, and a flying Cupid with a torch in his hand.

§ 76. (5) *Nox*. The night was personified in ancient fable and placed among the divinities as a daughter of Chaos. On account of this early origin she is called, in the Orphic Hymns, the mother of gods and men. Generally, however, she is an allegorical rather than a mythological personage; and in such a sense, *sleep*, *death*, *dreams*, *the furies*, &c. are called her children.

1 *t*. A black cock was the offering commonly presented to her. A black sheep was also offered to her as mother of the Furies.

2 *u*. According to the descriptions of poets, and in some representations by art, she is exhibited as enveloped in a long dark robe, with her head covered with a veil spangled with stars. Sometimes she has black wings, or is drawn in a chariot by two horses with a retinue of stars.

3. Pausanias describes a statue of Nox, holding in her right hand a white child, and a black child in her left, representing sleep and death; thus she appears in our Plate XXXVI. She has also been described as a woman with her face veiled in black, crowned with poppies, and in a chariot drawn by owls and bats. In fig. 2 of Plate XIV., drawn from an ancient engraved gem, she holds a veil over her head, and three stars appear above it. In plate XLI. she makes a more splendid appearance with a large spangled veil, and a torch inverted; thus she is painted in an ancient illuminated manuscript.

§ 77. (6) *Iris*. By the name of Ἶρις was designated among the Greeks the rainbow, as personified and imagined a goddess. Her father was said to be Thaumas, and her mother Electra, one of the daughters of Oceanus. Her residence was near the throne of Juno, whose commands she bore as messenger to the rest of the gods and to mortals. Sometimes, but rarely, she was Jupiter's messenger, and was employed even by other deities.

1. Being the messenger of Juno, she was not unfrequently sent on errands of strife and discord; whence some have thought her name derived from ἔρις, *strife*. Others derive it from εἴρω, to *speak* or *declare*.

2 *u*. She had also sometimes in reference to dying females an office, which was usually assigned to Proserpine, to cut off their hair, and thereby effect their dissolution. *Virg.* Æn. iv. 693, 704. The rainbow was the path by which she descended from Olympus and returned thither.

3. She is represented with wings having the various colors of the rainbow, and often appears sitting behind Juno as waiting to execute her commands. In the Sup. Plate

20, she appears descending on a cloud. In the Sup. Plate 7, she is seen with Mercury and Hebe, attending on Jupiter and Juno.

§ 78. (7) *Æolus.* Under the name of ÆOLUS both Greeks and Romans worshiped a god and ruler of winds and storms. He was called the son of Jupiter, sometimes of Neptune, and by others, of Hippotes, an ancient lord of the Lipari Isles. From Jupiter he received his authority over the winds, which had previously been formed into mythical persons, and were known by the names Zephyrus, Boreas, Notus, and Eurus, and were afterwards considered the servants of Æolus.

1 *u.* He held them imprisoned in a cave of an island in the Mediterranean sea, and let them loose only to further his own designs or those of others, in awakening storms, hurricanes and floods. (Cf. *Hom.* Odyss. x. 1.—*Virg.* Æn. i. 52.) He is usually described by the poets as virtuous, upright, and friendly to strangers.

2. The name *Æolus* is thought to have come from *αἰόλος, changeable.*—The island where Æolus is said to have reigned was Strongyle (Στρογγύλη), so called on account of its round figure, the modern *Stromboli.*

See *Heyne*, Excurs. ad *Æn.* i. 51.—Cf. *Pliny*, N. H. iii. 8.

3. In the Sup. Plate 19, are two engravings marked as representations of Æolus. In one, a vigorous man supporting himself in the air by wings is blowing into a shell trumpet like a Triton, while his short mantle is waving in the wind; this is from a bas-relief on an altar, found near Nettuno in Italy, with the inscription *Ara Ventorum;* and it probably is merely the representation of one of the winds, perhaps Eurus; cf. § 108 b.—In the other, we have a fragment of a square stone, which originally contained in bas-relief a representation of the circle of the Zodiac with its twelve signs, which were sculptured within the circle; on the outer edge of the circle appear the busts of Jupiter, Diana, Mercury, and Venus; in the corner is the bust of a man with wings on the forehead, blowing with inflated cheeks, which probably represents one of the four principal winds, the other corners of the piece having had each a wind represented in it.

See *Montfaucon*, Antiq. Expl. vol. i. plate ccxxiv.

§ 79. (8) *Pan.* One of the most singular of the inferior gods, was PAN, whose worship was universally regarded. He was the god of shepherds and herdsmen, of groves and fields, and whatever pertained to rural affairs. His worship was probably derived from the Egyptians. He was said to be the son of Mercury and Dryope; but his genealogy was variously stated. His favorite residence was in the woods and mountains of Arcadia. From his love to Syrinx, who was changed into a reed[1], he formed his shepherd-pipe out of seven reeds, and called it by her name. His pride in this invention led him into his unlucky contest with Apollo[2]. He also invented a war-trumpet, whose sound was terrific to the foe; a circumstance[3] which gave rise to the phrase, *panic* fear or terror (*πανικὸν δεῖμα*).

[1] *Ov.* Metam. i. 682.——[2] *Ib.* x. 146.——[3] *Pausan.* Phoc. c. 23.

§ 80. Pan was originally, among the Egyptians, worshiped in the form of a goat, and under the name of Mendes[1]. In Greece, Arcadia was especially sacred to him, and here he is said to have given oracles on Mount Lycæus. His festivals, called Λύκαια by the Greeks, were introduced by Evander among the Romans, and by them called Lupercalia[2]. Goats, honey, and milk were the usual offerings to Pan.

[1] *Herod.* ii. 46.——[2] *Ov.* Fast. ii. 31, 267.

1 *u.* His Greek name Πάν, signifying *the whole* or *all*, had reference to the circumstance that he was considered the god of all the natural world; or, according to others, it was derived from *πάω* (*to feed*), and referred to his patronage of shepherds and their flocks. The Romans called him likewise Inuus, Lupercus, Mœnalius, and Lycæus.

2. "The figure of Pan (cf. *Sil. Ital.* xiii. 326) is a rude symbol of the universe, and he appears to have been originally a personification of the *Anima Mundi*, or terrestrial soul, by which some ancient nations believed that the entire universe was directed."—This god does not appear in the poems of Homer or Hesiod.

3 *u.* His image was generally human only in part, having commonly the form of a satyr, with ears sharp-pointed and standing erect, with short horns, a flat nose, a body covered with hair or spotted, and the feet and legs of a goat.

4. Such is his image in Plate XIV. fig. 4, and in Sup. Plate 15; in both of which he has in one hand a crooked staff and in the other a pipe of reeds, and an *amphora* lies beside him. In some representations, his head was crowned with pine, which was sacred to him.

§ 81. (9) *Latona.* She was called Λητώ by the Greeks, and held a distinguished place as mother of Apollo and Diana, and on this account was often ranked among the superior deities. She was daughter of Cœus or Polus and

Phœbe, and one of the objects of Jupiter's love. The jealousy and anger of Juno was excited against her, and she adjured the goddess of earth to allow Latona no place to bring forth her offspring. Neptune, however, granted the island Delos for the purpose. But here she found no sure asylum, and fled to Lycia, where[1] she was hindered from quenching her thirst at a lake by some peasants. These offenders were in return changed into frogs. — Still more severe was her vengeance in the case of Niobe[2], a daughter of Tantalus and wife of Amphion king of Thebes. Niobe slighted the divinity of Latona, and the latter engaged both her children, Apollo and Diana, to avenge her; they, by their arrows, slew the seven sons and seven daughters of Niobe, who by grief was changed into stone.

[1] Ov. Metam. vi. 335.—[2] Ov. Metam. xi. 321. See also § 36.

§ 82. This goddess was honored particularly in Lycia, on the island Delos, at Athens, and in many of the Grecian cities. In Crete a festival was sacred to her, called Ἐκδύσια.

1 n. Latona is sometimes spoken of as the goddess of night; and it is possible that her name originated in this idea, derived from λήθω, to be *concealed*, as nature was buried in profound darkness before the birth of the Sun and Moon or Apollo and Diana.

2. She is usually represented as a large and comely woman with a black veil, so painted, or in engraved gems expressed by a dark-colored vein in the stone.

§ 83. (10) *Themis.* The goddess of justice (Θέμις) was one of the most celebrated of the *Titanides*, or daughters of Uranus and Titæa. To her is ascribed the first uttering of oracles, and also the first introduction of sacrifices into Greece. She had by Jupiter three daughters, Δίκη, Εὐνομία, and Εἰρήνη, which were commonly called the *Horæ* (Ὧραι), who are represented by the poets in various lights, but particularly as goddesses presiding over the division and distribution of time (§ 105). Astræa also was by some called a daughter of Themis.

1 n. *Astræa* was likewise a goddess of justice, or rather of property; and, according to Ovid's account (Met. i. 149), was the last of the divinities to quit the earth. She was placed among the constellations of the Zodiac under the name of Virgo, anciently called Erigone.

2. Astræa, who according to some was the daughter of Titan and Aurora, was represented (*cf. Aul. Gell.* Noct. Att. xiv. 4) as a virgin with a stern countenance, holding in one hand a pair of balances, and in the other a sword or scepter or a long rod or spear; thus she appears in the Sup. Plate 18, drawn from an engraved gem.

3 n. There was still another goddess, *Nemesis*, Νέμεσις, who was supposed to judge respecting moral actions, and to exercise vengeance towards unrighteousness. She was called Adrastia sometimes, from the circumstance that Adrastus first erected a temple to her, and also Rhamnusia from having a temple at Rhamnus in the territory of Attica.

4. At her temple in Rhamnus was a large and beautiful statue, ranked among the best works of Phidias.—In Plate XXXVI. are two representations of Nemesis, from ancient gems; in each the wheel appears at her feet; in one she has wings, and holds in one hand a branch with a ribin attached; in the other representation she holds a rod or scepter.

See *Herder's* Zerstreuten Blätters, Samml. 2. p. 213.

§ 84. (11) *Æsculapius.* In proportion as men in the early ages were ignorant of the efficacy and use of remedies for disease, there was the greater admiration of those who were distinguished in the art of healing, and the greater readiness to deify them. Hence the deification of Æsculapius, who was viewed as the god of Medicine, and said to be the son of Apollo and the nymph Coronis[1]. Hygeia, the goddess of health, was called his daughter, and two celebrated physicians belonging to the age of the Trojan war, Machaon and Podalirius, were called his sons, and honored like him after their death. Æsculapius was killed with a thunderbolt by Jupiter, at the request of Pluto. His most celebrated grove and temple was at Epidaurus[2], where he was worshiped under the form of a serpent.

[1] Ov. Metam. ii. 601.—[2] Ov. Met. xv. 622.

1. The ruins of the temple at Epidaurus are still visible at the place now called *Jero*, pronounced *Yero*, a corruption perhaps of Ἱερὸν (*sacra ædes*). There were at this ancient seat of the god of health *medical springs* and *wells*; which may yet be traced.

Clarke's Travels, part ii. sect. 2. ch. xv.—*Fraser*, Culte rendu a Æsculapius, in the *Mem. Acad. Inscr.* xxi. 98.

2 n. The serpent was usually attached as a symbol to the image of this god, either free or wound about a staff, expressing the idea of health, or prudence and foresight.

3. In Plate XIV. fig. 6, *Æsculapius* holds in one hand a round vase or patera, from which a serpent is eating. In the Sup. Plate 21, he is seen as presented in an ancient statue delineated in Montfaucon; on his left is the trunk of a tree, around which the serpent winds; on his right stands *Telesphorus*, who was said to be a son of Æsculapius, and was considered as the god of convalescents; Telesphorus appears here, as in all representations of him, in a robe covering his arms and whole body, with a hood upon his head. Æsculapius and Telesphorus appear together thus on a coin of Caracalla.

4. Hygeia may be considered as the same with the Roman *goddess of health*, SALUS. The Romans honored *Salus* with a temple and festivals. One of the city-gates, being near her temple, was called *Porta Salutaris*. She was represented with a bowl in her right hand and a serpent in her left. Her altar had a serpent twining round it and lifting his head upon it.

In Sup. Plate 21, we have a representation of *Hygeia* from a beautiful statue; she sits on a rock, with one hand raised and holding a scepter, and the other holding a bowl, towards which a large serpent is advancing his head over her lap.

§ 85. (12) *Plutus.* The god of riches, Πλοῦτος, was probably of allegorical rather than mythical origin, since his name in Greek is but the common term for wealth. His father, according to the fable, was Jasion, a son of Jupiter by Electra, and his mother was Ceres, who gave him birth in a beautiful region in Crete. Jupiter, as it was allegorically represented, deprived him of sight, and his usual residence was low beneath the earth. — By some Plutus is considered as the same personage as *Pluto*, ruler of the world of spirits, and this may have been the case.

1 *a*. It is not known by what figure he was visibly represented. Pausanias barely remarks, that in the temple of Fortune at Thebes, he appeared in the form of an infant in the arms of that goddess, and at Athens the goddess of Peace held him as an infant in her arms.

2. "Plutus was blind and lame, injudicious, and mighty timorous. He is lame, because large estates come slowly. He is fearful and timorous, because rich men watch their treasures with a great deal of fear and care."

§ 86. (13) *Fortune.* Of a like allegorical character was the goddess of *Fortune*, Τύχη, *Fortuna*, to whom was ascribed the distribution and the superintendence of prosperity and adversity in general. Among the Greeks she had temples at Elis, Corinth, and Smyrna; and in Italy, before the building of Rome, she was honored at Antium, and especially at Præneste. The Romans made her worship in general very splendid, and gave her various epithets originating from different occasions; as Fortuna Publica, Equestris, Bona, Blanda, Virgo, Virilis, Muliebris, &c.

1 *a*. In the temple at Antium were two statues of Fortune, which were consulted as oracles, and gave answer by winks and nods of the head, or by means of the lot. Similar divinations were practiced also at Præneste, where her temple was one of the richest and most celebrated.

See *Horace*, Odes, l. i. od. 35. (Ad Fortunam).—*Cf.* P. III. § 222.

2. "The goddess of Fortune is represented on ancient monuments with a horn of plenty and sometimes two in her hands. She is blindfolded, and generally holds a wheel in her hand as an emblem of her inconstancy. Sometimes she appears with wings, and treads upon the prow of a ship, and holds a rudder in her hands."

Her image in Plate XIV. fig. 9, is taken from an Imperial coin; in her left hand is a horn of plenty; her right rests upon a rudder; a wheel is behind her. In the Sup. Plate 18, she appears without the wheel, with the images of the sun and moon on her head.

§ 87. (14) *Fame.* The goddess styled Φήμη, or *Fama*, was also of allegorical origin. Virgil calls her the youngest daughter of Earth, who gave birth to this child, in revenge for the overthrow of her sons, the *Giants;* in order that she might divulge universally the scandalous conduct of Jupiter and the other gods. She had a place in the Greek Theogony, and was honored with a temple at Athens. She was viewed as the author and spreader of reports both good and bad.

1 *a*. The poets represented her as having wings, always awake, always flying about, accompanied by vain fear, groundless joy, falsehood and credulity.

Cf. *Virg.* Æn. iv. 173.—*Ov.* Met. xii. 39.—*Stat.* Theb. iii. 426.

2. In the Sup. Plate 18, is a representation of Fame with her wings extended as just ready to fly, with her finger pointing upwards.

§ 88. (15) *Deities peculiar to the Greeks.* Athough generally the same deities were common to the Greeks and Romans, each nation had some peculiar to itself. These must be included in the class of *Inferior Gods.* Those peculiar to the Greeks were

less numerous and important than those peculiar to the Romans; and nearly all of them may be reduced under one or other of the four following divisions.

1. Places, rivers, mountains, &c., personified. Almost every important city was converted into a goddess, whose image was placed on its coins. Almost every river and stream also was made into a god, of whom some fabulous tale was related; thus *Alpheus* is said to have pursued the nymph Arethusa from Greece to Sicily.

2. Eminent personages deified. The most important of the deities belonging to this division would come under the class denominated *Heroes;* although many of them are seldom if ever thus classed, as Orpheus, Homer, Trophonius, &c.; besides many of later times.

3. Virtues and vices personified. The Greeks did not carry such personifications so far as the Romans; yet imaginary deities were thus formed, and altars were erected to them in Athens and other cities. Some deified among the Greeks are not distinctly named among the Romans; e. g. *Chance*, Ἀντυχία; *Voracity*, Ἀδηφαγία; *Lust*, under the name of Κότυττω, *Cotytto*, a notorious prostitute.

4. Particular pursuits and conditions of life ascribed to some guardian spirit. Thus, Ἐργάνη designated a goddess of weaving, distinct from Minerva, to whom this term is applied. Ἐνυὼ, the goddess of *war*, nearly corresponded to the Roman *Bellona;* and Κῶμος, the god of *feasting*, and Μῶμος, the god of *jesting*, are recognized in the Latin *Comus* and *Momus*.

§ 89. (16) *Deities peculiar to the Romans.* These may be arranged under the following divisions:

1. Places, rivers, &c., personified.—2. Pursuits and conditions of life ascribed to guardian spirits.—3. Eminent persons, especially emperors, deified.—4. Virtues and vices personified.—5. Foreign deities introduced.

§ 90. Of the first division, Roma and Tiber are the principal. Roma was honored by the Romans with temples, sacrifices, and annual festivals, and is one of the most common figures on their medals.

In Plate II. is a splendid representation of the goddess Roma, from a painting formerly belonging to the Barberini family.—In the same Plate is given also a representation of the Tiber as a god.

§ 91. In the second, various *rural deities* are particularly to be noticed.

1 *a*. Terminus. In order to express and render still more sacred the rights of property and the obligations of fixed boundaries in landed possessions, the Romans invented a god, who had it for his peculiar province to guard and protect them, called *Terminus*. His statue, in the form of those called *Hermæ*[1], was employed usually to mark the limits of fields. Numa first introduced this usage, and ordained a particular festival, the *Terminalia*, which was celebrated in the month of February by the occupants and proprietors of contiguous lands[2]. Upon these occasions offerings were presented to the god on the boundaries or separating lines. He had a temple on the Tarpeian rock.—Oftentimes the statues of *other* gods, particularly the rural, were placed in the form of Hermæ, to mark the limits of landed property, and Jupiter himself was sometimes represented under the name of Terminus, or received the epithet *Terminalis*.

[1] See § 88. P. IV. § 164. 2.——[2] Cf. *Ovid*, Fast. ii. 639.

2 *a*. Priapus. The Romans ranked *Priapus* among the deities whose province was the protection of fields and cultivated grounds. His image was usually placed in gardens (*Hor.* l. i. sat. 8), which were considered as more particularly his care.

Images of Priapus were sometimes worn as a sort of amulet (*fascinum*) to guard against evil charms, and hung upon the doors of houses and gardens. The god whose special province it was to protect from the charm of the evil eye was named *Fascinus*.—*Plin.* Hist. Nat. xix. 4. xxiv. 4.—See P. III. § 227. 3.

Priapus is usually represented with a human face and the ears of a goat; he has a sickle or scythe to prune the trees and cut down the corn, and a club to keep off thieves; his body terminates in a shapeless trunk.—An ass was generally sacrificed to him.

Representations of Priapus are given in Plate XLV. and in the Sup. Plate 23. In the latter, with an extended arm he holds a bell in his hand. In the former, which is from a large anaglyph or bas-relief given by Montfaucon after Boissard, we may observe the rites practiced at the festival of this god. It is celebrated by women; two priestesses are close by the statue, one of whom is pouring water or some other liquid upon the image from a bottle; four others are engaged in sacrificing an ass; behind the animal stand two others in peculiar costume, one holding apparently a *sistrum*, the other a bowl or round vase; on the left of the statue are two women playing on the double *tibia*, and others bearing baskets of fruit and flowers and vessels of wine; on the right are two playing on the *tympanum*, one dressed like a bacchanal with a child on her neck, and others with their offerings of fruit, flowers, and wine.

3 *a*. Vertumnus. Under this name an old Italian prince, who probably introduced the art of gardening, was honored after death as a god. The Romans considered him as specially presiding over the fruit of trees. His wife was *Pomona*, one of the Hamadryads (cf. § 101), a goddess of gardens and fruits, whose love he gained at last after changing himself into many forms, from which circumstance his name (*Ov.* Met. xiv. 623) was derived. This goddess is represented on some monuments of ancient art, and is designated by a basket of fruit placed near or borne by her.

"Vertumnus is generally represented as a young man, crowned with flowers, covered up to

the waist, and holding in his right hand fruit, and a crown of plenty in the left."—In the Sup. Plate 23, the horn is in his left hand, and the fruit in his right; he is fully draped, with the head and leg of a swine hanging from his shoulder. This may be supposed to correspond to his statue mentioned by Cicero (*Verr.* i.) and by Horace (*Epis.* 20) as standing in a street of Rome.

In the same Plate is a representation of *Pomona*, from an ancient monument; she is without drapery, holding a flower in one hand and a melon in the other, resting against the trunk of a tree, from which a basket of fruit is suspended.

4 *u.* Flora. The Romans had also a particular goddess of blossoms and flowers, whom they worshiped under the name of *Flora*. She is said to have been the same as the Grecian nymph *Chloris;* although others maintain, that she was originally but a Roman courtezan. But this goddess seems not to have been wholly unknown to the Greeks, since Pliny (N. H. xxxvi. 5) speaks of a statue of her made by Praxiteles. She was represented as very youthful, and richly adorned with flowers. She had a festival and games at Rome, celebrated (*Ov.* Fast. v. 283) in the month of April, called *Floralia;* they presented scenes of unbounded licentiousness.

The indecency of this festival was checked on one occasion by the presence of Cato, who chose however to retire rather than witness it (*Valer. Max.* ii. 10). By some the festival is said to have been instituted in honor of an infamous woman by the name of Flora.

In our Plate XIV. fig. 5, Flora is represented with a garland of flowers on her head, and a horn of plenty on her left arm; as she appears in several antiques. In Sup. Plate 22, she is given from a beautiful statue, once at Rome, and copied by Le Brun; not however identical with the celebrated *Flora Farnese* (cf. P. IV. § 186. 11).

5 *u.* Feronia. Another goddess of fruits, nurseries, and groves, among the Romans, was Feronia. She had a very rich temple on Mount Soracte, where also was a grove specially sacred to her. She was honored as the patroness of enfranchised slaves (P. III. § 324), who ordinarily received their liberty in her temple. It was pretended that the real votaries of this goddess could walk unhurt on burning coals. Her name was derived according to some from a town, called Feronia, near Mt. Soracte: according to others, from the idea of her *bringing relief* (*fero*) to the slave; or from that of her producing trees, or causing them to bear fruit.

6 *u.* Pales. Another goddess of the same class, was Pales (from *pabulum*), to whom was assigned the care of pasturage and the feeding of flocks. In her honor a rural festival (*Ov.* Fast. iv. 721) was held in the month of April, called *Palilia* or *Parilia*.

On the festival of Pales the shepherds placed little heaps of straw in a particular order and at a certain distance; then they danced and leaped over them; then they purified the sheep and the rest of the cattle with the fume of rosemary, laurel, sulphur, and the like. The design was to appease the goddess, that she might drive away the wolves, and to prevent the diseases incident to cattle. Milk, and wafers made of millet, were offered to her, that she might render the pastures fruitful. Pales is represented as an old lady, surrounded by shepherds.

7. Numerous other *rural gods and goddesses* of inferior character were recognized by the Romans. Among the minor rural goddesses, we find *Bubona*, having the care of oxen; *Seia* or *Segetia*, having the care of seed planted in the earth; *Hippona*, presiding over horses; *Collina*, goddess of hills; *Vallonia*, empress of the valleys; *Runcina*, the goddess of weeding; *Volusia*, with several other goddesses, who watch over the corn in its successive steps to maturity (cf. § 5. 3); *Mellona*, the goddess who invented the art of making honey. Among the male deities of the same class, we find *Occator*, the god of harrowing; *Stercutius*, the inventor of manuring; and *Pilumnus*, the inventor of the art of kneading and baking bread.

§ 92 *u.* In the latter period of the Republic and during the first ages of the Empire, the Roman system of divinities was greatly augmented. Almost *every profession* and *employment* and *condition* in life had its tutelar god or gods, whose names thus became innumerable, but who never obtained a universal worship. For a knowledge of these, we are mainly indebted to the writings of the Christian Fathers, especially Augustinus (*de Civitate Dei*, l. iv.), against polytheism. To this class belong, for example, *Bellona*, the goddess of war, corresponding in some degree to Ἐνυώ among the Greeks (§ 46); *Juturna*, the goddess of succor; *Anculi* and *Anculæ*, deities presiding over servants; *Vacuna*, goddess of leisure; *Strenua*, goddess of diligence; *Laverna*, goddess of theft, &c.

Diseases were exalted into deities. *Febris* (fever), e. g. had her altars and temple, and was worshiped that she might not hurt; and so of others of this species.—*Mephitis* was goddess of noxious exhalations. *Tac.* Hist. iii. 33.

§ 93. Here we should mention Victoria, a deity of much consideration at Rome. The hall of the senate was adorned by her altar, and a statue in which she appears as "a majestic female, standing on a globe, with flowing garments, expanded wings, and a crown of laurel in her out-stretched hand." The senators were sworn on the altar of this goddess to observe the laws of the empire. A contest arose between the pagans and the Christians on this subject, the latter finally effecting the removal of this altar of Victory.

See *Prudentius*, Advers. Symmachum, cf. P. V. § 367.

In our Plate XIV. fig. 10, and in the Sup. Plate 16, Victory is seen as represented in the statue mentioned above.

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94 *u*. Deified Emperors. To the gods already mentioned, we may add those which were constituted by the apotheosis of the emperors and their favorites. Thus a Cæsar, an Augustus, a Claudius, an Antinous, and others, were elevated to the rank of gods. Sometimes this was done in their lifetime by the vilest adulation, but more frequently after death, in order to flatter their descendants.

It would probably be as proper to rank the deified emperors (cf. § 135) in the fourth class of our division. They should be mentioned in this place, however, as belonging strictly to the number of the Roman divinities, in distinction from Greek.

§ 95 *u*. Virtues and Vices. The poets were accustomed to give a personal representation to abstract ideas, especially to moral qualities, to virtues and vices; and in this way originated a multitude of divinities purely allegorical, which were, however, sometimes mingled with the mythological, and were honored with temples, rites, and significant images and symbols. Such were *Virtus*, *Honor*, *Pietas*, *Invidia*, *Fraus*, and the like.

Virtus was worshiped in the habit of an elderly woman sitting on a square stone.—The temple of *Honor* stood close by that of Virtus, and was approached by it. The priests sacrificed to Honor with bare heads.

The temple of *Fides* (good faith) stood near the Capitol. The priests in sacrificing to her covered their hands and heads with a white cloth. Her symbol was a white dog, or two hands joined, and sometimes two virgins shaking hands.

The temple of *Spes* (hope) was in the herb-market. Her image is on some of the coins. She is in the form of a woman standing, with her left hand holding lightly the skirts of her garments, and in her right a plate, with a sort of cup on it fashioned to the likeness of a flower; with this inscription, SPES P. R. Similar to this is her appearance in Plate XIV. fig. 8, drawn from a medal of Titus.

A temple to *Pietas* was dedicated in the place where that woman lived who fed with the milk of her own breasts her mother in prison. Cf. *Plin.* N. H. vii. c. 36.

Concordia had many altars. Her image held a bowl in the right hand, and a horn of plenty in the left. Such is her appearance, sitting on a chair of state, in Plate XIV. fig. 11, taken from a consular coin. Her symbol was two hands joined together and a pomegranate.

In the later periods of Rome, *Pax* had a very magnificent temple in the Forum, finished by Vespasian. The goddess of peace or security is often represented on Imperial coins. In Plate XIV. fig. 12, from a coin of Titus, she appears as a woman resting on a column, with a spike of wheat in the left hand, and a scepter like the wand of Mercury in the right, held over a tripod.

Fraus was represented with a human face and a serpent's body; in the end of her tail was a scorpion's sting.

Invidia is described as a meager skeleton, dwelling in a dark and gloomy cave, and feeding on snakes. *Ov.* Metam. ii. 761.

§ 96. Foreign Gods. It is proper to notice here some Egyptian deities, whose worship was partially introduced at Rome.

1. OSIRIS. He is said to have been the son of Jupiter by Niobe, and to have ruled first over the Argives, and afterwards, leaving them, to have become an illustrious king of the Egyptians. His wife was Isis, who is by many said to be the same with the Io, daughter of Inachus, who was according to the fables changed by Jupiter into a cow. Osiris was at length slain by Typhon, and his corpse concealed in a chest and thrown into the Nile. Isis, after much search, by the aid of keen-scented dogs found the body, and placed it in a monument on an island near Memphis. The Egyptians paid divine honor to his memory, and chose the *ox* to represent him, because as some say a large ox appeared to them after the body of Osiris was interred, or according to others, because Osiris had instructed them in agriculture.

Osiris was generally represented with a cap on his head like a mitre, with two horns; he held a stick in his left hand, and in his right a whip with three thongs. Sometimes he appears with the head of a hawk.

In the Sup. Plate 26, are two engravings marked as representations of Osiris. The first is according to a colossal statue, dug up at Rome, and taken by some for an Isis. The second is from another sculpture, and shows the hawk's head. In Plate XV. he is seen in a sitting posture.—Cf. *Montfaucon*, Ant. Exp. vol. 2. p. 278, 290.—The image of a *hawk* with a vessel on its head, and that of the *ibis* with a serpent in its bill, have been taken by some as emblems of Osiris; see Plate VIII.

2. ISIS. She was the wife of Osiris. Io after her metamorphosis is said, after wandering over the earth, to have come to the banks of the Nile, and there she was restored to the form of a woman. She reigned after her husband's murder, and was deified by the Egyptians. The *cow* was employed as her symbol, but more commonly the *sistrum*.

Isis is often represented as holding a globe in her hand, with a vessel full of ears of corn. Her body sometimes appears enveloped in a sort of net. On some monuments she holds in her lap a child, her son *Horus*, who is also ranked among the deities of Egypt.

In the Sup. Plate 26, she is seen holding her son, on whose head is a cap surmounted by a globe; her own head is formed into that of a cow, with a hawk on the forehead, surmounted by a singular cap. In Plate XV. she is seen as represented on the *Isiac Table*. In the same Plate Horus is given as found on that Table.

Some have considered *Osiris* and *Isis* as representing the sun and the moon. Their story is by others viewed as corresponding to that of Venus and Adonis. (Cf. *Knight's* Enquiry, &c.)—Some resemblances have been pointed out between Isis and *Ina*, a deity of the Hindoos, and *Disa*, a goddess worshiped among the northern tribes of Europe (cf. *Tac.* Germ. 9).—See *Creuzer's* Symbolik.

The Egyptians had numerous festivals which were connected with the fables re-

specting Isis and Osiris. The chief festival adopted by the Romans was termed the *Isia;* which lasted *nine* days, and was attended with such licentiousness as to be at length prohibited by the senate.

The *Isiac Table* is a curious monument, which receives its name from its being supposed to represent the mysteries of Isis. The original was obtained at Rome, A. D. 1525, and came after some time into the cabinet of the duke of Mantua, where it remained until the pillage of that city, A. D. 1630; it is said to be now (1839) in the royal gallery at Turin. It is described as a tablet of copper or bronze, "almost four feet long, and of pretty near the same breadth;" and "covered with silver mosaic, skilfully inlaid;" "the ground-work being a black enamel." It is divided into three equal compartments by two horizontal lines of hieroglyphics; the middle compartment being subdivided by two perpendicular lines of hieroglyphics into three compartments, a larger one in the centre, and a smaller one at each side of it. The five compartments thus formed are crowded with figures, with hieroglyphics interspersed. The whole is surrounded by a border, also crowded with figures and hieroglyphics. The engravings in our Plate XV. are all drawn from this Table. In that Plate Isis is given as seen in the centre of the Table, sitting in a splendid gate-way.

A fine engraving of the whole Table with some explanation, is given by *Montfaucon*, Ant. Expl. vol. ii. p. 340, as cited § 12. 2 (*d*). —It is given also in *Caylus*, Recueil des Antiquités, vol. vii. p. 34, cited P. III. § 13. 2.—*Cf. Shuckford*, Sacr. and Prof. Hist. Con. bk. viii.—*Encycl. Amer.* vol. vii. 83.—*Mayo*, Mythology, vol. ii. 82.

Among the most remarkable ruins discovered at Pompeii, is a *Temple of Isis*. The columns which surrounded it are almost entirely preserved. The temple itself was entirely built of brick, and on the outside covered with a very solid stucco. It had the form of a square, and was not covered, but was surrounded by a covered gallery, which was supported by columns, and served for a shelter in bad weather. "In this temple have been found all the instruments which appertain to the religious ceremonies, and even the skeletons of the priests, who had been surprised and buried by the shower of cinders in the middle of the occupations of their ministry. Their vestments, the cinders and coals on the altars, the candelabra, lamps, sistrums, the vases which contained the lustral water, paterae employed in the libations, a kind of kettle to preserve the intestines of the victims, cushions on which they placed the statue of the goddess Isis when they offered sacrifices to her, the attributes of the divinity with which the temple was adorned, &c., are still shown. Many of these vases have the figure of an ibis, of a hippopotamus, of a lotus; and what renders them still more important, they were found exactly in the situation in which they were used, so that there can now be no doubt as to their reality and their use. The walls of the temple were adorned with paintings, relating to the worship of the goddess; there were figures of priests in the costume of their order: their vestments were of white linen, the heads of the officiating priests were shaved, their feet covered with a fine thin lace, through which the muscles might be distinguished." *Stuart*, Dict. of Architecture, article *Pompeii*.

3. Apis. This is the name of the ox in which Osiris was supposed to reside, rather than a distinct deity. The ox thus honored was known by certain marks; his body was all black, excepting a square spot of white on his forehead, and a white crescent or sort of half-moon on his right side; on his back was the figure of an eagle; under his tongue a sort of knot resembling a beetle (*cantharus*); and two sorts of hair upon his tail. This ox was permitted to live twenty-five years. His body was then embalmed, placed in a chest, or Σορός, and buried with many solemnities. A season of mourning then followed, until a new Apis, or ox properly marked, was brought to sight.—It is a curious fact that Belzoni, who succeeded in finding an entrance into the second of the great pyramids of Egypt, found in the corner of a large and high chamber in the interior of the pyramid a Σορός, which, on being carefully opened, presented the bones of an *ox*.

Mnevis is the name of the sacred ox consecrated to the Sun, and worshiped especially at Heliopolis. He is described as being white.

In Plate XV. are two representations, from the Isiac Table, supposed to be *Apis* and *Mnevis;* each is attended by two priests; under the head of each is a standard supporting something, perhaps the eating-trough of the sacred animal.

Cf *Lond. Quart. Rev.* xix. 201.—*Bunier*, L'Orig. du culte que les Egyptiens rendoient aux animaux, in the *Mem. Acad. Inscr.* iii. 84.—Also *Blanchard*, Des animaux respectes en Egypte, in the *Mem.* &c. ix. 20.—*Prichard*, as cited § 12. 2 (*f*).

4. Serapis. This was one of the Egyptian deities, considered by some to be the same with Osiris. Magnificent temples, generally called *Serapea*, were erected to him at Memphis, Canopus, and Alexandria. Tacitus relates a marvelous tale of the removal of an effigy of this god from Sinope, on the southern shore of the Pontus Euxinus, to Alexandria. The worship of the god existed, however, in Egypt at a much earlier period. The mysteries of Serapis were introduced at Rome under the emperors, but soon abolished on account of their licentiousness.—Some derive the name from Σορός and Ἄπις, as having signified at first merely the *chest* or *box* in which the body of *Apis* was deposited.

In the Sup. Plate 24, we have a very remarkable statue of *Serapis;* resembling as to the form of the body that of Cybele in Sup. Plate 5, and that of Diana Ephesia in Sup. Plate 16; around the body twines a huge serpent, whose tail is grasped in the hand of Serapis, while the head appears at his feet; on the portions between the folds of the serpent are various figures of persons and animals.—In the Sup. Plate 25, we have another, more in the Roman style; Serapis sits, in full drapery, with sandals on his feet; one arm raised in earnest action; given by Montfaucon as belonging to the cabinet of Fauvel. In the same Plate is another representation from an *Abraxas* (cf. P. IV. § 200. 2); he holds a spear in his right hand, and points upward with the other; a Cerberus stands at his side.——In all these images we notice the face and beard of a Jupiter, and also the *calathus* or basket on the head which is the mark of Serapis.

It has been supposed by some, and the notion is adopted by Dr. E. D. Clark, that the Egyptian *Apis* was a symbol of *Joseph*; and that the various legends connected with the worship of this god grew out of the history of that patriarch.—Cf. *Vossius*, de Theologia Gentili. Amst. 1642.—*Clarke*, Travels, P. ii. sect. 2. ch. 5.

5. ANUBIS. This was another deity connected in fable with Osiris. He was said to be the son of Osiris, and to have accompanied Isis in her search after her husband. He is represented as having the head of a dog. He is also called *Hermanubis*; or, as others say, the latter is the name of another deity of a similar character.

He appears to be represented in the monument exhibited in our Plate XVIII. fig. B. Cf. § 34. 2.—In the Sup. Plate 27, we have images of Anubis. The first is from a piece of marble sculpture given by Montfaucon from Boissard; he stands with one foot on a crocodile, holding in his left hand a *caduceus*, and in the right a short rod attached to a globe; by his head on one side is a palm-leaf, on the other a laurel-branch; on his right is seen also the head of Serapis, and on his left that of Apis, from which circumstance the inscription on the original monument, ΘΕΟΙ ΑΔΕΛΦΟΙ, is supposed to designate Serapis, Apis, and Anubis. The other image in this Plate is drawn from an engraved gem; presenting Anubis with the Roman coat of mail and a bow and arrow.

CYNOCEPHALUS is by some considered to be the same as Anubis; but this name in Egyptian mythology merely designates the dog as converted into a divinity. The term *Cynocephali* is applied by Greek writers to a race of beings said to exist in Asia (*Diod. Sic.* iii. 34). The image in Sup. Plate 27, is given by Montfaucon, under the name of *Cercopithecus*, as being the monkey-god of Egypt.

ÆLURUS designates the cat, as deified by the Egyptians, and especially honored at Bubastis; whence the name DIANA BUBASTIS, applied to the same animal. Their images are given in Sup. Plate 27.

6. HARPOCRATES. He is supposed to be the same as *Horus*, son of Isis, and was worshiped as the god of *Silence*. He was much honored among the Romans, who placed his statues at the entrance of their temples. He was usually represented in the figure of a boy, crowned with an Egyptian mitre, which ended at the points as it were in two buds; in his left hand he held a horn of plenty, while a finger of his right hand was fixed upon his lips to command silence and secrecy.

Cf. *Porphyry*, Cave of Nymphs (cf. P. V. § 199. 2).—*Class. Journ.* iii. 142.—*Monges*, Recueil des Antiquités. Par. 1804. 4.

In Plate XLVII. fig. 1, from an *Abraxas*, we have Harpocrates sitting on the lotus flower; cf. P. IV. § 198. In the Sup. Plate 25, the first image of Harpocrates presents him with a singular head-covering, from which a large horn descends below the shoulder. The second is remarkable, because he has the wing of Mercury, the panther-skin of Bacchus, the owl of Minerva, the hound of Diana, the serpent of Æsculapius, together with the horn of plenty.

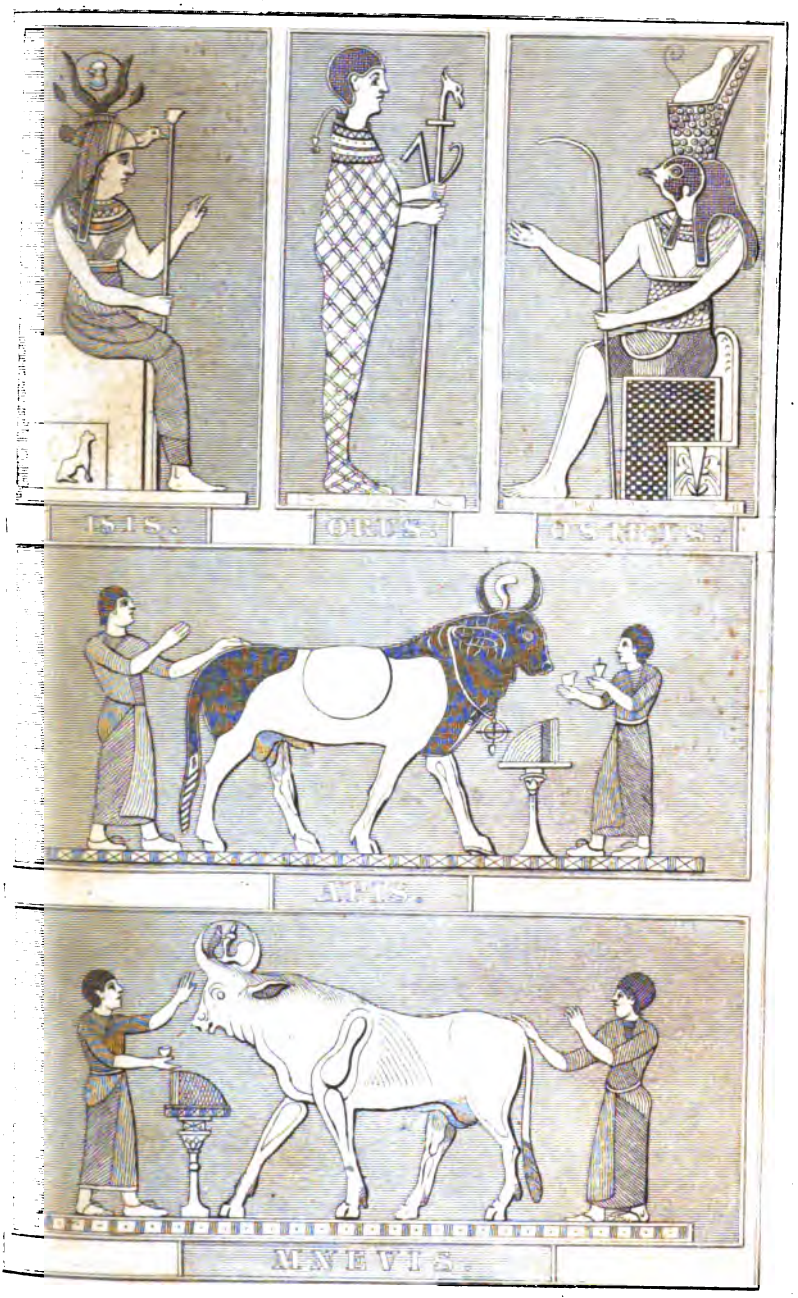
7. CANOPUS. He is said to have been the pilot or admiral of the fleet of Osiris in his expedition to India. In the Egyptian mythology he seems to be the god of the waters of the Nile.

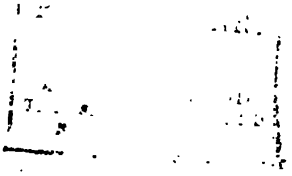
Nearly all the representations of him are formed by the head of a person or animal appearing at the top of one of those *vases* in which the Egyptians kept the waters of that river; the body of the vase is frequently covered with hieroglyphics. Two such representations are given in our Plate VIII.

III.—*Mythical Beings, whose history is intimately connected with that of the gods.*

§ 97. (1) *Titans* and *Giants*. The enterprises of the Titans are celebrated in the ancient fables of the Greeks. They have already been mentioned in the account of Saturn (§ 14), to whom they were brothers, being generally considered as sons of Uranus or Cœlus and Titæa. The oldest was called Titan, and from him, or their mother, they derived their common name. The prevalent tradition assigned to Uranus five sons besides Saturn, viz. *Hyperion*, *Cœus*, *Japetus*, *Crius*, and *Oceanus*; and likewise five daughters besides Rhea, wife of Saturn, viz. *Themis*, *Mnemosyne*, *Thya*, *Phœbe*, and *Tethys*, called *Titanides*. On account of their rebellion against Uranus, in which however Saturn and Oceanus took no part, the Titans were hurled by their father down to Tartarus, whence they were set free by the aid of Saturn. With Saturn also they afterwards contested the throne, but unsuccessfully. The Cyclops, mentioned in speaking of Vulcan (§ 52), may be considered as belonging to the Titans.

The number of the Titans is given variously; Apollodorus mentions 13, Hyginus 6. The number of 45 is stated by some.——The name of one of them, *Japetus*, is strikingly similar to *Japhet*, mentioned in the Bible, whose descendants peopled Europe; and it is remarkable that in the Greek traditions Japetus is called the *father of mankind*. Some have considered the Titans as the descendants of Gomer, the son of


ISIS.
ORUS.
OSIRIS.
APIS.
MNEVIS.



Japhet[1].—They have also been supposed to be the Cushites, or descendants of Cush[2], and the builders of the tower of Babel.—Others think them merely personifications of the elements[3]; and suppose their fabled war with their father Cœlus, or against Saturn, an allegorical representation of a war of the elements.

Hesiod's *Battle of the Titans* is often named as a remarkable specimen of sublimity. It will be interesting to compare[4] it with Homer's *Battle of the Gods*, and Milton's *Battle of the Angels*.

[1] *Cl. Pezron, Antiquit. des Celtes.*——[2] *Bryant*, Analys. of Ancient Mythology.——[3] *Cf. Hermann*, Briefe über das Wesen der Mythologie.——[4] Compare *Hom.* Il xx. 54 m. *Hes.* Theog. 674 m. *Milt.* Parad. Lost, vi.

§ 98. The *Giants* were a distinct class, although their name (γίγας, from γῆ and γίνω) designates them as sons of Earth, or Gaia, who gave them birth, after the defeat of the Titans by Jupiter, and out of vengeance against him. The most famous of them were *Enceladus*, *Halcyoneus*, *Typhon*, *Ægeon*, *Ephialtes*, and *Otus*. According to the common description, they had bodies of extraordinary size and strength, some of them with a hundred hands, and with dragon's feet, or serpents instead of legs. Their most celebrated undertaking was the storming of Olympus[1], the residence of Jupiter and the other gods. In order to scale this summit, they heaped mountain upon mountain, as Œta, Pelion, Ossa, and others. But Jupiter smote them with his thunderbolts, precipitated some of them to Tartarus, and buried others beneath the mountains. Typhon or Typhœus, for instance, he pressed down with the weight of Ætna[2], under which, according to the fable, the giant constantly strives to lift himself up, and pours from his mouth torrents of flame.

[1] *Ov.* Metam. i. 151.——[2] *Ov.* Met. v. 346.—*Claud.* Gigantomach.—*Pind.* Pyth. i. 31.—*Mem. de l'Institut*, Classe d'Hist. et Lit. Anc. vol. vii. 98. sur la nature allegorique des cenati manes, &c.—*Banier*, sur Typhon, in the *Mem. Acad. Inscr.* vol. iii. p. 116.

1. *Ægeon* or *Briareus* was another giant, eminent in the contest, with fifty heads and a hundred hands. He hurled against Jupiter a hundred huge rocks at a single throw; but Jupiter bound him also under Ætna, with a hundred chains.—This story of the war between the Giants and Jupiter is also explained by some as an allegorical representation of some great struggle in nature which took place in early times. This contest is to be distinguished from that of the Titans, who, although often confounded with the Giants, were a distinct class.

2. *Orion* is by some also placed among the giants as a son of Gaia or Terra; yet the more common fable ascribes his origin to the joint agency of Jupiter, Mercury, and Neptune; according to which some derive his name from the Greek word ὄυρον (*urina*). He was ranked among the attendants of Diana, and after his death his name was given to a constellation.

See *Francemar*, as cited § 117 (*f*).—*De Fourmont*, Le fab. d'Orion, in the *Mem. Acad. Inscr.* xiv. 16. attempting to show a connection of the fable with the story of Isaac the son of Abraham.

3. The *Pygmies* of the ancients were fabulous beings, of very diminutive size, supposed by some to dwell in Egypt and Ethiopia; by others, in Thrace and Scythia; and by others, in India.

Cf. *Ov.* Met. vi. 90.—*Plin.* Hist. Nat. vii. 2.—*Heyne*, on *Hom.* Il. iii. 6.—*Heeren*, Ideen, vol. i. as cited P. IV. § 171.—*Malte-Brun*, in the *Annales des Voyages*, vol. i. p. 355.—*Banier*, Les Pygmées, in the *Mem. Acad. Inscr.* vol. v. p. 101.—*Cabrol*, as cited P. I. § 168 b. vol. iii. p. 113.—*A. W. Zwergius*, De Pygmæis Æthiopicis. Kil. 1724. 4.

§ 99. *Tritons* and *Sirens*. *Triton* has already been mentioned (§ 29) as a son of Neptune and Amphitrite. From him, as most famous, the other various deities of the sea derived the name of Tritons. They were represented, like him, as half man and half fish, with the whole body covered with scales. They usually formed the retinue of Neptune, whose approach Triton himself announced by blowing his horn, which was a large conch or sea shell.

A Triton is usually represented with the form of a man in the upper part, and the form of a fish in the lower. Sometimes the head of the fish is also retained; as in the Sup. Plate 19, from a sculpture given by Montfaucon; where Triton is seen bearing perhaps a Nereid, or more probably *Venus Marina*, since the figure at the right appears to be a Cupid. In Plate XLIII. Triton is announcing with his horn the approach of Neptune.—Cf. *Ov.* Met. i. 333.—*Virg.* Æn. x. 209.

There were other minor divinities of the sea under Neptune; but Triton seems to have had the pre-eminence, and under Neptune a sort of control among them. Phorcus, Proteus, and Glaucus have been already mentioned (§ 29). Nereus was ranked among them as a son of Oceanus, and the father of the Nereides. Ino and her son Palæmon or Melicertes, are also said to have been admitted by Neptune as gods of his retinue. Palæmon is thought to be the same with *Portumnus*, whom the Romans worshiped as the guardian of harbors.

§ 100. The *Sirens* were a sort of sea-goddesses, said by some to be two in number, by others, three, and even four. Homer mentions but two[1], and describes them as virgins, dwelling upon an island, and detaining with them every

voyager, who was allured thither by their captivating music. They would have decoyed even Ulysses, on his return to Ithaca, but were not permitted.—By others they were described as daughters of the river-god Achelous, and companions of Proserpine, after whose seizure they were changed into birds[1], that they might fly in search of her. In an unhappy contest with the Muses in singing, they lost their wings as a punishment of their emulation. Others make them sea-nymphs, with a form similar to that of the Tritons, with the faces of women and the bodies of flying fish. The artists generally represent them as virgins, either not at all disfigured, or appearing partly as birds.

[1] *Hom.* Od. xii. 30. 166.—[2] *Ov.* Met. v. 552.

Their fabled residence was placed by some on an island near cape Pelorus in Sicily; by others, on the islands or rocks called Sirennusæ, not far from the promontory of Surrentum on the coast of Italy.—Various explanations of the fable of the Sirens have been given. It is commonly considered as signifying the dangers of indulgence in pleasure.

§ 101. (3) *Nymphs.* The Nymphs of ancient fiction were viewed as holding a sort of intermediate place between men and gods, as to the duration of life; not being absolutely immortal, yet living a vast length of time. Oceanus was considered as their common father, although the descent of different nymphs is given differently. Their usual residence was in grottoes or water-caves, from which circumstance they received their name, Νύμφαι. Their particular offices were different, and they were distinguished by various names according to the several objects of their patronage, or the regions in which they chiefly resided.

1 *u*. Thus there were the *Oreades*, or nymphs of the mountains; *Naiades*, *Nereides* (cf. § 29), and *Potamides*, nymphs of the fountains, seas, and rivers; *Dryades* and *Hamadryades*, nymphs of the woods; *Napææ*, nymphs of the vales, &c. The Dryads were distinguished from the Hamadryads (ἅμα δρῦς) in this, that the latter were supposed to be attached to some particular tree, along with which they came into being, lived and died; while the former had the care of the woods and trees in general.

2. Places consecrated to these imaginary beings were called Νυμφαῖα. Such was the celebrated spot in the vicinity of Apollonia, famous for its oracle and the fire which was seen to issue constantly from the ground (*Plin.* Nat. Hist. xxiv. 7). Such was the place and building at Rome which was called *Nymphæum*, adorned with statues of the nymphs, and abounding, it is said, with fountains and waterfalls. Festivals were held in honor of the nymphs, whose number has been stated as above 3000.

See *Fontenu*, Le Culte des divinités des eaux, in *Mem. Acad. Inscr.* xii. 27.—Cf. *Lond. Quart. Rev.* xvii. 192.

They were generally represented as young and beautiful virgins, partially covered with a veil or thin cloth, bearing in their hands vases of water, or shells, leaves, or grass, or having something as a symbol of their appropriate offices. The several gods are represented, more or less frequently, as attended by nymphs of some class or other; especially Neptune, Diana, and Bacchus. Under the term of nymphs, were sometimes included the imaginary spirits that guided the heavenly spheres and constellations, and dispensed the influences of the stars; the nymphs being distributed by some mythologists into three classes, those of the *sky*, the *land*, and the *sea*.

In Plate XLIII. Nymphs are seen accompanying Neptune and Amphitrite.—In the Sup. Plate 19, we have a Nereid upon a sea-monster which seems to consist of the lower part of a fish united with the heads of two horses, which she guides by reins; one horse has two fins or wings instead of the two fore feet; from a gem of Maffei. In some representations, the Nereid appears a woman with the lower part of the body in the form of a fish, thus exhibiting the *mermaid*.

§ 102. (4) *Muses.* The ancients were not content with having in their fictions a god of science and a goddess of wisdom in general; but assigned to particular branches of knowledge and art their appropriate tutelary spirits or guardian divinities, whom they called *Muses*, Μοῦσαι, and considered as the daughters of Jupiter and Mnemosyne. They were *nine* in number, according to the common account, with Greek names, as follows: Κλειώ (*Illustrious*), Καλλιόπη (*Fair-voice*), Μελπομένη (*Singing*), Θάλεια (*Gay*), Ἐρατώ (*Loving*), Εὐτέρπη (*Well-pleasing*), Τερψιχόρη (*Dance-loving*), Πολύμνια (*Songful*), and Οὐρανία (*Celestial*).

The Romans termed them *Camenæ*. They were frequently called by common names, derived from places sacred to them, or from other circumstances, as *Pierides*, from Pieria, *Aonides*, *Heliconiades*, *Parnassides*, *Hippocrenides*, *Castalides*, &c.

§ 103 *u*. In order to represent the Muses as excelling in their several arts, especially in music and song, the poets imagined various contests held by them; as, for example, with the Sirens, and the daughters of Pierus[1], in which the Muses always gained the prize. They were described as remaining virgins, and as being under the instruction and protection of Apollo. Their usual residence was Mt. Helicon, where

was the fountain Hippocrene, and Mt. Parnassus, where was the fountain Castalia; the former in Bœotia; the latter near Delphi[2] in Phocis. Mt. Pindus and Mt. Pierus in Thessaly were also sacred to the Muses. Particular temples were also consecrated to them among the Greeks and the Romans. Festivals in their honor were instituted in several parts of Greece[3], especially among the Thespians. The Macedonians observed a festival for Jupiter and the Muses, which was continued nine days.

[1] *Ov. Met.* v. 308.——[2] See View of Delphi and Parnassus forming the Frontispiece to this Manual.——[3] See *Heyne*, de Musar. religione, ejusq. orig. et causis in *Comment. Soc. reg. Gotting.* vol. viii.

The Muses are usually represented as virgins with ornamented dresses, and crowned with palms or laurels. "According to the best authorities, CLIO, *History*, holds in her hand a half-opened scroll; MELPOMENE, *Tragedy*, is veiled, and leans upon a pillar, holding in her left hand a tragic mask; THALIA, *Comedy*, holds in one hand a comic mask, in the other a staff resembling a lituus or augur's wand; EUTERPE, *Music*, holds two flutes or pipes; TERPSICHORE, *the Dance*, is represented in a dancing attitude, and plays upon a seven-stringed lyre; ERATO, *Amatory Poetry*, holds a nine-stringed instrument; CALLIOPE, *Epic Poetry*, has a roll of parchment in her hand, and sometimes a straight trumpet or tuba; URANIA, *Astronomy*, holds in her left hand a globe; in her right a rod, with which she appears to point out some object to the beholder; POLYHYMNIA, *Eloquence and Imitation*, places the fore-finger of the right hand upon her mouth, or else bears a scroll in her hand." (*Anthon's Lemp.*)—Generally accordant with this description, yet in some respects different, are the figures in our Plate XXXIX.; where the Muses are represented as seen in the statues belonging to the collection of Christina queen of Sweden, and described by Maffei.—A valuable monument, to guide the critic and artist in distinguishing the Muses, is a bas-relief on a sarcophagus in the Capitoline gallery at Rome, in which the nine are represented.

"The Muses are often painted with their hands joined dancing in a ring; in the middle of them sits Apollo, their commander and prince. The pencil of nature described them in that manner upon the agate which Pyrrhus, who made war upon the Romans, wore in a ring; for in it was a representation of the nine muses, and Apollo holding a harp; and these figures were not delineated by art (*Plin.* L. xxxvii. c. 1), but by the spontaneous handy-work of nature." (*Tooke's* Panth.)

For various representations of the Muses, see *Montfaucon*, Ant. Exp. vol. i. plates 56–62.—*Museum Pio-Clementinum*, vol. i. plates 17–22. vol. iv. plates 14, 15.

§ 104. (5) The *Graces* and the *Hours*. To the retinue of Venus belonged the Graces, Χάριτες, *Gratiæ*, servants and companions of the goddess, diffusing charms and gladness. They were said to be daughters of Jupiter and Eurynome, or according to others of Bacchus and Venus herself, and were three in number, Ἀγλαΐα (*Splendor*), Θάλεια (*Pleasure*), and Εὐφροσύνη (*Joy*). They were honored especially in Greece, and had temples in the principal cities. Altars were often erected to them in the temples of other gods, especially Mercury, Venus, and the Muses.

1 n. They are frequently represented on ancient monuments as beautiful young virgins, commonly in a group, holding each other by the hand, and without drapery.

2. Thus they appear in the Sup. Plate 8, a representation which very nearly resembles what is seen on two beautiful antique engraved gems, given by *Ogle*, Ant. Exp. Plates 47, 48. In the Sup. Plate 7, the Graces are employed in adorning Venus. An antique painting found, with other pieces, at Rome, in a vault near the Coliseum, in 1668, exhibits them dancing, with slight drapery.

Cf. *Pind.* Olymp. xiv.—*Manso*, Abh. über die Horen und Grazien, in his *Mythol. Versuchen*.—*Mauricu*, sur les Graces, in the *Mem. de l'Acad. des Inscr.* iii. 8.

§ 105. The *Horæ*, Ὧραι, were the goddesses of Time, presiding especially over the seasons and the hours of the day, and were considered as the daughters and servants of Jupiter. They came at length to be viewed as tutelary patrons of beauty, order, and regularity, in reference to which Themis was said to be their mother. They were named Εὐνομία, Δίκη, Εἰρήνη.

The Graces, Hours, and Muses, are all supposed by some writers to have had originally a reference to the stars and seasons, and to have afterwards lost their astronomical attributes, when moral ideas and qualities became more prominent in the Greek system of fictions.

The Hours are usually represented as dancing, with short vestments, and garlands of palm-leaf, and all of the same age. In some monuments of later periods, *four* Hours appear, corresponding to the four seasons.—In the Sup. Plate 10, the Hours are represented by four virgins attending Aurora.

In representing the seasons, the Romans used the masculine gender; thus in our Plate IX. which exhibits them as sculptured on the Arch of Severus, we see four lads or young men, each with wings, and appropriate symbols of Spring, Summer, Autumn, and Winter. The Romans also personified the Months, usually representing them by male figures.

Cf. *Winckelmann*, Hist. de l'Art, l. iv. ch. 2. § 83.—*Montfaucon*, Ant. Exp. Suppl. vol. i. p. 23 *sq.* Here he gives also, Plates 5–16, from Lambecius, engravings of the representations of the months as beautifully depicted in a manuscript belonging to the Imperial Library at Vienna; February alone is represented by a female.

§ 106. (6) The *Fates*. The very common poetic representation of human life under the figurative idea of spinning a thread, gave rise to the notion of the

Fates, called Μοῖραι by the Greeks; by the Romans, *Parcæ*. They were three sisters, daughters of Night, whom Jupiter permitted to decide the fortune and especially the duration of mortal life. One of them *Clotho* (Κλωθώ), attached the thread; the second, *Lachesis* (Λάχεσις), spun it; and the third, *Atropos* (Ἄτροπος), cut it off, when the end of life arrived. They were viewed as inexorable, and ranked among the inferior divinities of the lower world. Their worship was not very general.

The Parcæ were generally represented as three old women, with chaplets made of wool and interwoven with the flowers of the Narcissus, wearing long robes, and employed in their works: Clotho with a distaff; Lachesis having near her sometimes several spindles: and Atropos holding a pair of scissors. Such is their appearance in the Sup. Plate 14, which is not copied from any ancient monument, but designed after the description of the poets.

See *Catull.* Epithal. Pel. et Thet. v. 305.—*Manso's* Abhandl. v. Parsen. in his *Mythol. Versuchen.*—*Banier*, Sur les Parques, in the *Mem. Acad. Inscr.* vol. iv. 648.

§ 107. (7) The *Furies* and *Harpies*. Among the divinities of the lower world were three daughters of Acheron and Night, or of Pluto and Proserpine, whose office it was to torment the guilty in Tartarus, and often to inflict vengeance upon the living. The Greeks called them Ἐρίννυες, *Furies;* and also by a sort of euphemism, or from design to propitiate them, Εὐμενίδες, signifying *kindly disposed;* the Romans styled them *Furiæ*. Their names were *Tisiphone* (from τίσις and φόνος), whose particular work was to originate fatal epidemics and contagion; *Alecto*, (from ἀληκτος), to whom was ascribed the devastations and cruelties of war; and *Megæra* (from μεγαίρω), the author of insanity and murders. Temples were consecrated to them among both the Greeks and the Romans, and among the latter a festival also, if we may consider the *Furinalia* as appropriated to them and not to a separate goddess Furina, as some suppose.

1 a. They were represented with vipers twining among their hair, usually with frightful countenances, in dark and bloody robes, and holding the torch of discord or vengeance.

2. See the Sup. Plate 14, where they are seen in drapery, with the serpent locks and scorpion whips with which the artists represented them. On two vases in the Hamilton collection they have serpents in their hair. In the Sup. Plate 13, they are introduced as lashing a criminal with their whips.

Cf. Virg. Georg. iii. 551. Æn. vii. 341, 415. xii. 846.—*Ov.* Met. iv. 474.—*Cf. A. Böttiger*, Furienmasken im Trauerspiel und auf d. Bildwerken d. alt. Griechen; eine archæol. Untersuchung. Weim. 1801. 8.—*Banier*, sur les Furies, in the *Mem. Acad. Inscr* vol. v. p. 34.

§ 108 a. The fable of the *Harpies*, Ἅρπυιαι, seems to have had reference originally to the rapidity and violence of the whirlwind, which suddenly seizes and bears off whatever it strikes. Their names were *Aello* (from ἄελλα, *storm*), *Celæno* (from κελαινὸς, *dark*), and *Ocypeta* (from ὠκυπέτης, *flying rapidly*), all indicative of the source of the fiction.

They appear to have been considered, sometimes, at least, as the goddesses of storms, and so were called Θύελλαι (*Hom.* Od. xx. 66). They were said to be daughters of Neptune and Terra, and to dwell in islands of the sea, on the borders of the lower world, and in the vicinity of the Furies, to whom they sometimes bore off the victims they seized.

They are represented as having the faces of virgins, and the bodies of vultures, with feet and hands armed with claws, and sometimes as with the tails of serpents. See the Sup. Plate 14.

Virg. Æn. iii. 210.—See *Voss*, Mytholog. Briefe. Stuttg. 1827. 3 vols. 12.—*Le Clerc* (in the *Bibliotheque Universelle*, vol. i. p. 148) supposes the Harpies to be merely *locusts;* a conjecture which *Gibbon* seems to approve (Rom. Emp. vol. ii. p. 71. ed. N. Y. 1822).

§ 108 b. (8) The *Venti* or *Winds*. It has been already remarked (§ 78) that the four principal winds were at an early period converted into mythical personages. Among both Greeks and Romans they gained the rank of deities. The *Venti*, Ἄνεμοι, were eight; Εὖρος, *Eurus*, South-east; Ἀπηλιώτης, *Subsolanus*, East; Καικίας, *Cæcias*, *Aquilo*, North-east; Βορέας, *Boreas*, North; Σκίρων, *Corus*, North-west; Ζεφύρος, *Zephyrus*, *Occidens*, West; Νότος, *Notus*, *Auster*, South; Λίψ, *Libs*, *Africus*, South-west.

Little is handed down to us respecting the worship paid to the winds. An altar dedicated to them was found near Nettuno (cf. § 78. 3). Pausanias speaks of one erected at the foot of a mountain near Asopus, where annual sacrifices were offered to them at night. The most remarkable monument pertaining to these gods is the Temple or Tower of the eight Winds at Athens, still existing; said to have been erected about B. C. 150; a view of it is given in Plate XXI. fig. 2; see also P. I. § 110.

On each of the eight sides of this tower is represented one of the winds; *Eurus*, as a young man flying freely and vigorously; *Subsolanus*, a young man holding fruit in the fold of his mantle; *Aquilo*, a venerable man with a beard, holding a dish of olives; *Boreas*, with boots on his legs, muffling his face in a cloak, and flying eagerly; *Corus*, also with boots and cloak, and holding in his hands an inverted vase of water; *Zephyrus*, a youth with naked breast, and carrying flowers; *Notus*, an old man with gloomy face; *Africus*, also with melancholy looks and heavy wings.

In our Sup. Plate 20, *Zephyrus* is seen supported in the air, in company with Flora or Chloris, to whom he is said to have been married.

See *Facciolati* Lex. Tot. Lat. as edited by *Bailey*, vol. ii. p. 1155.—*Leake's* Topography of Athens.—*Montfaucon*, Ant. Expl. vol. i. p. 413.

§ 109. (9) The *Dæmons* or *Genii*, and *Manes*. In the earliest mythologies we find traces of a sort of protecting deities, or spiritual guardians of men, called Δαίμονες, or *Genii*. They were supposed to be always present with the persons under their care, and to direct their conduct, and control in great measure their destiny, having received this power as a gift from Jupiter. Bad dæmons, however, as well as good, were imagined to exist, and some maintained, that every person had one of each class attendant upon him.

From the notion of an attending *genius* arose the proverbial expressions *indulgere genio* and *defraudare genio*, signifying simply to *gratify* or *deny* one's *self*.

The *dæmons* of classical mythology must not be confounded with the *fallen spirits* revealed in the Holy Scriptures, and represented as possessing men in the time of Christ.

See *Farmer*, Essay on Demoniacs.—Letters to Channing on Fallen Spirits, by *Canonicus*. Boston, 1828.—*Cf. Brownlee*, Lights and Shadows of Christian Life, p. 379. N. York, 1837. 12.

§ 110. The *Manes* were a similar class of beings. Although often spoken of as the spirits or souls of the departed, they seem more commonly to have been considered as guardians of the deceased, whose office was to watch over their graves, and hinder any disturbance of their tranquillity. They were subordinate to the authority of Pluto, on which account he is styled *Summanus*. Some describe a goddess, named *Mania*, as their mother.

1 *a*. The Romans designated by the name of *Lemures*, or *Larvæ*, such spirits of the dead as wandered about in restlessness, disturbing the peace of men, issuing from the graves as apparitions to terrify the beholders.

2. In Plate XXXVI. we have one face of a square sepulchral monument found at Brixia, on which two *Manes* are represented, each with wings and an inverted torch; a representation not uncommon on such structures.

See *Manso's* Abh. über d. Genius der Alten. in his *Myth. Vers.*—*Simon*, Diss. sur les Lemures, *Mem. Acad. Inscr.* vol. i.—*Ov.* Fast. v. 421.—*Blum*, Einleitung in Rom's alte Geschichte. Berl. 1828. 12.

§ 111. (10) The *Lares* and *Penates*. The system of tutelary spirits was carried further by the Romans than by the Greeks. The former assigned to each dwelling and family its guardian deities, which were called *Lares* and *Penates*. The Lares were said to be sons of Mercury and Lara, or Larunda, daughter of Almon. They received a variety of epithets or by-names, according to the particular object, over which they were in different cases supposed to preside, as *familiares*, *compitales*, *viales*, *patellarii*, *publici*, *privati*.

1 *a*. They were especially considered, however, as presiding over houses, and had in every house their proper sanctuary (*lararium*) and altar. They seem to have been viewed as the spirits of the departed ancestors, the fathers and forefathers of the family, who sought the welfare of their descendants.

2. Public festivals were held in their honor, called *Compitalia*, which were made very joyful occasions; the slaves of the family shared liberty and equality with their masters, as on the Saturnalia.

The dog was sacred to the Lares, and an image of this animal was placed by their statues. These statues were sometimes clothed in the skins, and even formed in the shape, of dogs.

T. Hempel, Diss. de Laribus. 2d ed. Zwiccav. 1816. 8.—*Müller*, as cited § 112.

§ 112. The *Penates* were also domestic or household gods, but they were not properly speaking a distinct class by themselves, because the master of the dwelling was allowed to select any deity according to his pleasure, to watch over his family affairs, or preside over particular parts of them. Accordingly Jupiter and others of the superior gods were not unfrequently invoked in this capacity. The gods who presided over particular families, were sometimes styled *parvi* Penates. While those that presided over cities or provinces were styled *patrii* or *publici* Penates. Adulation sometimes elevated to the rank of Penates even living persons; especially emperors.

The Lares and the Penates are often confounded, but were not the same. "The Penates were originally gods, the powers of nature personified; the mysterious action of which produces and upholds whatever is necessary to life, to the common good, to the prosperity of families; whatever, in fine, the human species cannot bestow on itself. The Lares were originally themselves human beings, who, becoming pure spirits after death, loved still to hover round the dwelling they once inhabited; to watch over its safety, and to guard it as the faithful dog does

the possessions of his master. They keep off danger from without, while the Penates, residing in the interior of the dwelling, pour blessings upon its inmates." (*Anth.* Lemp.)

A number of small bronze statues, representing Roman *Penates*, were found the last century at Exeter, in England.

Cf. *Virg.* Æn. ii. 717. iii. 148.—*Heyne*, Excurs. ix. ad Virg. Æn. ii.—*T. Hempel*, Diss. de diis Laribus, as cited § 111.—*Müller*, de diis Rom. Laribus et Penatibus. Hafniæ, 1811. 8.—For a notice, with plates, of the statues found at Exeter, see the *Archæologia*, (cited P. IV. § 32. 5), vol. vi. published 1782.

§ 113. (11) *Sleep, Dreams*, and *Death*. Among the imaginary beings supposed to exert an influence over the condition of mortals, Ὕπνος, Ὄνειρος, and Θάνατος, gained a personification, being called brothers, sons of Nox or night, and ranked among the deities of the lower world.

1 *a*. The residence of Sleep, Ὕπνος, *Somnus*, was said to be in Cimmeria, on account of the perpetual darkness which tradition ascribed to that region; and the poppy, on account of its soporific qualities, was his common symbol. He is represented as holding in his hand a light inverted and about to be extinguished.

The last symbol was also employed in representing Θάνατος, or *Death*, who was often placed beside his brother Sleep on sepulchral monuments, and appeared in a similar bodily form, and not a mere naked skeleton, as in modern art. When death was the result of violence, or circumstances of a disgusting character, the Greeks expressed it by the word κήρ, and they fancied a sort of beings called κῆρες, who caused death and sucked the blood. The Romans made a similar distinction between *mors* and *lethum*.

2. In the representation of *Somnus*, given in our Plate XXXVI., he is a young man lying on the ground asleep, with one arm on the neck of a lion, and holding the capsule of a poppy. *Thanatos*, or Death, stands by him with a scythe and wings, in a robe bespangled with stars, as he is seen in some paintings.

The Romans imagined death as a goddess, *Mors*. The poets described her as roving about with open mouth, furious and ravenous, with black robes and dark wings. She is not often found represented on existing monuments of art; in one supposed to represent her, a small figure in brass, she appears as a skeleton, sitting on the ground with one hand on an urn.

Cf. *Ov.* Met. xi. 592, 634, 640.—*Lessing's* Untersuchung, wie die Alten d. Tod gebildet. Berl. 1769. 4.—*Herder's* Abh. in his Zerstreuten Blättern. Th. 2. 273.—*Spence*, Polymetis, cited P. IV. § 151.

3. The god of *dreams* was Ὄνειρος (*Hom.* Il. ii. 56), more commonly called Μορφεύς, from the various images or forms (μορφή) presented in dreaming. *Morpheus* is sometimes considered as the god of sleep, but was more properly his minister; *Phobetor* (φοβήτωρ), sometimes considered as the god of dreams, was another minister of Somnus, and *Phantasus* (φαντάζω) another.

Cf. *Theory of Dreams*, &c., illustrated by the most remarkable dreams recorded in History. Lond. 1808. 12.

§ 114. (12) The *Satyrs* and *Fauns*. The idea of gods of the forests and woods, with a form partly of men and partly of beasts, took its rise in the earliest ages either from the custom of wearing skins of animals for clothing, or in a design to represent symbolically the condition of man in the semi-barbarous or half-savage state. The *Satyrs* of the Greeks and the *Fauns* of the Romans, in their representation, differed from the ordinary human form only in having a buck's tail, with erect pointed ears. There were others called *Panes*, which had also the goat's feet, and more of the general appearance of the brute.

1 *a*. The Fauns were represented as older than the Satyrs, who, when they became old, were called Sileni. Yet the Romans represented the Satyrs more like beasts, and as having the goat's feet. The Satyrs, Fauns, Panes, and Sileni, all belonged to the retinue of Bacchus (§ 60).

2 *a*. The name of Fauni was of Italian origin, derived from a national god Faunus, who was son of Picus (king of the Latins) and the nymph Canens (*Ov.* Met. xiv. 320, 336), and whose wife Fauna was also honored as a goddess.

See *Heyne's* Abh. von Unterschied. zwischen Faun. Sat. Silen. und Panen, in his *Samml. Ant. Aufsätze*. Found also in *Winckelmann*, Histoire de l'Art (cited P. IV. § 32) vol. i. p. 680.——Ueber Faun. Sat. Pan. und Silenen. Berl. 1790-91. 8.—*Voss*, Myth. Briefe.

§ 115. (13) The *Gorgons*. Three imaginary sisters, daughters of Phorcys and Cete, were termed Γοργόνες, from their frightful aspect. Their heads were said to be covered with vipers instead of hair, with teeth as long as the tusks of a boar, and so terrific a look as to turn every beholder into stone. They are described as having the head, neck, and breasts of women, while the rest of the body was in the form of a serpent. According to some they had but one eye and one tooth, common to them all, which they were obliged to use in turn. Their names were *Sthenо*, *Euryale*, and *Medusa*. Medusa is said to have been slain by Perseus, who cut off her head, while they were in the act of exchanging the eye.

They are sometimes ranked, with the Furies, among the infernal deities. But their residence is variously assigned; some placing them in a distant part of the western

ocean, others in Lybia (cf. P. I. § 179), and others in Scythia. Some have explained the fable as referring to a warlike race of women, like the Amazons. Others suppose it to have had some reference to the moon as a dark body, which is said also to have been called Γοργόνιον, from the face believed to be seen in it.

Mannert, sur les Hesperides, and sur les Gorgones, in the *Mem. Acad. Inscr.* vol. iii. p. 23, 51.

§ 116. (14) The *Amazons*. The Amazons were no doubt mythical beings, although said to be a race of warlike women, who lived near the river Thermodon in Cappadocia. A nation of them was also located in Africa. They are said to have burnt off their right breast, that they might use the bow and javelin with more skill and force; and hence their name, Ἀμαζόνες, from *a* and μαζός. They are mentioned in the Iliad (iii. 189. vi. 186) and called ἀντιάνειραι.

Various explanations of the fable are given. Some consider it as having a connection originally with the worship of the moon. Several statues of Amazons were placed in the temple of Diana at Ephesus (*Plin.* N. Hist. xxxiv. 8), and may have represented some of her imaginary attendants, or some of her own attributes.

A figure resembling an Amazon, but having four arms, is seen in the caverns of Elephanta.—In our Sup. Plate 22, an Amazon is represented with her bow and quiver of arrows.——Traditions respecting a race of Amazons are said to be still current in the region of Caucasus. Cf. *Edinb. Rev.* No. lvi. p. 324.——On the Amazons, see Creuzer's Symbolik.

§ 117. This seems to be the place for noticing more particularly several *Monsters*, which are exhibited in the tales of ancient mythology.

(*a*) The *Minotaur* was said to be half man and half bull. The story is, that Minos, king of Crete, refused to sacrifice to Neptune a beautiful white bull, which was demanded by the god. The angry god showed his displeasure by causing Pasiphae, the wife of Minos, to defile herself with this bull, through the aid of Dædalus, and give birth to the monster. Minos confined the Minotaur in the famous labyrinth. Here the monster devoured the seven young men and the seven maidens annually required from the Athenians by Minos.

Theseus, by the aid of the king's daughter, Ariadne, slew the Minotaur and escaped the labyrinth (cf. § 125).

(*b*) The *Chimæra* was said to be composed of a dragon, goat, and lion united: the middle of the body was that of a goat, the hinder parts those of a dragon, the fore parts those of a lion; and it had the heads of all three, and was continually vomiting forth flames. This monster lived in Lycia, in the reign of Jobates, king of that country. This king, wishing to punish Bellerophon in order to gratify his son-in-law Prætus, sends him against the Chimæra; but Bellerophon, by the aid of Minerva, and the winged horse Pegasus, instead of perishing himself, destroyed the monster.

This fable is by some supposed to refer to a volcanic mountain on the Lycian coast.—See *Clarke's* Travels, pt. ii. sect. ii. ch. 8. (vol. iii. p. 211. ed. N. York, 1815).—*Plin.* N. Hist. v. 27.—*Banier*, and *Freret*, on Bellerophon, in the *Mem. Acad. Inscr.* vii. 37, 69.

(*c*) The *Centauri* were said to be half men and half horses. Some make them the offspring of Ixion and the cloud; others refer their origin to the bestiality of Centaurus, the son of Apollo. They were said to dwell in Thessaly. The principal incidents related of them are their rude attempts upon the women at the marriage of Pirithous and Hippodamia, and the consequent battle with the Lapithæ, who drove them into Arcadia. Here they were afterwards chiefly destroyed by Hercules. (*Ov.* Met. xii. 530.)—Some have imagined this fable to allude to the *draining* of the low parts of Thessaly, as the *horse* is in general symbolical of water.

Knight's Inquiry, &c. in the *Class. Journal*.—Cf. *Mitford*, ch. i. sect. 3.—*Banier*, La Fable des Cent. in the *Mem. Acad. Inscr.* ii. 18.

(*d*) *Geryon* was a monster said to be the offspring of Chrysaor and Callirhoe, and to have three bodies and three heads. His residence was in the island of Gades, where his numerous flocks were kept by the herdsman Eurythion, and guarded by a two-headed dog called Orthos.

The destruction of this monster formed one of the twelve labors of Hercules (§ 123).

(*e*) The *Hydra* was a monstrous serpent in the lake Lerna, with numerous heads, nine according to the common account. When one of these heads was cut off, another or two others immediately grew in its place, unless the blood of the wound was stopped by fire.

The destruction of the Hydra was another labor assigned to Hercules, which he accomplished by the aid of Iolaus, who applied lighted brands or a heated iron as each head was removed. The arrows of Hercules, being dipped in the Hydra's blood, caused incurable wounds.

(*f*) *Pegasus* was not so much a monster as a prodigy, being a winged horse said to have sprung from the blood, which fell on the ground when Perseus cut off the head of Medusa. He fixed his residence on mount Helicon, where he opened the fountain called *Hippocrene* (ἵππος and κρήνη). He was a favorite of the muses, and is called "the muses' horse." The horse, having come into the possession of Bellerophon, enabled him to overcome the Chimæra. Afterwards Pegasus, under an impulse from Jupiter,

threw off Bellerophon to wander on the earth, and himself ascended to a place among the stars.

An engraving is given by Winckelmann of a beautiful bas-relief in white marble, representing Bellerophon and Pegasus; the original, preserved in the palace of Spada at Rome, is of the natural size.—See *Winckelmann*, Hist. de l'Art, vol. ii. p. 652. iii. 231. —Cf. *Francœur*, Uranographie ou Traite Elementaire d'Astronomie. Par. 1813. 8. containing the ancient Fables respecting the Constellations.

(*g*) *Cerberus* was the fabled dog of Pluto (§ 34), stationed as centinel at the entrance of Hades. He is generally described as having three heads, sometimes as having fifty. Snakes covered his body instead of hair. None from the world of the living could pass him but by appeasing him with a certain cake, composed of medicated and soporific ingredients. (*Virg.* Æn. vi. 420.)

To seize and bring up this monster was assigned to Hercules as one of his labors.

(*h*) *Scylla* and *Charybdis* are the names, the former of a rock on the Italian shore, in the strait between Sicily and the main land, and the latter of a whirlpool or strong eddy over against it on the Sicilian side. The ancients connected a fabulous story with each name. —Scylla was originally a beautiful woman, but was changed by Circe into a monster, the parts below her waist becoming a number of dogs incessantly barking, while she had twelve feet and hands, and six heads with three rows of teeth. Terrified at this metamorphosis, she threw herself into the sea, and was changed into the rocks which bear her name.—Charybdis was a greedy woman, who stole the oxen of Hercules, and for that offence was turned into the gulf or whirlpool above mentioned.

Cf. *Virgil*, Æn. iii. 420 ss.—*Ovid*, Metam. xiv. 66.—*Propert.* iii. 11.—*Hyginus*, fab. 199.

(*i*) The *Sphinx* was the offspring of Orthos and Chimæra, or of Typhon and Echidna; a monster having the head and breasts of a woman, the body of a dog, the tail of a serpent, the wings of a bird, the paws of a lion, with a human voice. This monster infested the neighborhood of Thebes, proposing enigmas and devouring the inhabitants who could not explain them. At length one of the enigmas, in which she demanded what animal it was which walked on four legs in the morning, two at noon, and three at night, was solved by Œdipus: he said that the animal was man, who in the morning of life creeps upon his hands and feet, in middle age walks erect, and in the evening of his days uses a staff. On hearing this solution, the Sphynx instantly destroyed herself.

In Plate VIII. are given two images of the Sphinx. One is without wings; having a peculiar Egyptian head-dress; from a sculptured monument given by Boissard. The other is from an engraved gem, given by Maffei; having the *calathus* on her head, and the *sistrum* in her paw.

Representations of the Sphinx are very common among Egyptian monuments. A very celebrated colossal statue of a Sphinx yet remains near the pyramids. It is cut in the solid rock, and is 125 feet in length.—*Clarke's* Travels, pt. ii. sect. 2. ch. 4.—*Denon's* Travels (vol. i. p. 55. Lond. 1804).—*Lond. Quart. Rev.* xix. 193, 403 ss.

(*k*) The *Griffon* (Γρὺψ) was an imaginary animal, said to be produced from a lion and an eagle, and supposed to watch over mines of gold and whatever was hidden. Its image is sometimes found on ancient medals; the upper part resembling an eagle, the lower part a lion.

Cf. *Virgil*, Ecl. viii. 27.—*Herodotus*, iii. 116.—*Pliny*, Hist. Nat. x. 49.—*A. F. Grafen von Veltheim*, Von den Greifen der Alten. Helmst. 1798. 8.

(*l*) In the Greek mythology *Typhon* is ranked among the Giants; by some considered to be the same as *Typhœus* (cf. § 98); by others distinguished from him; said to have been produced from the earth by Juno's striking it; described as having a hundred heads like those of a dragon.—In Egyptian mythology the monster called *Typhon* holds an important place, being considered as the cause of all evil, "the Egyptian devil." (*Fosbroke.*) He is described and represented in various ways; sometimes as with a hundred dragon heads; sometimes as a wolf; sometimes as a crocodile, and as uniting the tail of a crocodile with the head and fore-legs of the hippopotamus, as seen in our Plate VIII.

IV.—*Mythical History of the Heroes.*

§ 118. In Grecian story three periods are distinguished even by the ancients: the *unknown*, ἀδηλον, of which no historical monuments remained to make known the state of society; the *fabulous*, μυθικόν, of which the accounts left are mingled with manifold fictions; and the *historical*, ἱστορικὸν, of which a genuine and trustworthy history is recorded. The first extends to the deluge of Deucalion, the second to the introduction of the Olympiad into chronology, and the third through the subsequent times. To the second of these periods belonged the *Heroes*, as they are called, and it is on that account often styled the *heroic age*. These personages are supposed to have possessed extraordinary powers of body and mind, and distinguished merit is ascribed to them as having founded cities

or countries, improved their manners and morals, or otherwise exalted or defended them.

§ 119. Grateful sensibility to the merits of ancestors and progenitors was a most common cause of the sort of deification with which these heroes were publicly honored after death; and the disposition towards this grateful remembrance was quickened and sustained by oral traditions respecting their deeds, which were much adorned and exaggerated by the poets. Hence it came, that most of the heroes were at last viewed as sons of gods, and often of Jupiter himself. The veneration for the heroes was however less sacred and less universal than the worship of the gods. To the latter, important festivals were established, regular priests ordained, appropriate temples erected, and public solemn sacrifices offered. The heroes, on the other hand, received only an annual commemoration at their tombs, or in the vicinity, when offerings and libations were presented to them. Sometimes, however, the respect paid them exceeded these limits, and they were exalted to the rank and honors of the gods. The introduction of solemnities in memory of heroes is ascribed to Cadmus.

Cf. *Virg. Æn.* iii. 301.—*Sallier*, in the *Hist. de l'Acad. des Inscr.* vol. iv. p. 299.

§ 120. The heroes of the Greeks were of different ranks. Some were viewed as a sort of household deities, such as after their mortal existence watched over their families and friends and were honored and worshiped only by them. Others, whose services while they lived were of a more extended character, were worshiped by whole states and tribes, as demi-gods, and sometimes had their appropriate festivals and mysteries, and even temples and priests. To such was ascribed a more general superintendence of human affairs. It is the latter class that we are here to notice particularly, as they were the most illustrious, and their worship was not limited to the Greeks, but was adopted also among the Romans. Of these only the principal can be mentioned, in doing which the order of time will be followed.

§ 121. The *Giants* and *Titans* (§ 97) might correctly be ranked among the Heroes, and regarded as the most ancient. To the same class, too, belong *Inachus*, founder of the kingdom of Argos; his son *Phoroneus*, to whom various merits were ascribed; and *Ogyges*, a king of Bœotia, memorable from the flood which occurred in his reign. This rank also was enjoyed, especially among their respective people and tribes, by *Cecrops*, founder of the Attic state; *Deucalion*, a Thessalian prince, who with his wife Pyrrha escaped the general flood that happened in his times; *Amphictyon*, author of the celebrated council or confederation of the early Grecian states; *Cadmus*, who came from Phœnicia to Greece, and contributed so much to enlighten and improve the people (cf. P. IV. § 34; *Danaus*, to whom the kingdom of Argos was indebted for its advancement; *Bellerophon*, who was said to have destroyed the monster Chimæra, and to have performed other exploits; *Pelops*, king in Elis, from whom Peloponnesus took its name, as his descendants occupied that peninsula; and the two princes of Crete by the name of *Minos*, one celebrated as a lawgiver, the other as a warrior.

Some writers argue against the existence of two individuals by the name of Minos.—See *Höck's* Kreta. Götting. 1823. 3 vols. 8.

§ 122. PERSEUS was one of the most distinguished of the early heroes. He was the son of Jupiter and Danae, educated by Polydectus on the island Seriphus. His chief exploit was the destruction of the gorgon Medusa, whose head he struck off with a sword given to him by Vulcan. From the blood that fell, sprang the winged horse Pegasus, on which Perseus afterwards passed over many lands.

1 *a*. Of his subsequent achievements, the most remarkable were his changing king Atlas into a high rock or mountain, by means of Medusa's head, and his deliverance of Andromeda, when bound and exposed to be devoured by the sea-monster. In connection with the latter adventure he also changed into stone Phineus, who contended with him for the possession of Andromeda. He inflicted the same afterwards upon Polydectes for ill treatment towards Danae. To Perseus is ascribed the invention of the discus or quoit, with which he inadvertently occasioned the death of his grandfather Acrisius. Finally he founded the kingdom of Mycenæ. After his assassination by

Megapenthes, he was placed among the constellations, and several temples were erected to him, besides a monument between Argos and Mycenæ. (Cf. *Ov.* Met. iv. 603. v. 1–350.)

2. The fables respecting Perseus are by some considered as a modification of the story of the Persian Mithras (cf. § 35), and a piece of ancient sculpture on one of the gates of the citadel of Mycenæ has been thought to confirm the analogy.—*Creuzer*, Symbolik.—*Gell*, Itinerary of Greece.

3. Atlas, whom on account of his refusing hospitality to Perseus, the latter is said to have changed into a mountain, is described as the son of Japetus and the king of Mauretania. He owned numerous flocks of sheep and beautiful gardens abounding with citrons and oranges. His seven daughters, renowned for beauty and wisdom, were called Atlantides from their father, and Hesperides from their mother Hesperis. The gardens called the gardens of the Hesperides were said to be guarded by a dreadful dragon that never slept. The name of Atlas was given to the chain of mountains in that part of Africa, and to the ocean on the west. Whether from reference to the height of those mountains or to the astronomical researches of the king, Atlas is said to have supported the heavens; and accordingly artists have represented him as bearing an immense sphere on his shoulders.

Thus he is seen in the Sup. Plate 22. On some monuments, Hercules is represented in a similar way; because, as is said, he eased Atlas of his burden.—Cf. *Ogle*, Ant. Expl. plate 35.

§ 123. Of all the Grecian heroes, no one obtained such celebrity as HERCULES, son of Jupiter and Alcmena. Wonderful strength was ascribed to him even in his infantile years. Eurystheus king of Mycenæ imposed upon him many difficult enterprises, which he carried through with success; particularly those, which are called the *twelve labors* of Hercules. These were: to kill the Nemæan lion; to destroy the Lernæan hydra; to catch alive the Stag with golden horns; to catch the Erymanthean boar; to cleanse the stables of Augias; to exterminate the birds of lake Stymphalis; to bring alive the wild bull of Crete; to seize the horses of Diomedes; to obtain the girdle of Hippolyta, queen of the Amazons; to destroy the monster Geryon; to plunder the garden of Hesperides, guarded by a sleepless dragon; and to bring from the infernal world the three-headed dog Cerberus.

These various exploits were often made the theme of description and allusion in the poets. The first is detailed in the 25th Idyl of Theocritus. The twelve labors are described in 12 verses in the 3d Chiliad of *Tzetzes* (cf. P. V. § 81).—The story of Hercules strangling the serpents while an infant is given in the 24th Idyl of Theocritus.

§ 124 *u*. Many other exploits were ascribed to him, by which he gave proof of his extraordinary strength, and exhibited himself as an avenger and deliverer of the oppressed. Such were, his slaying the robber Cacus, so much dreaded in Italy; the deliverance of Prometheus, bound to a rock; the killing of Busiris and Antæus; the contest with Achelous; and the rescue of Alceste from the infernal world. Less honorable was his love of Omphale queen of Lydia, by which he sank into the most unworthy effeminacy. His last achievement was the destruction of the centaur Nessus. Nessus dying gave his poisoned tunic to Dejanira; Hercules afterwards receiving it from her, and putting it on, became so diseased that he cast himself in despair upon a funeral pile on mount Œta.

The worship of Hercules soon became universal, and temples were erected to his honor, numerous and magnificent. He received a great many surnames and epithets from his exploits and from the places of his worship. Hercules and his labors afforded the artists of ancient times abundant materials to exercise their ingenuity in devices, and they very often employed them.

Two of the most celebrated antique statues represent Hercules; the *Torso*, or Hercules Belvidere, and the *Hercules* Farnese: cf. P. IV. § 188. 6, 7. The latter represents him leaning upon his club, as it were after his labors. A view of it is given in Plate XLIV. fig. 6, copied from Winckelmann. An engraving of the same is given in the Sup. Plate 22. The other representation in this Plate shows the infant Hercules strangling the serpent; from an antique sculpture.

For other principal representations of Hercules, see *Montfaucon*, Ant. Expl. T. i. pl. 123. 141, and *Ogle's* Ant. Expl. No. 31–40.—See also *Laur. Begeri*, Hercules Ethnicorum, ex. var antiq. reliquiis delineatus. Col. March. 1705. fol.—*Heyne* Not. ad Apollodor. p. 365.—*I. Gurlitt's* Fragment. d. archæol. Abhandl. üb. Hercules. Magd. 1800. 4.—*Ph. Buttmann*, über d. Mythos des Herakles. Berl. 1810. 8.—*Dupuis*, Orig. de tous les cult. vol. ii.—Respecting the ancient writers on the Mythol. of Hercules, see *Müller's* Hist. and Antiq. of Dor. Race. Oxf. 1830. vol. i. p. 523.

Among the various solutions of the story of Hercules, there is one which very ingeniously applies the account of his twelve labors to the passage of the sun through the twelve signs of the Zodiac. A view of this is given in *Anthon's* Lempriere.

§ 125. THESEUS, a son of Ægeus and Æthra, or according to others a son of Neptune, was excited by the renown of Hercules, to engage in enterprises the most hazardous, and he successfully accomplished them. Among these was the extermination of a multitude of robbers and assassins that infested Greece, and especially the destruction of the Minotaur a terrible monster of Crete, to

which the Athenians had previously been compelled to send seven male youth and as many young virgins annually, to be devoured by him. By the help of Ariadne, a daughter of Minos, Theseus was enabled to trace the winding of the labyrinth, in which the monster had his abode, and put him to death. Ariadne accompanied him on his return to Athens, but he ungratefully deserted her on the island of Naxos.

§ 126 *a*. The other principal exploits of Theseus were his descent to the lower world with his friend Pirithous, his victory over the Amazons (§ 116), whose queen Hippolyta became his wife, and the assistance he gave Adrastus, king of Argos, against the Theban prince Creon. Great praise was awarded to him for improving the legislation and the whole morals of Athens and Attica; and yet he was for some time an exile. The manner of his death is variously related, but it seems by all accounts to have been caused by violence.

The honor paid to him was accompanied with unusual solemnities; a superb temple was consecrated to him at Athens, and a festival was established called Θησεια, held on the eighth day of every month, with games, and a regular sacrifice termed Ογδοον. Provision was made at the public expense to enable the poor to share in the festivities of this occasion.

Cf. Plut. in *Vit. Thes.*—*Diod. Sic.* L. iv. c. 61.—*Ov.* Metam. vii. 404; viii. 152; xii. 210.—*Mitford's* Greece, ch. i. sect. 3.—For a view of the temple of Theseus, see Plate XXI. fig. 3.

§ 127. JASON and the *Argonauts*. One of the most celebrated enterprises of the heroic ages, one which forms a memorable epoch in the Grecian history, a sort of separation-point between the fabulous and the authentic, was the Argonautic expedition. This was a voyage from Greece to Colchis in order to obtain the golden fleece, conducted by Jason, the son of Æson, king of Thessaly. The undertaking was imposed upon him by his uncle Pelias. He invited the most illustrious heroes of Greece to unite in the expedition, and among those who joined him were *Hercules*, *Castor* and *Pollux*, *Peleus*, *Pirithous*, and *Theseus*. The vessel built for the purpose was named Argo, which after various adverse events arrived at Æa, the capital of Colchis. Æetes was then king of Colchis, and promised to Jason the golden fleece only on certain most difficult conditions.

§ 128. Although Jason fulfilled these conditions, yet Æetes was unwilling to permit him to take the desired booty, and sought to slay Jason and his companions. This purpose was betrayed by Medea, the king's daughter, by whose assistance and magical art Jason slew the dragon that guarded the fleece, and seized the treasure. He immediately fled, accompanied by Medea, but was pursued by her father. Medea put to death her brother Absyrtus, cut his corpse into pieces and strewed them in the way, in order to stop her father's pursuit. Jason was afterwards faithless to her, and married Creusa, or, as others name her, Glauce, a daughter of Creon, king of Corinth. Medea took vengeance by causing the death of Creusa and also of the children she had herself born to Jason. After death Jason received the worship bestowed on heroes, and had a temple at Abdera.

See the poems on the Argon. Exped. by *Orpheus*, *Apollonius Rhodius*, and *Valerius Flaccus*. (Cf. P. V. §§ 48, 73, 376.)—*Banier*, on the Argon. Exped. in *Mem. de l'Acad. des Inscr.* vol. iv. p. 64; xii. 123; xiv. 41.—*Heynii* Not. ad Apollodor. p. 177.—*C. P. Levesque*, sur le Retour des Argonauts, in the *Mem. de l'Institut*, Classe d. *Sciences Mor. et Pol.* vol. iv.

Various explanations have been put upon the story of the Argonauts. One writer thinks the golden fleece was the *raw silk* of the East. *Hager*, Pantheon Chinois.—Another thinks the phrase arose from the habit of collecting gold, washed down from the mountains, by putting sheepskins in the channel of the streams. *Mitford*, ch. i. sect. 3.—*Bryant* (Anal. Anc. Myth.) considers the whole story as a tradition of the flood.

§ 129. CASTOR and POLLUX, who were among the Argonauts, were twin sons of Jupiter and Leda, and brothers to Helena. On account of their descent, they were called *Dioscuri* (Διόσκουροι), although, according to some, Castor was the son of Tyndarus, the husband of Leda. Castor distinguished himself in the management of horses, and Pollux in boxing and wrestling. The last exploit of the Dioscuri was their contest with Lynceus and his brother Idas. Castor was slain by Lynceus, and Lynceus by Pollux: and as Idas was about to avenge the death of his brother, Jupiter smote him with lightning.—Pollux obtained from Jupiter the honors of deification and immortality in conjunction with his brother Castor. Both were placed among the constellations and represented by the Gemini or twins in the zodiac. Both the Greeks and the

Romans consecrated temples to them, and they were especially invoked and worshiped by mariners.

1. They were said to be placed among the marine gods, from having cleared the Hellespont and the neighboring seas from pirates. They were invoked as Ἀκτόρρωτοι, *averters* of evil: and white lambs were sacrificed to them.—The Romans honored them especially for services supposed to be received from them in pressing dangers, as in the battle with the Latins near lake Regillus. They constantly swore by their names; the oath used by the women was *Ædcastor*, or by the temple of Castor; that of the men was *Ædepol*, or by the temple of Pollux.

Representations of Castor and Pollux are found particularly on Roman monuments. A fine representation, drawn from a large gem given by Maffei, is seen in our Sup. Plate 21.

2. The festival called *Dioscuria* (διοσκούρια) was in honor of these brothers, celebrated especially by the Spartans. On this occasion the gifts of Bacchus were very freely shared. It was amidst the drinking at the feast in honor of Castor and Pollux, which Alexander held in Bactra, that he madly slew his devoted friend Clitus.—This festival is supposed by some to have had the same origin as the famous mysteries of the *Cabiri*, which were celebrated particularly at Samothrace, and were thought to have great efficacy in protecting from shipwreck and storms.

An ancient structure now exists at Salonica, which is supposed to have been a Cabirian Temple: see Plate V.—Cf. *G. S. Faber*, Mysteries of the Cabiri. Oxf. 1803. 2 vols. 8.—*Freret*, Les Cabires, in the *Mem. Acad. Inscr.* vol. xxvii. p. 9

§ 130 *a*. *Heroes of the* THEBAN WAR. In the early history of Greece, the war of Thebes, which is dated upwards of 1200 years before Christ, is much celebrated. Without relating its incidents we shall here only name some of the principal heroes of the time. Among these were Etiocles and Polynices, the two sons of Œdipus, king of Thebes, whose own private story was so tragical. The war arose from the dissension of these brothers, who slew each other in a single combat, and were afterwards honored as demigods. Several famous chiefs, as *Capaneus*, *Tydeus*, *Hippomedon*, *Parthenopæus*, united with Adrastus, king of Argos and father-in-law of Polynices, to take part in the war. The events connected with it furnished the poets with matter for numerous tragedies.—The second enterprise against Thebes, ten years later, was more fortunate in its issue, but less celebrated. It was undertaken by the sons and descendants of those slain in the first war, and was therefore termed the war of the Ἐπίγονοι. The most illustrious of these were Alcmæon, Thersander, Polydorus, and Thesimenes.

The Theban war was one of the favorite themes of ancient poets. *Antimachus* of Colophon, a Greek poet, and contemporary with Chœrilus, wrote a poem in twenty-four books on the subject; the fragments have been collected. Cf. P. V. § 19.—The poem of the Latin poet *Statius* is still extant. Cf. P. V. § 378.

Cf. *Paus.* ix. 25.—*Apollod.* i. 3.—*Diod.* iv.—*Gillies*, Hist. Greece, ch. i.—*Keightley's* Mythology.

§ 131. Whilst the Thebans and the Argives were involved in contention and calamity, *Tantalus*, and his descendants the *Tantalidæ*, were equally afflicted by various misfortunes, occasioned by the impiety of this prince, who was said to be a son of Jupiter, and reigned in Lydia. Being of immortal descent, he was honored with a visit from the gods during an excursion they made upon earth. In order to prove the divinity and power of his guests, he served up among other meats the limbs of his son PELOPS, whom he had cruelly murdered. The gods perceived his perfidious barbarity, and refused to touch the dish; but Ceres, whom the recent loss of her daughter had rendered inattentive and melancholy, ate one of the shoulders. In compassion to the fate of the young prince, Jupiter restored him to life; and instead of the shoulder which Ceres had devoured, substituted one of ivory, which possessed the property of healing by its touch all kinds of diseases.

As a punishment for his cruelty, Tantalus was condemned in hell (§ 34) with an insatiable hunger and thirst in the midst of abundance.—He had a daughter Niobe, who fell a sacrifice to her intolerable vanity. She was married to Amphion, a prince of Thebes in Bœotia; and having a great number of children, she had the temerity to treat Latona, who had only two, with overbearing arrogance. Provoked at this insolence, Latona applied to Apollo and Diana, who (§ 38) destroyed all her boasted offspring except Chloris (cf. § 38). Niobe, after the death of her children, returned to Lydia, and ended her days near Mt. Sipylus; according to the fables, she was so shocked at her misfortune, that she was changed into a rock. "On Mt. Sipylus, according to Pausanias, was to be seen a rock which from a distance resembled a woman in deep melancholy, though near at hand it had not the most remote resemblance to one."

PELOPS quitted Phrygia and repaired to Elis, where he became enamored of Hippodamia, the daughter of king Œnomaus; but this monarch, having been informed that he should perish by the hand of his son-in-law, determined to marry his daughter to him only who could outrun him in the chariot-race; and those who entered the list were to forfeit their lives if conquered. Undaunted at this condition, Pelops boldly undertook the combat, and to secure his success, he previously bribed Myrtiles, the charioteer of Œnomaus, who disposed the axle-tree of the chariot in such a manner as to break it on the course; and the unfortunate king, being thrown to the ground, killed himself. Œnomaus thus left his kingdom and his daughter to Pelops, who acquired great celebrity, and gave his name to the peninsula in the southern part of Greece. Pelops, after death, received divine honors. He had an altar in the grove Altis at Olympia, and was much revered, even above other heroes (*Pind.* Olymp. i. 146. *Pausan.* v. 13). His descendants were called *Pelopidæ*. His two sons, Atreus and Thyestes, were celebrated for their mutual hatred and crimes. But his two grandsons, Agamemnon and Menelaus, the *Atridæ*, acquired a more honorable renown.

§ 132 *a*. *Heroes of the* TROJAN WAR. Of all the wars of Grecian story, none is more famous than that of Troy, which was the first military campaign of the Greeks out of the limits of their own country. The immediate occasion of it was the seizure of Helen, wife of Menelaus, king of Lacedæmon, by Paris, son of Priam, king of Troy. The siege continued, according to the common account, including the preparation and marches, ten years, with various successes and disasters, until at last the Greeks became masters of the city by stratagem. The chiefs who were engaged in this enterprize acquired the highest renown in Greece, and the poetry of Homer has secured their everlasting remembrance. The chief commander was *Agamemnon*, and the more illustrious of the heroes with him were *Achilles*, *Ulysses*, *Diomedes*, *Menelaus*, *Ajax* son of *Telamon*, and *Ajax* son of *Oileus*, *Idomeneus*, and *Nestor*. On the side of the Trojans, *Hector*, *Æneas*, and *Antenor* were among the most celebrated.

The war of Troy was not more memorable in itself than for its consequences. It gave a new spring to Grecian culture (cf. P. IV. § 40). The arts of war were greatly improved. Numerous and important civil revolutions took place in most of the states. But all this pertains to authentic history rather than to mythic tales.

See *Mitford*, ch. i. sect. 4.—*Gillies*, ch. i. iii.—*Class. Journ.* v. 14, 18. vi. 25. ix. 605, 626. xviii. 141.—*Chandler*, History of Troy. See references given in P. V. § 50. 7.—*Bryant* (in a Dissertation on the war of Troy, Lond. 1799. 4) has maintained that the whole tale is a mere fable, and that there never was any such war.

§ 133. Although the personages specially called *Heroes* in Grecian story belonged to the period termed the *heroic age* (cf. § 118); yet under our fourth division of the subject of Mythology (cf. § 10) will properly fall the names of a multitude of personages of later periods, including Romans as well as Greeks, who after their death were deified in the country where they lived, or had become renowned (cf. § 88. 2, and 89. 3) for memorable attainments or achievements. Merely to have been a king or ruler was sufficient to secure deification among a people fond of the pageantry of superstition. This servile and impious adulation was particularly practiced by the Asiatic Greeks towards the successors of Alexander. Mere governors of provinces were sometimes thus honored. After the Roman imperial power was established, it became a regular custom (cf. § 94) to deify the emperors.

The Roman senate made it their business by solemn decree to place every deceased emperor in the number of the gods, and the ceremonies of his Apotheosis were united with those of his funeral. But as the actions of each one were now faithfully recorded by history, it was impossible to connect with the deified name such fabulous and mysterious tales as to give the divinities, thus established by law, much hold upon the popular feelings. The list of imperial demigods, therefore, is of comparatively little importance in a view of the ancient mythology.

This deification of the emperors, it is very likely, gave rise to the *beatification of saints*, practiced by the Roman Catholics.

See *Middleton's* Letter from Rome, showing the conformity between Popery and Paganism. Lond. 1729. 4. 6th ed. 1826. 8.—Also in his *Miscellaneous Works*. Lond. 1755. 5 vols. 8.—Cf. *Gibbon*, Decl. and Fall, &c. ch. iii.

Respecting the ceremonies attending the Apotheosis, or *Consecratio*, see P. III. § 343.

Gods of the Greeks and Romans, as classed in the preceding Sketch.

1. Superior Gods.		2. Inferior Gods.		3. Mythical Beings.		4. Deified Heroes.	
Jupiter	Juno	Cœlus	Several Gods peculiar to the Greeks (cf. § 86);	Titans	Manes	Inachus	Hercules
Neptune	Minerva	Sol	Enyo	Giants	Lares	Phoroneus	Theseus
Apollo	Diana	Æolus	Ergane	Pygmies	Penates	Ogyges	Jason
Mars	Venus	Plutus	Cotytto, &c.	Tritons	Satyrs	Cecrops	Castor
Mercury	Vesta	Æsculapius	Several Gods peculiar to the Romans (cf. § 89);	Sirens	Fauns	Deucalion	Pollux
Vulcan	Ceres	Pan	Priapus	Nymphs	Gorgons	Amphictyon	and Heroes of the Theban and the Trojan wars, &c.
Janus	Rhea	Luna	Terminus	Muses	Amazons	Cadmus	
Saturn		Aurora	Vertumnus	Graces	Centaurs	Danaus	
Pluto		Nox	Pomona	Hours	Minotaur	Pelops	
Bacchus		Iris	Flora	Seasons	Chimæra	Minos	
		Latona	Feronia	Fates	Geryon	Perseus	
		Themis	Pales, &c.	Furies	Hydra		
		Nemesis		Harpies	Pegasus		
		Fortuna		Winds	Scylla		
		Fama		Genii	Charybdis		
				Somnus	Sphinx		
				Mors	Typhon		

The Gods as classed by the Greeks.

Superior Gods, called Μεγάλοι Θεοί.		*Inferior Gods, called simply* Θεοί, *and sometimes* Δαίμονες.			*Demigods, called* Ἡμίθεοι.	
Jupiter	Juno	Saturn	Aurora	The Mythical Beings named above; Titans, Giants, &c.	Here fall Inachus, Perseus, and all named above, under Heroes.	The Theban Heroes are— Capaneus Tydeus Polynices Thersander, &c.
Neptune	Ceres	Bacchus	Themis			
Apollo	Diana	Æolus	Luna			
Mercury	Minerva	Æsculapius	Nox	The Gods peculiar to the Greeks (cf. § 88), except such as fall into the class of Demigods.	Here also sometimes Saturn, Bacchus, Æolus, and other gods are put.	
Mars	Vesta	Helius *or* Sol	Iris			The Trojan Heroes are— Agamemnon Achilles Ulysses Diomedes Ajax, &c.
Vulcan	Venus	Pluto	Hebe			
		Pan	Tyche			
		Plutus	Latona			
			Nemesis			
			Fama			

The Gods as classed by the Romans.

Dii Majorum Gentium.

1. *Consentes.*	2. *Selecti.*
Jupiter	Saturn
Neptune	Pluto
Apollo	Sol
Mercury	Janus
Mars	Bacchus
Vulcan	Genius
Juno	Rhea
Ceres	Luna
Diana	
Minerva	
Venus	
Vesta	

Dii Minorum Gentium.

1. *Semones,* Guardians over particular objects; as	2. *Miscellanei,* Personifications of various objects; as	3. *Peregrini,* Gods from other nations; as	4. *Indigetes,* or Adscripti;
Pan	Virtus	Mithras	Hercules
Plutus	Fides	Osiris	Castor
Æolus, &c.	Honor	Isis	Pollux
Here also	Spes	Apis & Mnevis	Æneas
Vertumnus	Pietas	Serapis	Romulus *or* Quirinus, &c.
Terminus, and most of the Gods peculiar to the Romans (cf. § 89).	Bellona	Anubis	Also deified Emperors, &c.
Here also the Mythical Beings (cf. § 83).	Febris	Harpocrates	
	Mephitis	Canopus, &c.	
	Victoria, &c.		

Gods of the Greeks and Romans, as classed according to supposed Residence.

Celestial.		Terrestrial.		Marine.		Infernal.	
Jupiter	Venus	Terra	Pomona	Oceanus	Tethys	Pluto	Proserpine
Apollo	Vesta	Cybele	Pales	Neptune	Amphitrite	Charon	Nemesis
Mercury	Aurora	Ceres[1]	Feronia	Æolus	Matuta	Minos	Mors
Mars	Iris	Saturn[1]	Pan	Proteus	Ino *or* Leucothoe	Rhadamanthus	Manes
Vulcan	Hebe	Janus[1]	Silenus	Phorcys	Sirens	Æacus	Nœnia[1]
Cupid	Psyche	Bacchus[1]	Satyrs	Portumnus	Nereids	Cerberus	Parcæ
Hymenæus	Horæ	Terminus	Fauns	Nereus	Scylla	Nox	Furies
Juno	Seasons	Vertumnus	Lares	Triton	Charybdis		
Minerva	Graces	Priapus	Nymphs	Glaucus			
Diana	Muses	Flora	Penates, &c.	Palæmon			
				Tritons			

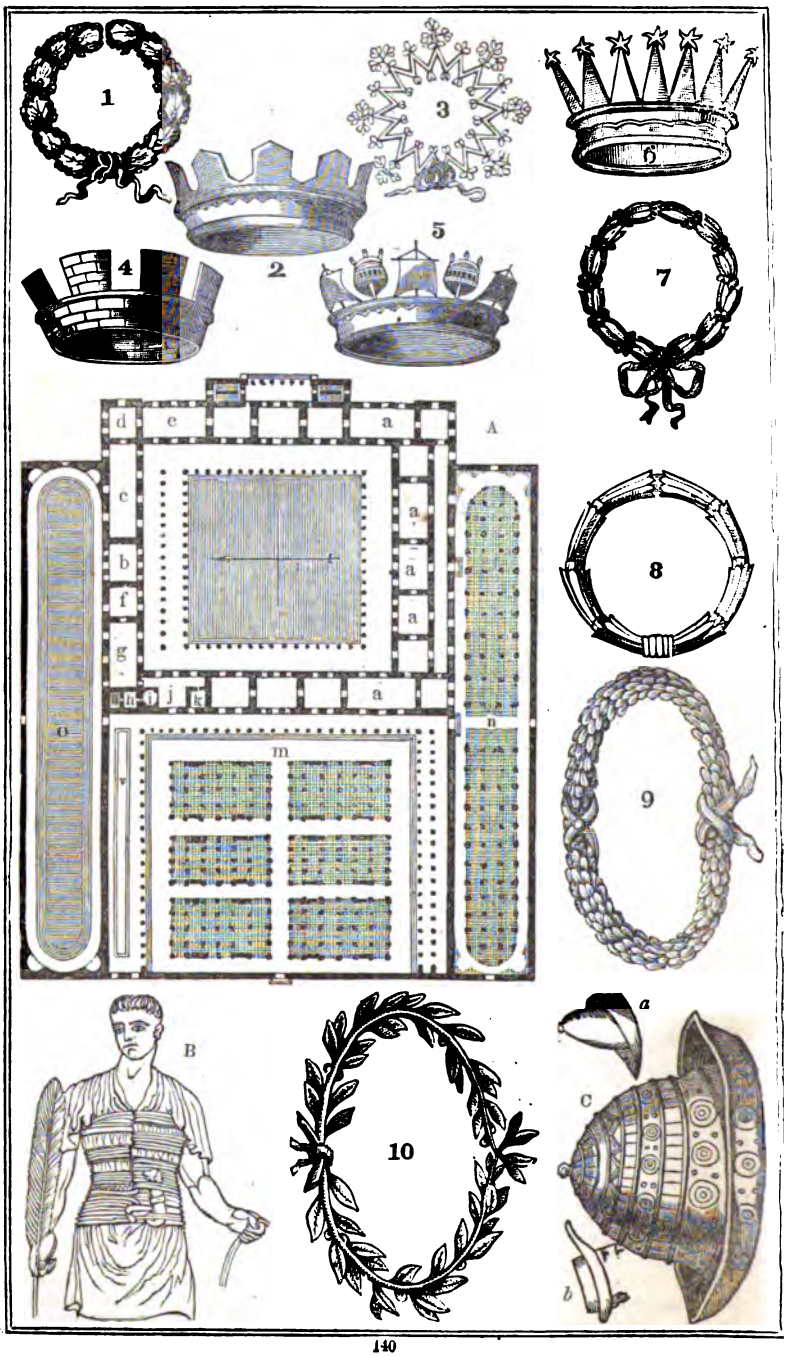
The Muses sometimes ranked with the Terrestrial.

[1] Ranked sometimes with the Celestial.

[1] Goddess of Funerals.

PART III.

GREEK AND ROMAN ANTIQUITIES.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GRECIAN ANTIQUITIES.

Introduction.

§ 1. GRÆCIA is by some supposed to have derived its name from Graicus, a son of Thessalus, his descendants being called *Graici*, Γραικοι. The Graici, however, were only a single tribe of the inhabitants, some of whom planted themselves in Italy. The country originally seems to have had no common name, comprehending properly all its tribes. Græcia was a name used by the Romans, not by the inhabitants themselves. It was called by them Hellas, from Hellen, a son of Deucalion, and also Achaia, Pelasgia, Ionia; and the people were called by the ancient writers Achæans, Argivi, Danai, Hellenes, Pelasgians, and Ionians. These names of the country and the occupants, however, were not employed always in a uniform sense, but seem to have referred in their general application chiefly to the more important colonies or communities, which originally occupied and peopled the land.

§ 2*t*. Greece, in the most comprehensive sense of the term, was bounded on three sides by the Mediterranean sea, parts of which were distinguished by the names of Ægean, Cretan, Ionian, and Adriatic; and on the north extended to the chain of mountains called *Orbelus* (cf. P. I. § 77) separating it from Mæsia. Taken in this extent, it is naturally divided into four parts; Macedonia; Thessalia and Epirus; Hellas; and Peloponnesus (cf. P. I. § 76). Taken in a more limited sense, excluding Macedonia, it was sometimes divided into two parts; Græcia Propria (including Thessalia and Epirus, and Hellas); and the Peloponnesus. In the most limited sense, however, it included merely Hellas, which is perhaps usually meant by the restrictive phrase Græcia Propria. The name of Greeks was also applied to the inhabitants of Grecian colonies in Asia, in Italy, and in Africa.

§ 3. It may be well to mention the principal cities which were distinguished for their power and cultivation. These were Athens, in Attica; Sparta or Lacedæmon, in Laconia; Argos, Mycenæ, and Corinth, in the territory of Argolis; Thebes, in Bœotia; Megalopolis, in Arcadia. The more eminent foreign or colonial cities of the Greeks were the following; Miletus and Ephesus in Ionia; Mitylene, Chios, Samos, and Rhodus, in the islands near Asia Minor; Byzantium on the Thracian coast; Corcyra on the island of that name; Tarentum, Sybaris, and Locri in Southern Italy; Syracuse, Agrigentum, Gela, and Leontium in Sicily; Syrene in Africa. In later times Alexandria in Egypt, Antioch in Syria, and Seleucis in Chaldea on the Tigris, were considered as Grecian cities.

§ 4. The form of government in Greece underwent, in the course of its history, three remarkable changes. In the earliest heroic ages, the several *tribes* or communities obeyed petty princes or chiefs of their own choice. Subsequently *monarchies* properly so called were established in Sicyon, Argos, Attica, Thebes, Arcadia, Thessaly, Corinth, Lacedæmon, Elis, Ætolia, Ægialea, or Achaia. But the Greeks were in the most flourishing condition during the time of the two *republics* of Athens and Sparta.—The Achæan and Etolian league, the kingdom of Epirus, and the political constitution of the Greeks in Asia Minor, are also very valuable portions of the Grecian history.

§ 5. The first inhabitants of Greece, who probably came from Thrace and who were followed next by the Pelasgi (cf. P. IV. § 33, 34) and the Hellenes, lived in a very rude state, without any commercial relations or even common laws. They practiced upon each other constant robbery and violence, and

were exposed to frequent attacks from the occupants of the neighboring islands. Colonies from Egypt, Phœnicia, and Asia Minor, gave the first impulse to their culture, which was aided by the commencement of the navigation. The famous Argonautic expedition was one of the most memorable exploits in the navigation of this early period, occurring about eighty years before the Trojan war. About fifty years before the same, the first formal state constitution was adopted, in Crete, under the direction of Minos; not with the perfection, however, which was secured at Athens, through the influence of Cecrops, and after him Theseus. The people of Attica were the first to adopt a more peaceful, quiet, and frugal mode of life; and this example influenced the inhabitants of other regions to renounce their irregular habits and predatory excursions.

§ 6. Hereby was occasioned a more free intercourse between the different people of Greece, and a greater union in regard to objects of common interest, particularly in reference to murders and depredations. A proof of this was given by the fact of so many states joining to avenge the injuries of Menelaus (committed against him by Paris in the seduction of Helen) and carrying on together the war against Troy. This war became a means of the further advancement of Grecian culture (cf. P. IV. § 40), although it was also the occasion of many troubles and revolutions among the states at home, and thus led to the migration of many Greeks to neighboring islands and to Asia. Finally they became weary of wars and tumult, began to love peace, law, and social ease, and united in adopting public solemnities and religious rites, and maintaining social and civil order.

§ 7. Hitherto the form of government had been chiefly of a military character; the chieftain who commanded in war was the civil head of his people; but now a more monarchical form was assumed. Soon however the kings abused their power, and by their tyranny forced their subjects to throw off the yoke. Love of liberty then became the ruling passion of the Greeks, and the very name of king was odious. It was this spirit which gave rise to a state of things in which the Greeks sustained an eminence surpassing all other nations. Through the mutual assistance rendered each other in acquiring independence, the jealousies and discords which had previously reigned were in great measure allayed. Amphictyon, third king of Athens, had united several of the states in a sort of confederacy (cf. § 105), and this compact afterwards became much more close and strong. An excess of population in this period of tranquillity and prosperity was prevented by sending out various colonies to Italy, Asia, and Africa.

§ 8. Among the free states, Sparta or Lacedæmon enjoyed first the advantages of a rigid and at the same time salutary system of laws, which however in some particulars evinced the imperfect culture of the age. Lycurgus, B. C. about 820, the author of this code, had previously made himself acquainted with the manners and institutions of the Cretans and Egyptians. Without introducing any violent changes, or even abolishing in form the existing twofold regal office, he placed the relations of rulers, magistrates, and people, in a new and improved attitude. His morals and precepts, which were in part very severe, tended, as did his whole political system, to form a brave, constant, and warlike people, and thus cause them to be feared and respected. His design was accomplished, and Sparta acquired in these respects a high pre-eminence over the other states.

See *J. K. F. Manso*, Sparta, ein Versuch zur Erklärung d. Geschichte und Verfassung dieses Staats. Leips. 1800-1805. 3 Th. 8. —Cf. references given P. V. § 7. 7 (d).

§ 9. Next to Sparta, Athens became distinguished. Being advanced in culture by the legislation of Solon, B. C. about 594, and subsequently acquiring glory and power from the defeat of the Persians at Marathon, she became more and more jealous of the superiority of Sparta. This jealousy led to mutual animosities and finally to the well known Peloponnesian war, which was carried on for eight-and-twenty years (from 431 to 404 B. C.) between Athens and Sparta, and in which almost all the other states of Greece took part on one side or the other. Sparta finally was triumphant, but her glory did not endure long after this. Athens rose far higher in political and literary character, and

became the residence of refined manners, useful knowledge, and cultivated taste in the arts.

Wm. Young's Political History of Athens.—Trans. into German. Leips. 1777. 8.—*Athenian Letters*, or the epistolary correspondence of an agent of the king of Persia, residing at Athens during the Peloponnesian war. Lond. 1799. 2 vols. 8.—Trans. into Germ. by *F. Jacobs*, Leipz. 1800.—*Bulwer*, Rise and Fall of Athens.—Cf. P. V. § 7. 7 (d).

§ 10. The progress and decline of culture in Greece we are to notice more particularly in the Archæology of Literature (P. IV. § 33ss. 61ss.), and here it is only necessary to allude to the causes, which conspired to render Greece so eminent in this respect. Some of the causes were, besides the highly propitious climate of the land, its numerous population, whose very necessities as well as mutual emulation excited and fostered a spirit of activity and invention; its enjoyment of an encouraging and ennobling liberty; its commercial intercourse, and the general prosperity which resulted. These, with other favorable circumstances, raised the Greeks to a nation which is even to the present day one of the most remarkable in history, and whose works in literature and art are still valued as our best models.

§ 11. Hence our diligent attention is properly bestowed on the antiquities of the Greeks, by which we become acquainted with their religious, civil, military, and domestic institutions and customs. The general utility of such knowledge, especially as an aid in the investigation of history, language, criticism, mythology, and art, commends the study of antiquities to every one, who engages at all in classical pursuits. It adds to the interest and value of Greek antiquities, that, among all the various objects of knowledge, the language, literature, religion, history, and whole genius of the Greeks, hold so high a place in point of relative importance. Some acquaintance with what is denominated their *Antiquities* is essential to enable us to enter much into these subjects, to comprehend well their spirit and character, or to contemplate the various monuments of their literature and art in a definite and correct view.

On the utility of the study of classical antiquities, we introduce the following remarks, abridged, from *Rollin* (as cited P. II. § 5 *u*.)—"To a certain extent, this study is indispensable for all who make pretensions to education. Without it, there are a multitude of expressions, allusions, and comparisons which they cannot understand; without it, it is scarcely possible to advance a step even in reading history, without being arrested by difficulties which a tolerable knowledge of antiquity would readily solve. Like all other studies, when carried too far, it threatens with its dangers. There is sometimes connected with it, a sort of learning, abstruse and badly conducted, which is occupied only on questions equally vain and perplexing, which on every subject searches for that which is least known and most difficult to be comprehended. Seneca (de Brev. Vit. c. 14) more than once complains that this vitiated taste, which originated with the Greeks, had passed over to the Romans. Juvenal also (L. iii. Sat. 7) ridicules the corrupt taste of his contemporaries, who required that a preceptor should be able to reply without preparation to a thousand absurd and ridiculous questions. It is to know very little of the worth of time, and grossly to misapply one's talents and exertions, to occupy them in the study of things obscure and difficult and at the same time, as Cicero says (Off. L. i. n. 19), unnecessary and sometimes even vain and frivolous. Good sense will lead the student carefully to shun this danger. He will remember the sentiment of Quintilian (L. i. c. 8), that it is a foolish and pitiable vanity, which prides itself in knowing upon every subject all that inferior writers have said; that such an occupation consumes unprofitably the time and strength which ought to be reserved for better things; and that of all the eminent qualifications of a good teacher, that of knowing how to be ignorant of certain things is by no means the least.

After these precautions, we cannot too highly recommend the study of antiquities either to students or teachers. High attainments in this very comprehensive branch of learning ought to be the aim of every youth, who proposes to pursue important studies himself, or to direct those of others. The extent or difficulty of the work should dishearten no one. By devoting every day a fixed portion of time to the reading of ancient authors, intellectual riches will be amassed, little by little, which will afterwards be a source of astonishment even to the possessors themselves. It is only necessary to make the commencement, to employ time profitably, and to note down observations in order and with accuracy.

Most of the topics connected with antiquities might be embraced under seven or eight heads: religion; political government; war; navigation; monuments and public edifices; games, combats, shows; arts and sciences; the customs of common life, such as pertain to repasts, dress, &c. Under each of these divisions are included many

subdivisions. For example, under the head of religion are comprised the gods, priests, temples, vases, furniture, instruments employed in different religious ceremonies, sacrifices, feasts, vows and oblations, oracles and omens; and so of the other heads."

See *K. H. Milhauser*, Ueber Philologie, Alterthumswissenschaft, und Alterthumsstudium. Für Studirende. Lpz. 1837. 8. pp. 88. —*Burgess*, Essay on the Study of Antiquities. Oxf. 1782. 8.—*Plattner*, as cited § 196. 3 u.—See also P. IV. § 29; and works there cited.

§ 12. The sources of Greek antiquities are in part the classical writers, and especially the historians, more particularly such of them as give details of the whole constitution of Grecian society, the manners, customs, and modes of thinking and feeling. Among the classical writers, the poets also must be considered as sources of information on this subject, especially the epic poets, whose narrations, notwithstanding their fictitious ornaments, have some truth for a basis, and whose representations give much insight into the character and views of the people of the times. But another important source is found in the remaining monuments of art; inscriptions, coins, statues, bas-reliefs, gems, and vessels of various kinds. These, being sensible objects, give us a more distinct and complete conception of many points than could possibly be gained from mere verbal descriptions, and are, moreover, of great value as illustrations of beauty and taste.

§ 13 *u*. Various modern writers have collected from these sources scattered items of information, and arranged them methodically for the benefit of those who wish to gain a knowledge of antiquities, and apply it to the study of Greek literature. Other writers have investigated particular topics in a more full and extended manner.

1. For an account of works of both kinds, see

J. A. Fabricii Bibliographia antiquaria. (Stud. et op. *P. Schaffhausen.*) Hamb. 1760. 4. cap. ii.

Nitsch's Beschreibung des, &c. which is cited below (Th. i. p. 35.)

Krebs, Handbuch der philolol. Bücherkunde (Bd. ii. p. 211).

Cf. *Sulzer's* Allg. Theorie, *Alten.*

Meuzel's Bibliotheca Historica, vol. 3d, as cited P. V. § 240. enumerates the writers on *Antiquities.*

2. The most important collection of particular treatises on Greek Antiquities is *Jac. Gronovii* Thesaurus Antiquitatum Græcarum. Lug. Bat. 1697–1702. 13 vols. fol. Ven. 1732. An account of the contents is given in the work of *Fabricius*, just cited.—A mass of valuable matter relating to various branches of Greek Antiquities, with illustrations taken from ancient monuments, is found in *Montfaucon's* Antiq. Expliq. cited P. II. § 12. 2 (d). An abridgment of this in German, by *J. F. Roth*, was published Nürnb. 1807. fol. with 150 plates.—We may mention here also *Caylus*, Recueil des Antiquités. Par. 1767. 7 vols. 4. containing Egyptian and other antiquities, with engravings.—Also, *F. A. David*, Antiquités Etrusques, Grecques, et Romains. Par. 1787. 5 vols. 4.

3. Among the best Manuals and Compends on the subject are the following:

Ernst. Frithii Antiquitatum Homericarum Libri iv. (ed. *El. Silber*) Argent. 1743. 8.

Fr. Rous, Attick Antiquities. 9th ed. Lond. 1685. 4.

Jo. Phil. Pfeffer, Libri iv. Antiq. Græcarum. Lps. 1708. 4.

Lamb. Bos, Antiq. Græcarum, præcipue Atticarum, Descriptio brevis (with obs. of *Leimer* and *Zeunius*). Lps. 1787. 8. (Eng. trans. by Stockdale) Lond. 1772. 8.

Sig. Havercamp, Antiq. Græcarum, præcipue Atticarum, Descriptio brevis. Lug. Bat. 1740. 8.

P. F. A. Nitsch, Beschreibung des häuslichen, gottesdienstlichen, sittlichen, politischen, kriegerischen und wissenschaftlichen Zustandes d. Griechen, &c. (fortgesetzt von *Höpfner*) Erf. 1791–1800. 3 vols. 8. with a 4th vol. by *Klipke*, Erf. 1806. Cf. *Class. Journ.* v. 10.

P. F. A. Nitsch (same), Entwurf der Griech. Alterthümer. Altenb. 1791. 8.

L. Schaaff, Antiquitäten und Archäologie der Griechen und Römer. (also in his Encycl. der Class. Alterthumsk). Magdeb. 1820. 8.

I. Robinson, Archæologia Græca, or the Antiquities of Greece, &c. Lond. 1827. 8.

J. Potter, Archæologia Græca, or the Antiquities of Greece. Oxf. 1699. 2 vols. 8.—Same work, ed. *G. Dunlap*. Edinb. 1820. —with additions and corrections by *Anthon*. N. York, 1825. 8. —with notes, maps, &c. by *J. Boyd*. Glasg. 1837. 12. valuable.—Same work in German, with additions by *I. I. Rambach*. Halle, 1777–78. 3 vols. 8.

A compendium of Grecian Antiquities by *C. D. Cleveland*. Bost. 1831. 12.

Abriss der Griech. und Röm. Alterthümer, von *Chr. Friedr. Haache*. Stendal, 1821. 12. (very brief).

4. The following are not designed for manuals, but contain highly interesting pictures of Grecian antiquity.

J. Jac. Barthelemy, Voyage de jeune Anacharsis en Grece. ed. *Stereot.* Par. 1820. 7 vols. 12.—Engl. transl. by *W. Beaumont*. Lond. 1806. Cf. P. V. § 153.—In Germ. with notes by *J. E. Biester*. Berl. 1792. 7 vols. 8.

J. D. Hartmann's Versuch einer Kulturgeschichte der vornehmsten Volkerschaften Griechenlands. Lemgo, 1796 and 1800. 2 Bde. 8.

J. D. Lockhart, Inquiry into the Civil, Moral, and Religious Institutions of Athens, &c. with the Topography, and Chorography of Attica and Athens. Translated from the German of *K. O. Müller*. Lond. 1842. 8.

The *Athenian Letters*, cited § 9.

5. The following works also may be consulted with advantage on different points:

Wachsmuth, Hellenische Alterthumskunde. Halle, 1826. Trans. into Engl. (Historical Antiquities of Greece) Oxf. 1837. 4 vols. 8.

Hull's Essays on the Institutions of the Greeks.

Gillies' Discourse on the Manners of the Greeks.

W. Becker, Charicles; Bilder altgriechischer Sitten. Lps. 1840. 2 vols. 8. with plates. A work illustrating the private life of the ancient Greeks.

C. Hermann, Antiquitatum Laconicarum libelli iv. Marb. 1841. 4.

J. Malldot, Recherches sur les Mœurs, les Usages, religieux, civile, et militaires, des Anciens Peuples. Par. 1809. 3 vols. 4.

H. Hase, The Public and Private Life of the ancient Greeks. Transl. from German. Lond. 1836. 8.

Heeren's Politics of Anc. Greece. Transl. by *G. Bancroft*. Bost. 1824.

C. O. Müller's History and Antiquities of the Doric Race. Tr. by *H. Tufnel* and *G. C. Lewis*. Oxf. 1830. 2 vols. 8.

Wm. Bruce, State of Society in the age of Homer.

A. Böckh, Staatshaushaltung der Athener. (Translated into English) Public Economy of Athens. Lond. 1828. 2 vols. 8.

Lardner's Cabinet Encyclop. No. xlvii. and lxx. (On Arts, Manufactures, &c. of Greeks and Romans.)

Rougier, L'Agriculture Ancienne des Grecs. Par. 1830. 8.

D. G. Watt, Jewish, Oriental, and Classical Antiquities; containing illustrations of the Scriptures and Classical Records, from Oriental sources. Camb. 1823. 8. (cf. *Horne*, Int. to Stud. S. Script. ii. p. 787).

Rollin's Anc. Hist. bk. x. Best edition, New York, 1835. 2 vols. large 8.

C. F. Weber, Repertorium der classischen Alterthumswissenschaft. Lpz. 1832. 8.

Encyclopedie Methodique, as cited P. II. § 12. 2 (c).

P. Dunt, Dictionary of Greek and Roman Antiquities. Lond. 1700. 4.

A. Pauly, Real-Encyclopädie der classischen Alterthumswissenschaften. Stuttg. 1838. commenced.

Fosbroke, Encyclopædia of Antiquities, Classical and Mediæval. Lond. 1838. 2 vols. 4. with plates.—Also Lond. 1840. 1 vol. large 8.

W. Smith, Dictionary of Greek and Roman Antiquities. Lond. 1842. large 8. very valuable.

6. Additional references on particular topics will be given, as the topics occur in the following sections.

§ 14. The subject of antiquities cannot be treated in so strict accordance with chronological order as the events of history, because the sources of information are not sufficiently minute. But still in describing the antiquities of a people, one should not lose sight of the influence which political revolutions, the progress and decline of refinement, and other circumstances, have exerted at successive times upon the constitution, manners, and whole national character and social state. Most writers have not been sufficiently mindful of this, and have also confined themselves chiefly to the most flourishing of the Grecian states, viz. Athens, and so have described *Attic*, rather than *Grecian* antiquities. In order to avoid this double fault in the present sketch, the antiquities of the earlier and less cultivated times will be distinguished from those of a later and more enlightened period; and in speaking of the latter, although Athens was then the most important and most eminent, we shall also notice the constitution and peculiarities of the other principal states.

I.—*Of the earlier and less cultivated Ages.*

§ 15. It has been already suggested (§ 5, §10), that Greece advanced with very rapid step from a state of extreme rudeness in manners and morals to the highest degree of refinement. The history of this progress may be divided into three distinct periods. The *first* extends from the original state of barbarism to the time of the Trojan war; this was the period of the peopling of Greece: the *second* extends from the capture of Troy to the time of Solon, the period of the rise and formation of the Grecian constitutions and customs: the *third* extends from the age of Solon, to the time when the Greeks lost their liberty by subjection to the Macedonians (cf. P. V. § 9), the period of their greatest perfection and glory.

Under the present head it is proposed to notice what pertains more particularly to the first and second of the above-mentioned periods; and the subject will be considered in four general branches, viz. *religious*, *civil*, *military*, and *domestic* affairs.

I. RELIGIOUS AFFAIRS.

§ 16. During the rude and unsettled state of society among the Greeks, their religion had no fixed or steady form: yet a great part of the popular belief originated in these times, which on this account have been called the mythical ages or fabulous period. The formation of this early popular faith was aided by the general ignorance, the predominance of sensual ideas, and the natural tendencies of the mind in an uncultivated state of society (P. II. § 5 *u*). With the progress of social and moral culture, the traditions and fables grew into a sort of system, which was retained as a religion of the people, and augmented and modified by additions from Egyptian and Phœnician mythology.

According to common accounts, Greece received new and better religious notions from Thrace, by Orpheus, B. C. about 1250 (cf. P. V. § 12, § 48).

They were, however, chiefly of Egyptian origin. The worship of animals the Greeks never adopted; but they embraced in common with most of the ancient nations, the worship of the stars, that early form of idolatry. They also practiced the custom of deifying and worshiping men (P. II. § 118), who were styled heroes, having distinguished themselves by making new discoveries, establishing useful laws, or performing renowned exploits.

On the religious affairs of Greece, we may refer to *J. G. Lakemacher*, Antiquitates Græcorum sacræ. Helmst. 1744. 8.—*Cler. Brtiningii*, Compendium Antiq. Græc. e profanis sacrarum. Francof. 1788. 8.—*Mitford*, Hist. Græc. ch. ii. sect. 1.—*Fischer*, sur la religion des Grecs, in the *Mem. Acad. Inscr.* vols. XXXIV. XXXV. XXXVI. XXXVIII. and XXXIX.—*Ant. Van Dale*, Dis. de Origine ac Progressu Idolatriæ et Superstitionum. Amst. 1696. 4.

§ 17 *u*. Religious study and instruction among the early Greeks was the business of their wise men, lawgivers, and poets, who were mostly at the same time priests. The matter of these was confined chiefly to the dogmas and narratives of Theogony and Cosmogony, which were of a mixed character, fabulous and allegorical, but based upon some real appearances in nature and man. The various operations of the powers of nature and the movements of human passions, were the principal foundation of the tales and doctrines of the mythology. The origin of things, their vicissitudes and transformations, their nature, tendency and effects, were the subjects; and these were, by a lively fancy, changed into supposed or imaginary *persons*, to whom words, actions, and appropriate attributes were ascribed. The regular combination or assemblage of these in order was called the Theogony, or account of the origin and descent of the gods. This constituted the whole theory of religion, which one of the most ancient of the Greek poets, *Hesiod*, reduced to a sort of regular form in his poem styled the Theogony, and all the principal elements of which Homer interwove in his two epic poems, the Illiad and Odyssey. (Cf. P. V. § 50, § 51.)

§ 18 *u*. In the first ages the wise men, and especially the poets, made great exertions to imbue the minds of the people with reverence for the gods and respect for their worship. On public solemnities, and in great assemblies of the people, they were accustomed to adapt their songs to this object. Even when the subject of these songs was not the history of the gods, nor any point of direct religious instruction, they were opened by a prayer to Jupiter, Apollo, or some inspiring deity. In this way they fixed and strengthened a prevailing faith in the power and providence of the gods, and formed the first ideas of right, virtue, and morality, and of future rewards and punishments. The songs of these poets constituted at first the chief means and subject of the instruction of the young. Hence arose on the one hand the great influence of their poetry on the moral culture of the Greeks, and on the other hand the great admiration in which the early poets were generally held.

§ 19 *u*. For an account of the principal Grecian deities, their names, rank, history, attributes, and mode of worship, we refer to the portion of this work which treats of Mythology (P. II). Here we only remark, that the number of the Grecian gods constantly increased with the progress of time, yet the highest and most distinguished of them were introduced and honored in the early ages, and it was chiefly in the class of heroes or demigods that this augmentation took place, after the lapse of the heroic ages, and by means of oral traditions. The more extensive the services of these heroes were while living, the more general was the reverence for them after death, while those, whose beneficial influence had been confined chiefly to a particular city or tribe, were deified chiefly by the same, and received a less general homage and worship.

§ 20. The *sacred places*, which were specially dedicated to the gods in these early ages, were in part, fields and grounds, whose produce was devoted to uses connected with religious worship; partly groves and particular trees, the former being commonly planted in a circular form; and partly, at length, *temples*, which were viewed as the seats and habitations of their respective gods. The temples were usually in the cities near the market or place of public business, although they were sometimes erected in the country, and in the consecrated groves. The ground, on which they stood, was usually elevated either by nature or art, and their entrance or front was commonly towards the east. Some of them were dedicated to a single deity, others to several. It was not uncommon to place the name of the god, to whom the temple was sacred, in a brief inscription over the entrance.

§ 21. Originally the interior of the temple was entirely vacant, after the Egyptian manner, even without the image or statue of its god. And in the earliest times the image of a god (cf. P. IV. § 156. 2) was nothing but a mere stone, which served to represent the deity, and to which offerings were brought. This was the primary origin of altars. By degrees, these stones came to be formed into a human shape, after which it was more common to place statues

(ἀγάλματα) of the gods in their temples. The posture was sometimes standing, sometimes sitting. The material, at first employed, was of no great value, being stone, wood, or clay. There were, however, in the heroic ages, images of the gods of a more costly substance, such as ivory, brass, silver or gold, although Homer never exactly describes the material.

§ 22. The care of the temples and holy things was intrusted to the *priests and priestesses*. The number of these varied in different cases, and depended generally upon the rank of the deity, on whose temple and worship they attended. The marriage state was not forbidden them, although it became afterwards customary to take priestesses mostly from persons unmarried, who either were obliged to perpetual celibacy, or remained priestesses only until marriage. In some instances the priesthood was hereditary; but in others it was adopted in free choice, or by lot. The residence of the priests was usually near the temple, or the consecrated grove, often within the limits of the latter. They derived their subsistence from what was offered to the gods, and were often in easy circumstances. Generally the office was highly honored in the early ages of Greece, and was held, in part at least, by the noblest and most distinguished personages, sometimes even by kings.

§ 23. Some of the principal *rites* and *solemnities* pertaining to the religious worship must here be mentioned. Among these were *lustrations* (καθαρμοί, ἁγνισμοί), which consisted in the ablution of the body, and a certain purification of the clothes, and of sacred utensils. For this purpose salt water was used, which was taken from the sea, or prepared by a solution of salt in common water. Sulphur and fire were also used on these occasions. These purifications were considered as especially necessary for those who were defiled by murder and blood, and even for the places where such crimes had happened. They were often ordered for the propitiation of offended deities.

§ 24. But *prayers* and *sacrifices* were the most essential parts of Grecian worship. The former were put up, especially, when some important enterprise or undertaking was commenced; the object of the prayer being to secure a happy issue, in case of which very rich gifts were promised to the gods by the supplicant. Both prayers and vows were termed εὐχαί. In making them, the eyes and hands were raised towards the heavens, or in the temples directed towards the images. The posture was sometimes standing, sometimes kneeling (γουνάζεσθαι, γουνπετεῖν); the latter was used especially in case of earnest desire or peculiar distress, and often by the whole assembly in common.

1. Supplicants usually had garlands on their heads and necks, and green boughs of olive or laurel (θαλλοὶ or κλάδοι ἱκτήριοι) in their hands. In the boughs wool was placed without tying, and they were hence called sometimes στέμματα. With these boughs the supplicants touched the knees, sometimes the cheek, of the statue of the god addressed in their prayers.

2 *a*. With the prayers were usually joined the libations, or drink offerings, σπονδαί, called also λοιβαί, χοαί. These consisted generally of wine, part of which was poured out in honor of the gods, and part of it drunk by the worshiper. The wine must be pure (ἄκρατον), and offered in a full cup. Sometimes there were libations of water (ὑδροσπονδα), of honey (μελίσπονδα), of milk (γαλακτόσπονδα), and of oil (ἐλαιόσπονδα).

In Plate XX. we have the representation of a priestess in the act of pouring out the libation; in this instance the liquid is poured upon the flame kindled on the altar; also in Plate XXVII. fig. C. which is taken from *Moses*, Antique Vases.

§ 25. The *sacrifices*, θυσίαι, originally consisted merely of incense, θύος, or some sort of fragrant fumigation, by cedar, citron wood, or the like. In very early times, the fruits of the earth, in a crude, unprepared state, were offered; and subsequently, cakes, οὐλαί, baked of coarse barley, or meal mixed with salt. It was not until a somewhat later period, that the slaughter of living victims was introduced. These victims were selected with great care. At first, bullocks, sheep, goats, and swine, were chiefly taken for the purpose. Afterwards certain animals became specially sacred as victims appropriate to particular gods. Sometimes a single victim was sacrificed, sometimes several at once, which were often of the same kind of animal, and often also of different kinds. The hecatomb (ἑκατόμβη) properly consisted of a hundred bullocks

or oxen; yet neither the number nor kind of animals was very precisely regarded.

The *origin of sacrifices* is an interesting and important theme. Some flippant and superficial writers ascribe them wholly to mere superstition and priestcraft. Others attempt in a more serious manner to explain their existence by human origin. Several theories have been proposed; one is, that they were at first *gifts*, a natural expedient for procuring the favor of the gods; another, that they were *federal rites*, drawn from men's eating and drinking together in token of friendship, and hence the sacrificial banquet (cf. § 27); a third, advanced by Warburton (in his Divine Legation of Moses), is that they were *symbolical actions*, expressive of gratitude in some offerings, and in others, of the acknowledgment of sin and contrition through the death of an animal representing the death deserved by the worshiper. But a fourth account, which refers them to a *divine institution*, is more satisfactory. The Bible represents the Hebrew sacrifices as typical of the death of Christ as the great atoning sacrifice for sinners. (Cf. Ep. to *Heb.* ix. and x.) On supposition that God, when he promised a Redeemer to Adam, instituted some *memorial* and *type*, in an *animal sacrifice*, it is easy to see how by tradition the practice of offering sacrifices should be *universal*.—The subject is well discussed by *W. Magee*, Dissertations on the Scriptural Doctrine of Atonement and Sacrifice. N. York, 1813. 8.—Cf. *A. A. Sykes*, Essay on the Sacrifices. Lond. 1748. 8.

§ 26. The *altars* (βώμοι), on which the sacrifices were presented, were erected not only in the temples, but often in open places, as on the banks of rivers, on mountains, in groves, and the like.

The altar seems to have preceded the temple; and, in the opinion of some, gave rise to the temple, as suggested in the following passage.

"Throughout the whole of the Iliad no mention occurs of a temple in Greece, except in the second book, evidently incidental, and the interpolation of some vainly patriotic Athenian rhapsodist. The passage indeed might be condemned on the grounds of philological discussion, but it contradicts both the history of art and of religion in that country. In Troy, the temple of Minerva appears to have been a mere shrine, in which a statue was inclosed, and probably, in Tenedos, a temple of Apollo is merely alluded to. During the age of Homer, then, the primeval altar, common to both Europe and Asia, was the only sacred edifice known. This differed little from a common hearth; the sacrifice being in fact a social rite, the victim, at once an offering to heaven, and the food of man, was prepared by roasting; the first improvement on their simple construction appears to have been the addition of a pavement, an obvious means of cleanliness and comfort. Yet even this appears to have constituted a distinction not common, since, in particular instances, the pavement is mentioned as a peculiar ornament. Subsequently, in order to mark in a more conspicuous manner, and with more dignity, the sacred spot, while the rites should be equally exposed to the spectators, an open colonnade was added, inclosing the altar and pavement. Thus the roofless temple might be said to be finished; but whether this primeval structure existed in his native country during the age of Homer does not appear. We remark here a very striking resemblance between the ancient places of devotion in Greece and the Druidical temple of the more northern regions. In fact, the astonishing remains at Stonehenge present the best known, and perhaps one of the most stupendous examples ever erected of the open temple. This species of religious erection appears to have been co-extensive with the spread of the human race, and not, as generally supposed, limited to the northern portion of the globe."—*Memes*, Hist. of Sculpture, &c. p. 225, as cited P. IV. § 169.

§ 27. Among the *ceremonies* connected with offering a sacrifice, was the previous washing of the hands (§ 67. 2) and the sprinkling, by the priests, of those who were present, with sacred water (χέρνιψ). Then was placed upon the back and head of the victim, in early times, unground barley, in later times, a number of small cakes (πόπανα, ὀυλόχυτα), often meal mixed with honey, wine, or oil; a little hair torn from the forehead of the victim was then thrown upon the fire; next followed the prayer and libation (§ 24. 2); then the priest, or the κήρυξ, smote the animal on the head with an ax or club, and cut its throat with a sacrificial knife (σφαγίς). The blood was received in an appropriate vessel (σφαγεῖον). The victim was then flayed and cut in pieces. The next thing was to cover the haunches or thighs (μηροί) with caul or fat (κνίσση), and to take small pieces from other parts of the animal and place upon them (ὠμοδρετεῖν). Upon the portions thus prepared, wine was commonly poured, and they were then placed on the altar and burned. The rest of the victim was usually roasted on spits, and eaten at the sacrificial banquet. Banquets of this kind were made especially on the sacred festivals.

§ 28. Besides the sacrifices properly so called, it was common to bring to the gods other gifts and offerings (δῶρα, ἀναθήματα). Among these, were crowns or garlands (στέφανος, στέφος), with which the temples, altars, and statues were often adorned, and which were formed of the leaf sacred to the particular god to whom they were offered: e. g. of *ivy*, for Bacchus; of *oak*, for Jupiter. Curtains and vestments (περιπετασματα, περονήματα) wrought with rich embroidery were brought and placed upon the statues or hung in the tem-

ples. Vessels of gold, silver, and brass were also offered, and tripods (τρίποδες) especially to Apollo. The spoils of war were often thus consecrated, ἀκροθίνια, with shields and arms. Frequently the articles dedicated to the gods were marked by inscriptions stating the occasion and circumstances of their dedication. From the custom here described, arose the great riches of some of the Grecian temples.

The temple of Apollo at Delphi, particularly, became in the course of years possessed of immense wealth.

See *Mitford's* Hist. Greece, ch. xxxvii. sect. 1; ch. xxxviii. sect. 1; ch. xxxix. sect. 5.—*Bancroft's* Hesiod, p. 201, as cited P. V. § 7. 8.—*De Valois*, Les richesses du temple de Delphes, in the *Mem. Acad. Inscr.* iii. 78.

§ 29. In addition to the worship rendered the gods, there was a worship of the heroes as demigods (§ 16), which however was neither so general nor attended with so much ceremony. These had no festivals, properly speaking, but an annual funeral solemnity (ἐνάγισμα), and were viewed as tutelary guardians of their country, tribe, or family. On these solemnities, the drink offerings (χοαί) were in common practice; not only wine was used for the purpose, but often milk, and even blood. Sometimes victims were slain, and various offerings presented, and from these a trophy (τροπαῖον) or a funeral pile, was constructed. In some cases, the first fruits of the season were offered. The usual place of such solemnities was the tomb of the hero, in whose memory they were held, near which it was customary to erect an altar; often also to make a pit or hole (βόθρος, λάκκος), which had reference to their dwelling in the under world. (Cf. P. II. § 32.)

§ 30. *Funeral solemnities* were generally a part of the religious usages of the more ancient Greeks. These commenced immediately on the death of an individual, in the formal closing of his eyes (συγκλείειν τοὺς ὀφθαλμούς), a ceremony usually performed by the nearest kinsman. The corpse was then washed and anointed, clothed in a white linen pall and placed on a sort of bier (λέκτρον, φέρετρον). Around this the kindred and friends of the deceased raised the funeral lament, which was often expressed in song by persons employed for the occasion, and accompanied by mournful notes of the flute. The mourners also testified their sorrow by plucking off their hair, and casting it upon the corpse. These ceremonies were continued, not always the same length of time, sometimes three, sometimes seven days, and often a greater number.

§ 31. The burning of the corpse was a custom peculiar to the Greeks, as the Egyptians and the Persians used to inter their dead. In the earliest times interring was practiced by the Greeks, although Homer speaks only of burning.

1 n. After the completion of the bewailings just described, the corpse was borne on a bed or bier to the appointed place, where a funeral pile (πύρα) was erected. Near this, funeral sacrifices were slain. Upon the pile were placed various objects, which had been particularly valued by the deceased, even animals, and sometimes human beings previously put to death. During the burning, the attendants uttered their wailings and funeral chants. The flame was finally extinguished by pouring on some liquid, and the ashes or remaining bones were collected by the nearest relative, and deposited in an urn, which was buried in the earth. The place of interment was marked by stones and a mound (χῶμα), on which was commonly raised a pillar (στήλη), or other monument, with an inscription. The ceremonies were ended with a funeral repast (νεκρόδειπνον, περίδειπνον). Sometimes games were celebrated in honor of the deceased.

2. It is stated, that among the *Thracians* wives were burned on the funeral piles of their husbands; a custom which is still prevalent in India, although the influence of Christianity is breaking it up in the portions of the country subject to England.

§ 32. In speaking of the religious customs of the Greeks, we should notice their regard to *oracles* and to *divinations*. The most ancient of the oracles was that of Dodona; that of Delphi was still more celebrated, and also of early origin. The practice of divination and the interpreting of signs was a business of the priests in particular. It was done partly by observing accidental occurrences, as the flight of birds, or the breaking of thunder, in both of which the right side indicated good fortune, the observer having his face directed to the north; and partly by consulting the entrails of victims. Sneezing was re-

garded as a favorable prognostic. We may mention also the prophetic interpretation of dreams, and the belief of the multitude in magic, and in bodily metamorphoses, which they supposed to afford various means of aid and protection.

The religious *festivals* were numerous and attended with various ceremonies. —But on each of the topics mentioned in this section, we shall speak more particularly again. (Cf. §§ 70–77.)

II. CIVIL AFFAIRS.

§ 33. It has been already remarked (§ 5), that the first inhabitants of Greece lived in a dispersed state, without civil culture or any social compact. The family relations, the authority of the parent over the child, of the husband over the wife, exhibited the only traces of government. Phoroneus, a son of Inachus, is mentioned as the first author of association for civil purposes. Gradually the Greek tribes began to select leaders, who were called kings (βασιλεῖς), however limited might be the extent of their dominion or authority. The choice most generally fell upon such as had rendered to their tribe or country some distinguished and meritorious service; and then the dignity became hereditary, a thing rather rare, however, in the earlier ages. Sometimes the choice was determined by consulting an oracle, and in such case the authority was viewed as the more rightful, and as sanctioned by the gods.

On the subject of the civil affairs of the early Greeks, we may refer to *F. W. Tittmann's* Darstellung der griechisch. Staatsverfassungen. Leipz. 1822. 8.—*Mitford*, ch. ii. sect. 2; ch. iv. sect. 4.—See § 92.

§ 34. The kingly power, in the first ages, was far from being despotic, or unlimited; the leaders and princes being bound by certain laws and usages. The principal duties of these chiefs were to command in war, to settle disputes between the people, and to take care of the worship of the gods. Valor, love of justice, and zeal for religion, were therefore reckoned among their most important excellences. For their honor and support, a portion of the lands was assigned, the cultivation of which they superintended themselves. Certain taxes or imposts were also paid to them, which were increased in time of war. The signs of their office were the scepter and diadem. The former (σκῆπτρον) was usually of wood, and in length not unlike the lance; the latter (διάδημα) was a sort of bandeau or head-band, rather than a proper crown. The general costume of these kings was distinguished by its richness, and was commonly of a purple color.

In ancient times, one of the tokens of office and rank always was something attached to the head; a wreath, cap, crown, or the like. A metallic crown was common. David is said to have had a crown of gold with precious stones, of the weight (meaning probably of the value) of a talent (1 *Sam.* xii. 30). Athenæus mentions a crown, made of 10,000 pieces of gold, placed on the throne of king Ptolemy.

In our Plate XVI. fig. C, we have a curious golden crown, which is said to have been found in some part of Ireland, in 1692, about ten feet under ground. Near it in the Plate, fig. *a*, is an ancient Abyssinian crown; on the other side, fig. *b*, is the covering seen on the head of a conquered prince or general upon Egyptian monuments.—In Plate XXIV. fig. 6, we have the *fillet* and *horn* worn by governors of provinces in Abyssinia. "A large broad fillet," says Bruce, "was bound upon their forehead and tied behind their head. In the middle of this was a conical piece of silver about four inches long. It is called *kirn* or horn, and is worn especially in parades after victories."—*Bruce*, Travels, &c. as cited P. IV. § 118. 1.

§ 35. The court and retinue of the first kings was very simple and unimposing. In war, they usually had by their side a friend, who served as a kind of armor-bearer. Both in war and peace, they employed heralds (κήρυκες) in the publication and execution of their orders. The heralds also imposed silence, when the chiefs wished to come forward and speak in an assembly. The same officers assisted in religious ceremonies, and were present in the forming of treaties.—The kings also selected councillors, of the most distinguished, experienced, and brave of the people; and in cases of doubt or difficulty, held with them consultations and formal assemblies, in which the speaker was accustomed to stand and the rest to sit. Both public and private affairs were discussed in these assemblies.

§ 36. The courts of justice were in public places; and the whole assembly

usually presented the form of a circle. The judges sat upon seats or benches of stone; the men selected for the office were such as were much respected on account of age and experience. They bore in their hand a scepter or staff. The cause was stated orally by the contending parties themselves, and by them the witnesses were brought forward. The kings or chiefs presided in these judicial assemblies, sitting on an elevated seat or throne. For a period, equity and precedent or usage formed the basis of all decisions; but afterwards, the courts had for their guide particular laws and statutes, which were first introduced by Phoroneus, and more extensively by Cecrops.

§ 37. As the laws in the more ancient times were few and simple, so were the punishments. But few crimes were made capital. Murder was commonly punished by banishment, either voluntarily sought by the murderer, or expressly decreed by public sentence; its duration, however, was but a year, and even this could sometimes be commuted for a fine. The privileges of asylum belonged only to the author of accidental, unintentional homicide. Adultery was punished severely, commonly with death. Robbery and theft were very frequent in the early times of Greece, and originally were not considered as criminal, while the right of the stronger was admitted, especially if shrewdness and cunning were united with the theft. Nothing therefore was aimed at but to recover what had been taken, or to inflict vengeance by a corresponding injury. Afterwards, however, particular punishments were imposed for these offences.

§ 38. In as much as the inhabitants of Crete were connected with the Greeks by their having a common language, it is important to mention the Cretan laws, which were introduced by Minos. They are said to have been the most ancient written code, and were afterwards taken by Lycurgus as models. Military valor and union among the people seems to have been their great aim; every ordinance of Minos was directed to promote strength of body, and to cultivate social attachment between the members of the state. In order to impart greater dignity and authority to his laws, he brought them forward as having been revealed to him by Jupiter. But the moral culture was not greatly advanced by institutions having their primary and chief reference to a state of war.

§ 39. In the progress of time, the form of government among the Greeks underwent many changes, and at length became wholly democratic. The most celebrated of the states were Athens and Sparta. Of these in particular a few important circumstances respecting their government in the more early ages are here to be mentioned.

Athens was originally governed by kings. The power of these kings was more unrestrained in war than in peace. After the death of Codrus (1068 B.C.), it became a free state. The chief authority was given to officers styled *Archons*, who ruled for life. Thirteen archons of this description succeeded each other, all descended from the family of Codrus. After the time of these (752 B. C.), the office of Archon ceased to be for life, and was limited to ten years, and was held by a single person at a time. After a succession of seven Archons of this kind, the office was made annual (684 B. C.), and nine Archons were appointed to rule jointly, not all, however, of the same rank.—The civil government experienced changes under Draco, and others still greater under the distinguished legislator Solon, and in after times.

§ 40. Sparta was also originally governed by kings. Euristhenes and Procles, the two sons of Aristodemus (one of the Heraclidæ that invaded Peloponnesus), reigned jointly, but not harmoniously. Under their descendants the kingly office lost much of its authority. Lycurgus, the famous Spartan lawgiver, changed greatly the form of government; it did not become democratical, neither was it, properly speaking, aristocratical. Two kings remained at the head, and a senate was established consisting of twenty-eight men, who were above sixty years of age. There was also the body of five Ephori, appointed annually. The people themselves likewise had some share in the administration of the state. Notwithstanding many internal divisions and disturbances, this state enjoyed a long period of comparative rest and liberty. This it owed

very much to the wise regulations of Lycurgus, the salutary influence of which was aided by the limited territory and moderate population of Lacedæmon.

§ 41. One of the most effectual means of advancing the Greeks was their commerce and the navigation connected with it. In the earliest times, commerce consisted chiefly in barter and reciprocal exchanges of native products, the use of gold not being introduced. Afterwards pieces of metal of different values were employed. (Cf. P. IV. § 94.) Navigation became more common after the Trojan war, and Ægina first turned it to the advantage of commerce. Corinth and Rhodes became most distinguished in this respect. The commerce of Athens finally became something considerable; that of Lacedæmon on the other hand always remained comparatively unimportant.—On the whole, it is worthy of remark, that the extension of commerce and maritime intercourse had an important influence upon the civil and moral culture of the Grecian states. (Cf. P. IV. § 40.)

A. Anderson, Historical and Chronological Deduction of the Origin of Commerce, from the earliest accounts; with Appendix by *Combe*. Dubl. 1790. 6 vols. 8.

"Commerce, in the Homeric age, appears to have been principally in the hands of the Phenicians. The carrying-trade of the Mediterranean was early theirs, and Sidon was the great seat of manufacture. The Greeks were not without traffic carried on by sea among themselves; but the profession of merchant had evidently not in Homer's time that honorable estimation which yet, according to Plutarch, it acquired at an early period in Greece. While it was thought not unbecoming a prince to be a carpenter to supply his own wants or luxuries, to be a merchant for gain was held but as a mean employment; a pirate was a more respected character.

Navigation had been much practiced, long before Homer, in small open vessels, nearly such as are still common in the Mediterranean; and the poet gives no hint of any late advancement of the art. The seas, indeed, which nearly surrounded Greece, are singularly adverse to improvements upon that vast scale which oceans require, and which modern times have produced. Broken by innumerable headlands and islands, with coasts mostly mountainous, and in some parts of extraordinary height, the Grecian seas are beyond others subject to sudden and violent storms. These united circumstances, which have made the Greeks of all ages excellent boatmen, have contributed much to prevent them from becoming seamen. The skill and experience of the pilot, in the modern sense of the term, are constantly wanted; the science of the navigator is of little avail; even the compass is comparatively useless in the Ægean. The Mediterranean vessels now, not excepting the French, which are mostly navigated by Mediterranean sailors, never keep the sea there but with a fair wind. The English alone, accustomed in all their surrounding waters to a bolder navigation, commonly venture in the Archipelago to work to windward. Sails were used in fair winds in Homer's time; but the art of sailing was extremely imperfect. The mariner's dependence was his oars, which no vessel was without. For in seas so land-locked, yet so tempestuous, the greatest danger was to the stoutest ship. Light vessels, which with their oars could creep along the coast, watch the weather, make way in calms, and, on any threatening appearance, find shelter in shoal water or upon an open beach, were what Grecian navigation peculiarly required. The Phenicians, for their commerce, used deeper ships, accommodated to their more open seas and longer voyages." *Mitford.*

III. MILITARY AFFAIRS.

§ 42. Military prowess was esteemed by the early Greeks as of the greatest merit, and was therefore an object of universal ambition. The first inhabitants were distinguished for their warlike inclinations and habits of life, although their wars were conducted without much method or discipline. They were constantly in arms, not only to defend themselves and their property, but to attack and plunder others. Thus they perpetrated violence, murder, and devastation in the extreme. It needed but a trifling occasion to excite a general, long, and bloody war; the siege of Troy furnishes a striking example. In such cases, several chiefs and people, sometimes of very distant provinces, united as in a common cause.

On Grecian military affairs, see *I. T. H. Nast*, Einleitung in die griechischen Kriegsalterthümer. Stuttg. 1780. 8. a valuable work on the general subject.—Also, *G. G. S. Köpke*, über das Kriegsweisen der Griechen im heroischen Zeitalter, &c. Berl. 1807. 8. cf. *Class. Journ.* ix. 11.—*C. Guiscard*, Memoires militaires sur les Grecs et sur les Romains. La Haye, 1758. 4. It contains a translation of *Onosander* (cf. P. V. § 221), and plans of some ancient battles, &c. Cf. § 275.—*Garnier*, as cited § 136.—*Mitford's* Hist. ch. ii. sect. 3, 4.

§ 43. The Grecian armies consisted partly of foot-soldiers and in later times of horsemen, partly of such as were borne in chariots. The foot-soldiers were distinguished as light armed (ψιλοι) and heavy armed (ὁπλιται). The Thessalians were early and especially celebrated for their cavalry (ἱππεις). Still more ancient was the use of war-chariots, which were employed by the heroes of Homer. Two horses, sometimes three, were attached to these chariots; each contained two warriors, one of whom guided the horses (ἡνιοχος), while the other pointed out the direction (παραβατης), discharged arrows, hurled missiles from a sling, or fought with short arms, and when the action was close sprang from the chariot (διφρος). Notwithstanding the inconvenience of these vehicles in battle, they were in use for a long time, before cavalry came to be generally substituted in their place.

In the Sup. Plate 10 is seen a war chariot with three horses and two persons; *Bellona* acting as charioteer, while *Mars* is hurling the javelin.

§ 44. The weapons of the Greek warriors were of two kinds, *defensive* and *offensive*. Among the *former* (ἀλεξητήρια, προβλήματα) was the *helmet* (κυνεη, χαλκος, περικεφαλαια, κορυς) made of hide or leather and adorned with a crest of hair or tufts of feathers (φαλος, λοφος), and attached to the neck by a strap (ὀχεις); the *breastplate* (θωραξ), commonly made of brass, sometimes of leather or linen; the *girdle* (ζωστηρ), mostly of brass and encircling the lower part of the body; the *greaves* (κνημιδες), of brass or some more precious metal; and the *shield* (ἀσπις), usually round, made of bullock's hide, and used for the protection of the whole body (cf. § 139).

1 a. The shield was often adorned with figures, but not as much so as Hesiod represents the shield of Hercules to have been, and Homer that of Achilles.

2. Homer's description of the shield of Achilles (Il. xviii. 478) is considered as one of the finest passages in the Iliad. A delineation and model of the shield was formed by the celebrated artist *Flaxman*, and several casts were made in silver gilt, bronze, and plaster. He brought the whole work within a circle of three feet in diameter. It contains upwards of a hundred human figures exhibited in relief.

Cf. *Pope's* Iliad, Notes.—See Quatr. de Quincy, Sur la description du bouclier d'Achille, &c. in the *Mem. l'Inst. de France* Classe d'*Hist. et Lit. Anc.* vol. iv. p. 102, with a colored plate.—*De Caylus*, Boucliers d'Achille, d'Hercule, et d'Enee, &c. in the *Mem. Acad. Inscr.* xxvii. 21.—*Class. Journ.* vi. 6; viii. 408.

§ 45. The *offensive* weapons were, the *spear* (δορυ), commonly made of the ash-tree (μελιη), and of different lengths and forms according as it was designed for combat more or less close; the *sword* (ξιφος), the belt of which hung from the shoulders; the *bow* (τοξον), usually of wood, with a string (νευρον) of twisted horse-hair or of hide; the *arrows* (βελη, ὀιστα), of light-wood, pointed with iron, and winged (πτερόεις ἰός) with feathers; the *javelin* (ἀκων, ἀκοντιον), of various lengths and forms; and the *sling* (σφενδόνη), of an oval shape, with two leathern strings attached to its ends, by means of which arrows, stones, and leaden balls (μολύβδυναι) were hurled against the foe.

The spear used for close combat was called δόρυ ὀρεκτόν; that for a distance, παλτόν; the point, termed ἀκμή and ἀκωκή, was always of metal. Δουροδόκη was the name given to the box or case, in which the spears were deposited when not in use.—The term ἔγχος also designates the spear; the epithet *brazen* (χάλκεον) is usually applied to it. Cf. *Hom.* Il. iii. 380.——The arrows were kept in a quiver (φαρέτρα), which, with the bow, was usually carried on the back of the shoulders (ἐπ' ὠμοισιν). The quiver had a lid or cover (τῦμα). Cf. *Hom.* Il. iv. 116–120.

Various articles of ancient armor are seen in our Plates XVII. and XXII. The bow and quiver are given in fig. T, and L, of Plate XVII. In this Plate also, fig. Y, Y, we have forms of the Grecian *javelin*; in O, O, spear-heads; in the figs. a, a, the long *spear*; in H, a form of the *clubs* (cf. § 139) which in various forms were used in early periods; in fig. A, A, are given forms of the *club* or *battle-mallet* used by the Egyptians, which sometimes had leaden heads with handles four or five feet long; in fig. I, I, we have the Grecian *battle-ax*; in fig. S, and in the several figs. marked C, and those marked D, are forms of the Grecian and Roman *sword*; in E, a Dacian sword; in those marked B, Persian swords.—In Plate XXII. fig. *a*, *b*, *c*, *d*, and *e*, are varieties of helmets found in Egyptian remains: *f*, *g*, *h*, and *i*, are Persian and Syrian helmets; the kings are sometimes represented with crowns of a similar appearance: *n*, and *o*, are given as Phrygian: *l*, *m*, are Grecian, and may represent also the Roman: *p*, and *q*, are Dacian: *k*, is a form quite similar to the latter, said to be used also by the Syrians. In fig. *r*, and on the Grecian warriors, fig. 1, and fig. 7, the *thorax* is seen, and the girdle: *s*, represents a figure found (cf. *Stone's* Life of Brant, vol. ii. p. 55, Appendix) buried in a sitting posture, near the celebrated Dighton Rock, in Massachusetts, with a concave breastplate thirteen inches long, supposed to be of cast brass, and a belt of the same material four and a half inches wide, having a reed-like appearance; a brazen arrow-head, *t*, was found with it. In fig. *u*, and on the warrior, fig. 7, we

see the *greaves*; the *shield*, in fig. 1, 3, 7; the *spear* in the hands of the Grecian warriors, in fig. 1, 2; and of the Persian, fig. 3: the *bow*, &c. in fig. 6, which represents an Egyptian archer.

§ 46. Most of the weapons of the ancient Greeks were made of brass or copper, which seems to have been used earlier than iron (cf. P. IV. § 10), and was often used after the introduction of iron. For defensive armor, iron was afterwards generally preferred. For the cuirass or breastplate, the greaves and the shield, tin or lead was sometimes used. To adorn the weapons with gold was considered as too extravagant and ostentatious. Yet they endeavored to give their armor the highest degree of brightness, not only for the sake of beauty, but to inspire fear in the enemy. On the shield they had a sort of field-badge, or military emblem, usually in bas-relief, the image of some god, or animal, especially the lion. The horses also were ornamented with much care.

Respecting the military apparel little is ascertained. Lycurgus directed the Lacedæmonians to clothe their soldiers in scarlet.—The Greek soldiers usually carried their own provisions, consisting chiefly of salt meat, cheese, olives, onions, &c. For this purpose each one had a vessel made of wicker with a long neck, called *γύλιον*. *Robinson*, p. 349.

§ 47. In connection with the affairs of war, it is proper to notice the use of ships or vessels, which the Greeks in early times employed partly in piracy, partly in transporting armies, and partly in actual combat. In later times the naval battles of the Greeks were frequent and celebrated. Their first ships were long (*μακραί*), and moved by oars. The number of rowers was various, often very considerable. Originally there was but a single rank on each side; afterwards, as the ship was built higher, another rank of rowers was added; vessels of the latter kind were called *δίκροτα*, those of the former *μονόκροτα*, also *μονήρεις*, *κέλητες*. At a later period they were built with three tiers or ranks, *τριήρεις*, which continued to be the most common form, although there were vessels with four, five, and six tiers, and sometimes even more.

It was early customary to place upon ships certain images and signs, from which they were named. The ship commonly bore the image or statue of some god, to whose protection it was especially intrusted. In the capture of a vessel, the first object of a victor was to plunder this image, and place it as a trophy in his own ship.

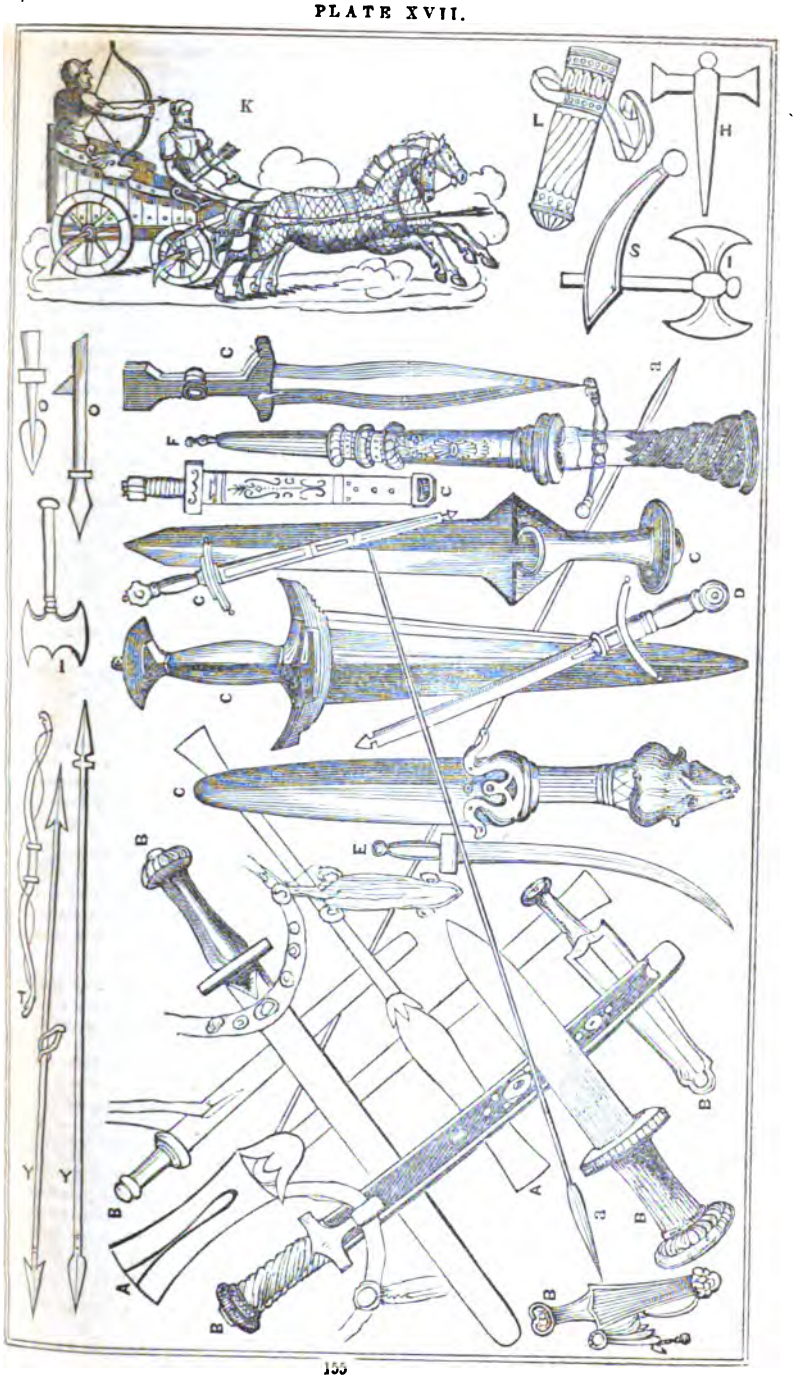
§ 48. The Greeks early practiced in war the forming of regular camps. Their compass and extent were such as not only to include the whole army, but also the ships, which after the landing of the troops were drawn upon the dry land. It was customary to surround the camp with a wall or ramparts with towers and breast-works. Before the wall was a fosse or ditch, guarded with pointed stakes. For the principal officers separate tents were erected, of wooden frames, covered with skins. During the night, sentinels were stationed on guard, and beacon-fires were kindled. Spies and scouts were sent out from both parties, when hostile camps were placed against each other.

"Tents like those now in use seem to have been a late invention. The ancients, on desultory expeditions, and in marching through a country, slept with no shelter but their cloaks, as our light troops often carry none but a blanket; when they remained long on a spot they hutted. Achilles' tent or hut was built of fir, and thatched with reeds; and it seems to have had several apartments. (*Il.* xxiv. 488. ix. 659)." *Milford.*

§ 49. The order of battle was either to place the war-chariots in front, and the infantry in the rear, or to give the latter the front, and support them by the chariots from behind. The whole army was drawn into close array, although arranged in distinct divisions. On the commencement of battle they implored the aid of the gods, and made vows of grateful returns. Then the generals exhorted the soldiers to valor, and proceeded to set an example. The onset was usually accompanied with loud shouting and clamor to inspirit each other and intimidate the foe. The wounded were healed with care, having nursing and medicine; but the slain of the enemy were left unburied, or their corpses even exposed to insult, unless their burial was agreed upon in some express stipulation.

§ 50. The spoils taken in battle consisted partly of arms, which the captor

PLATE XVII.



either appropriated to his own use, or dedicated to the gods, and partly in other utensils and precious articles, which, together with their owners, became the property of the victor. By means of a ransom, however, the spoils, as well as the prisoners, could be redeemed. After battle, the remaining booty was often divided among the soldiers by lot; the general, however, always received his portion first and without lot. Those who had distinguished themselves by valor, also received prizes and rewards, by the promises of which the generals often stimulated their troops before the action.

"We find that, so early as Homer's time, the Greeks had improved considerably upon that tumultuary warfare alone known to many barbarous nations, who yet have prided themselves in the practice of war for successive centuries. Several terms used by the poet, together with his description of marches, indicate that orders of battle were in his time regularly formed in ranks and files. Steadiness in the soldier, that foundation of all those powers which distinguish an army from a mob, and which to this day forms the highest praise of the best troops, we find in great perfection in the Iliad. 'The Grecian phalanges,' says the poet (iv. 427), 'marched in close order, the leaders directing each his own band. The rest were mute: insomuch that you would say, in so great a multitude there was no voice. Such was the silence with which they respectively watched for the word of command from their officers.'

Considering the deficiency of iron, the Grecian troops appear to have been very well armed, both for offence and defence. Their defensive armor consisted of a helmet, a breastplate, and greaves, all of brass; and a shield, commonly of bull's hide, but often strengthened with brass. The breastplate appears to have met the belt, which was a considerable defence to the belly and groin; and with an appendant skirt guarded also the thighs. All together covered the forepart of the soldier from the throat to the ancle; and the shield was a superadded protection for every part. The bulk of the Grecian troops were infantry, thus heavily armed, and formed in close order, many ranks deep. Any body, formed in ranks and files, close and deep, without regard to a specific number of either ranks or files, were generally termed a phalanx (Il. iv. 332. vi. 83). But the Locrians, under Oilean Ajax, were all light-armed; bows were their principal weapons, and they never engaged in close fight (ἀγχέμαχοι).

Riding on horseback was yet little practiced, though it appears to have been not unknown (Il. xiii. 722). Some centuries, however, passed before it was generally applied in Greece to military purposes; the mountainous ruggedness of the country prevented any extensive use of cavalry, except among the Thessalians, whose territory was a large plain. [Cf. *Sallier*, cited § 138.] But in the Homeric armies no chief was without his chariot, drawn generally by two, sometimes by three horses; and these chariots of war make a principal figure in Homer's battles. Nestor, forming the army for action, composes the first line of chariots only. In the second he places that part of the infantry in which he has least confidence; and then forms a third line, or reserve, of the most approved troops.

The combat of the chiefs, so repeatedly described by Homer, advancing to engage singly in front of their line of battle, is apt to strike a modern reader with an appearance of absurdity perhaps much beyond the reality. Before the use of fire-arms that practice was not uncommon, when the art of war was at the greatest perfection. Cæsar himself gives (De Bell. Gall. v. 43), with evident satisfaction, a very particular account of a remarkable advanced combat, in which, not generals indeed, but two centurions of his army engaged. The Grecian chiefs of the heroic age, like the knights of the times of chivalry, had armor probably superior to that of the common soldiers; and this, with the additional advantage of superior skill, acquired by assiduous practice amid unbounded leisure, would make this skirmishing much less dangerous than on first consideration it may appear."—*Mitford*, ch. ii. sect. 3.

"Another practice common in Homer's time is by no means equally defensible, but on the contrary marks great barbarism; that of stopping in the heat of action to strip the slain. Often this paltry passion for possessing the spoil of the enemy superseded all other, even the most important and most deeply interesting objects of battle. The poet himself (Il. v. 48, vi. 67) was not unaware of the danger and inconvenience of the practice, and seems even to have aimed at a reformation of it. We find, indeed, in Homer's warfare, a remarkable mixture of barbarism with regularity. Though the art of forming an army in phalanx was known and commonly practiced, yet the business of a general, in directing its operations, was lost in the passion, or we may call it fashion, of the great men to signalize themselves by acts of personal courage and skill in arms. Achilles and Hector, the first heroes of the Iliad (xviii. 106. 252), excel only in the character of fighting soldiers: as generals and directors of the war they are inferior to many. Indeed, while the fate of the battles depended so much on the skirmishing of the chiefs, we cannot wonder that the prejudice should obtain which set the able arm, in vulgar estimation, above the able head. But the poet obviously means to expose the absurdity and mischievous consequences of that prejudice, where he makes

Hector (Il. xxii. 99), in a late repentance, acknowledge the superior abilities of Polydamas. Yet Homer's own idea of the duties of an officer, though he possessed very extensive and very accurate knowledge both of the theory and practice of war of his own age, was still very imperfect."—*Ib.*

§ 51. At the end of war the conquered party either submitted wholly to the dominion and laws of the conqueror, or a peace was made upon certain conditions. This was effected through legates, fully commissioned for the purpose. In forming a treaty of peace, various ceremonies were observed, partly of a religious character. A victim was slain, of which however no meal was made, but its flesh was cast aside; libations were poured out; the parties joined hands in pledge of good faith, and called upon the gods as witnesses of their covenant, and as avengers of its violation, especially upon Jupiter, whose thunderbolts were an object of terror to the perjured. The restoration of plunder was generally a preliminary requisition; and the conquered party was often compelled to pay a sum of money as a fine or indemnification.—Sometimes the whole war was terminated by a single combat, the parties agreeing to abide by its issue.

IV. DOMESTIC AFFAIRS.

§ 52. Since social life was but gradually introduced in Greece, it is not to be expected, that the earliest ages should exhibit much refinement in what pertains to domestic affairs. During the heroic ages their mode of living was nearly as rude as their morals. Their principal meat was the flesh of cattle, sheep, swine, goats, and deer, which they were accustomed to roast. The flesh of birds and fish was more seldom used. The most common food was milk, fruit, and vegetables. The first and most common drink was water; wine, however, was in frequent use; but, generally, mingled with water. Large drinking-vessels were employed at their repasts. Ordinarily they had two meals a day, at midday and evening, and in the earlier times it was the Greek custom to sit at table, not to recline. The number of persons at one table was seldom greater than ten.

It was a proverb, ascribed to Theognis (cf. P. V. § 31), that the persons at a social repast should not be less in number than the Graces, nor more than the Muses.—The Roman Varro is said to have enjoined this rule, respecting the proper number at a repast (*Gell.* xiii. 11). *Adam.*

"Homer mentions three different sorts of seats: (1) δίφρος, which contained two persons, commonly placed for those of mean rank; (2) θρόνος, on which they sat upright, having under their feet a footstool termed θρῆνυς; (3) κλισμός, on which they sat leaning a little backwards." *Robinson.*—Cf. *Hom.* Odys. i. 130, 131.

§ 53. Social repasts or banquets were often held, being occasioned by public solemnities, festivals, religious celebrations, marriages, and the like. Sometimes they were made at the common expense of the guests (ἔρανος, cf. *Odyss.* i. 226); such entertainments, however, were viewed as of inferior rank. The feasts upon victims offered in sacrifice have been mentioned (§ 27).

At table the guests sat according to a definite order. The beginning was made by washing the hands. In early times a separate board was placed for each guest, and his portion of food thus divided to him. Wine was brought by youthful attendants, and the guests often drank to each other, and reciprocally exchanged cups. They endeavored to heighten the joys of the banquet by conversation and wit, and also by songs and instrumental music. Cf. P. IV. § 68.

§ 54. The dress of the early Greeks was longer, and more ample, and more completely covered the body, than that of later times. Next to the body they wore a long robe or frock (χιτών), which was kept in place by a girdle, and over this a cloak (χλαῖνα) of thicker materials, to protect against the cold. Instead of the latter they sometimes had a mantle (φᾶρος). The women wore also long cloaks or over-garments, called πέπλοι, often richly embroidered and ornamented. They likewise covered their heads, while the men seem not to have done it in the earlier ages, except that they wore helmets in war. Shoes or socks were not used constantly, but only in going out. In war the men wore a sort of boot or greaves (§ 44).

§ 55. For the sake of cleanliness and of bodily strength, the early Greeks practiced frequent bathing, and with it united the custom of anointing. In bathing they made much use of the sea-water, on account of its purifying and strengthening properties. They also had warm baths in their houses. After taking the bath they anointed the body with oil; costly ointments, expressly prepared for the purpose, were of later invention. They cultivated in every way the growth of the hair, long hair being considered as essential to personal beauty and dignity. The color most esteemed was yellowish or light brown. They were also pleased with frizzled or curled locks, and employed artificial means to secure such forms to their hair.

§ 56. Of the real architecture and arrangement of Greek houses in the earlier periods, we do not get an accurate view from the descriptions of Homer, which, aside from their poetical character, relate only to the palaces or dwellings of distinguished personages. (Cf. P. IV. § 232.) Respecting these we may remark, that they were ordinarily surrounded by some kind of a wall, not very high; between the wall and the house itself was the fore-court, in which an altar usually stood. Then followed a colonnade, a vestibule, and the main building or house, often highly ornamented without and within; although the art of building at this time had not reached by far the perfection which Greek architecture afterwards attained. In the upper part of the house was the dining-hall, the sleeping-room, and the women's apartment. The roofs were flat, as in oriental countries, and often served as places of resort both by day and by night.

§ 57. The Greeks cheerfully received to their houses the stranger, and the needy; and the rites of hospitality were held sacred among them. Jupiter himself was considered as the god and rewarder of hospitality, and the avenger of all violations of its laws, and on that account was styled Ξένιος (P. II. § 25). They had no public inns (cf. § 168), but travelers found reception with those who stood related to them by ties of hospitality. This relation existed not only between particular persons, but also between whole cities and communities. Kings and distinguished persons exercised hospitality towards each other by a sort of common understanding. The external tokens of a welcome reception of guests were joining hands and embracing with a kiss. Sometimes this was accompanied with offering the bath and unction. On separating, it was common to unite in a friendly repast, and renew their pledge of mutual friendship over the wine. Valued gifts were sometimes bestowed on the departing guest.

§ 58. In speaking of the occupations of the Greeks, agriculture may be first mentioned. This was their most common pursuit and means of living. The boundaries of the fields were marked by stones, which served to guard the cultivators against mutual encroachments. The culture of the vine and of trees was also an object of attention. The raising of cattle was a common employment, and a principal source of wealth. These employments were not considered in any way degrading or ignoble, but were exercised by persons of eminence and even by princes. The hunting of wild beasts should also be mentioned here, as practiced in order to secure the flocks and the fields from depredation. In the chase they made use of various weapons, as the bow and arrow, and the spear, with the help of the dog. Fowling and fishing were likewise a frequent employment.

The nets (*δίκτυα*) employed in fowling, hunting, and fishing were made of flax (*λίνα*); the meshes (*βρόχοι*) being of various sizes according to the use intended. In hunting, the nets were supported by stakes (*στάλικες*) and extended in a curve so as partly to surround a space into which the animals were driven. Several kinds of fishing nets are mentioned, of which the most common were the *ἀμφίβληστρον* (*retiaculum*) or casting-net, and the *σαγήνη* (*tragum*) seine or sean.

See *Oppian's* Poems on Fishing and Hunting, cf. P. V. § 75.—*Arnellon*, sur la pêche des Anciens, in the *Mem. de l'Institut*, Classe de *Lit. et Beaux Arts*, vol. v. p. 360.

§ 59. The employments of women consisted partly in the care of the household, partly in spinning, weaving, and needle-work, not only for their own clothing, but for that of the men also. Grinding, baking, cooking and washing, were performed by the women. In general, the female sex among the

Greeks was in a state of great, although not slavish subjection to the male. There was comparatively little intercourse between the sexes. The women lived chiefly by themselves in the apartment assigned to them, the Γυναικών or Γυναικεῖον, which was in the interior or upper part of the house (§ 56). Seldom were they allowed to go abroad. In later times this close discipline and confinement remained in force, and women shared even less than previously in the business and pleasures of men.

On the ancient method of grinding, cf. *Mongez*, Sur les meules de moulin employees par les Anciens, in the *Mem. de l'Institut*, Classe d'Hist. et Lit. Anc. vol. iii. p. 441.

On the state of females, *R. G. Lenz*, Geschichte der Weiber im heroischen Zeitalter. Hanov. 1780. 8.—*Rochefort*, Les mœurs des siecles heroiques, *Mem. Acad. Inscr.* vol. xxxvi. p. 306.—Cf. § 181.

§ 60. Among the most common amusements of the Greeks were music and dancing. The former consisted of vocal and instrumental, which were always united; and it was designed for instruction as well as gratification. Hence music, although in a more extended sense of the term, was an essential object in education. (Cf. § 179, and P. IV. § 63.) The lyre was the stringed instrument the most in use, and of wind instruments the flute was the most common. The former enjoyed the preference, because it was more easily accommodated to song, and also left the performer at liberty to use his voice.—The subjects of song were chiefly mythical or historical. Music was most generally used at banquets and religious festivals, which were also the most common occasions of dancing. With dancing it was customary to join various sports and exercises of the body, as leaping, running, riding, wrestling, and the like.

§ 61. Marriage and nuptial ceremonies are to be noticed in connection with the domestic affairs of the Greeks. The dowry of the daughter was usually given by the father. It consisted of female ornaments, a portion of the flocks and herds, and the like. There were no degrees of consanguinity forbidden in marriage, except that between parents and children; yet it was considered as highly censurable for brother and sister to unite. Previously to marriage the consent of the parents was to be asked. At the nuptials or wedding, the bride was with pomp conducted home by the bridegroom, who had previously, according to the common practice, built and made ready a new house. In this procession to the house, nuptial torches were borne before the newly married, and bridal hymns were sung by a retinue of youths and virgins. Dancing usually accompanied the music; and the whole was followed by a nuptial feast. A widow seldom contracted a second marriage, although it was not expressly forbidden. At least, it did not take place until five years or more after her widowhood.

§ 62. Parents of the better class took special care of the education of their children, both physical and moral. The mother was accustomed to nurse her own children, and considered herself freed from this duty by no rank or condition. The aid of others in this respect was sought only in cases of absolute necessity. In subsequent years the children had particular teachers and overseers, who instructed them in bodily exercises, in useful sciences, and in the art of war. Cf. P. IV. § 64, § 71.

On the other hand, also, children considered it a duty to love, reverence, and obey their parents. They rejoiced in a father's benediction, and considered his curse as the greatest of evils. They endeavored to repay to parents in old age the care experienced by themselves in childhood, a thing, indeed, expressly required by law. They looked upon it as their highest honor, to inflict vengeance on such as had injured their fathers.

On respect paid to old age among the ancients, cf. *Class. Journ.* iii. 142, 390; iv. 319.——On the manners and morals of the earlier ages, cf. *Rochefort*, as cited § 59.—*C. P. Levesque*, Sur les Mœurs des Grecs du temps d'Homere, in the *Mem. de l'Institut*, Classe des Sciences Mor. et Pol. vol. ii.

§ 63. The slaves (δοῦλοι) of the Greeks, male and female, were persons that had been taken prisoners in war (ἀιχμάλωτος, ἀνδράποδον), or were purchased of others. Slaves of the latter class were not common in early times. The introduction of commerce or trade in slaves is ascribed to the inhabitants of the island of Chios, at a later period. The master had an almost unlimited power

over his slave, extending even to the right of life and death. Sometimes the gift of liberty was bestowed.

Besides the actual slaves there was a class of day laborers, who were accustomed to let their services for hire (θῆτες, πελάται), especially in the agricultural and pastoral employments, which were originally so common in Greece. A retinue of servants for mere display or luxury was not indulged in during the period of which we have thus far been speaking. Cf. § 99.

II.—*Of the later and more flourishing Ages.*

I. RELIGIOUS AFFAIRS.

§ 64. The number of the Grecian divinities increased with the advancement of civilization; although the mythology of the Greeks, in its elements, was chiefly of early origin, engendered and fostered by the ignorance, superstition, and sensuality of the first ages. The mythical fictions were enlarged, the modes of representing the gods were varied, the temples, festivals, and sacrifices, and all the solemnities and rites of worship were greatly multiplied. The pomp and splendor of their religion became very imposing, especially at the period distinguished for the flourishing state of all their affairs. At that time the plastic arts were in a great measure devoted to the representation and illustration of religious story, and the ornamenting of religious edifices. (Cf. P. IV. § 178, 197, 198, 234.) This circumstance gives additional interest and importance to the study of this branch of antiquities.

§ 65 a. The *temples* (ναοί, ἱερά) were still built in a simple taste, yet in greater number and splendor. The interior had commonly two parts, of which the innermost was the sanctuary (ἄδυτον), into which the priest only entered. The place where stood the statue or image of the god to whom the temple belonged was in the middle of the temple, commonly surrounded by a guard of lattice work or the like, and therefore termed σηκός.

Originally the Greeks, like the oriental nations, worshiped on the top of mountains or hills, where they afterwards first erected their temples. When in the common creed the gods were multiplied and assigned to valleys, rivers, &c., as their appropriate provinces, temples were built in such spots as were supposed agreeable to the several gods. More than one deity, however, were sometimes worshiped in the same temple; they were then called σύνναοι or συνοικέται; and when they had a common altar, σύμβωμοι. Different styles of architecture were used for different deities; Doric pillars, e. g. for Jupiter or Mars; Ionic, for Bacchus, Apollo, Diana; Corinthian, for Vesta the virgin.

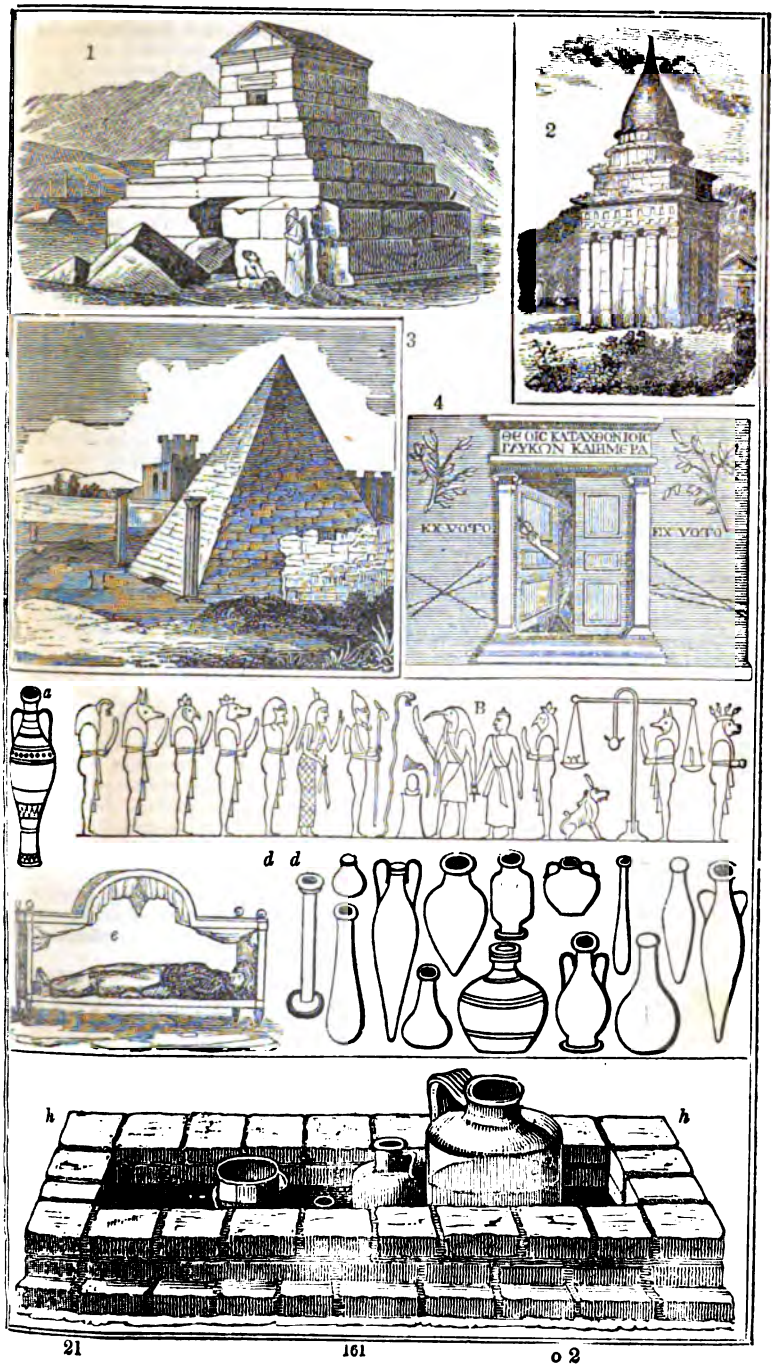
The temple usually stood in a space inclosed by a fence or wall (ἕρκος, περίβολος), which contained, besides the temple, often other sacred buildings and a grove; the whole space was called τέμενος, a term sometimes restricted to the space set apart in the temple for the image of the god.

In the temple, some say at the door, others near the ἄδυτον, was placed a vessel of stone or brass (περιῤῥαντήριον) filled with holy water for the purpose of sprinkling those admitted to the sacrifices. The part of the temple before the σηκός was called πρόδομος; that behind it ὀπισθόδομος. The outer porch was termed πρόπυλα or προπύλαια.—There also belonged to the temple a treasury (ἀρχεῖον) for preserving its own property, or that of others intrusted to it.—The statues and offerings to the gods found in the temples have been spoken of (§ 21, 28). Statues called Διοπετῆ, *fallen from Jupiter*, were kept in the most sacred part of the temple, and concealed from the sight of all but the priests.

For other particulars respecting the structure of the temples, see P. IV. § 234.

§ 65 b. The *altars* (βωμοὶ) were placed towards the east, and had various forms, round, square, or oblong. They were ornamented with horns, partly that the sacrificial victims might be bound to them, and partly that supplicants might lay hold of them, when they fled to the altars for refuge. Perhaps also they were considered as a symbol of dignity and power. The names of the deities, to whom the altars were sacred, were usually inscribed upon them. Altars, as well as temples, were consecrated to their proper use with solemn ceremonies, particularly by anointing.

PLATE XVIII.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Different gods had *altars* also of different dimensions; the altar of Jupiter Olympus is said to have been twenty-two feet high. The altars of the terrestrial gods were lower than those of the celestial. To the infernal, sacrifices were made in pits or trenches (§ 29) used instead of altars. The nymphs were worshiped in caves (ἄντρα). Altars were formed of various materials; often of earth, or of ashes, as that at Thebes to Apollo Σπόδιος; sometimes of horn, as that at Delos; sometimes of brick; often of stone; some were overlaid with gold (cf. § 26). They were either square or round; and were often highly ornamented by sculpture.

Different forms of altars are given in the Sup. Plate 30, where are seen an altar of Jupiter, one of Neptune, and one of Bacchus. Cf. § 205.

§ 66. The practice of appropriating *sacred groves* for the honor and service of the gods was also retained in later times. Their agreeable shade, as well as the stillness reigning in them, was favorable to pious meditation. Although the use of groves was diminished by the multiplication of cities and villages, yet a grove once dedicated to the gods remained forever sacred and inviolable. As well as temples and altars, they were safe asylums for offenders, although this privilege was conferred upon them only by a special consecration for the purpose, and did not belong to all the places of religious worship as a matter of course. The privilege of being such asylums or places of refuge was sometimes awarded to the statues and tombs of heroes.—Certain portions of land and cultivated ground were also assigned to the gods, which were likewise called τεμένη, the fruit of which was employed in offerings, or fell to the share of the priests.

A particular tract of land, situated between Athens and Megara, was consecrated to Ceres and Proserpine, and called Ὀργάς.—Trees were also set apart and with ceremony consecrated to some god (*Theoc.* Id. xviii. 43).

The privileges of the sacred temples, as *asyla*, continued until the reign of Tiberius Cæsar, by whom they were chiefly abolished, or greatly abridged (*Tac.* Ann. iii. 60–63), on account of the abuse of them by worthless villains.

Simon, Les asyles, *Mem. Acad. Inscr.* iii. 35.—*R. Mayo*, Mythology, vol. i. p. 158.—*S. Pegge*, History of the *Asylum*, &c. in the *Archæologia* (as cited P. IV. § 243. 3), vol. viii. p. 1.

§ 67. The three principal duties of the *priests* (ἱερεῖς, called also ἱερουργοι, θεουργοὶ, θῦται) were sacrifice, prayer, and instruction. With these were united sometimes the declaration and interpretation of oracles. The requisite qualifications for the priesthood were a body free from all defects and blemishes (ὁλόκληρος καὶ ἀφελὴς), lawful birth (γνήσιος), and an irreproachable course of life. Upon the rank of the god depended the number of the priests, who were employed to attend upon him, and who shared each his part of the various functions of the service. In every place there was one superior priest, if not more (ἀρχιερεις, ἱεροδιδάσκαλοι, ἱεροφάνται), charged with the oversight of the religious worship in general (ἀρχιερωσύνη).—The office of the parasites (παράσιτοι) was to collect the grain and fruits designed for sacrifices (προσόδια μεγαλα) into the storehouse appropriated therefor (παρασίτιον).—The heralds (κήρυκες) were ranked among the sacred orders, and also the superintendents (νεωκόροι) whose business was to cleanse and adorn the temples.

The clothing of the priests was usually a long white or purple robe, and their head was ornamented, especially at sacrifices, with a fillet and a crown of the leaf sacred to their particular god.

In our Plate XXVII. fig. C, is a view of a Grecian priest and priestess, in their robes; each has a thyrsus in one hand, indicating that they are servants of Bacchus, and a vessel in the other. The priestess is pouring a liquid upon the flame of an altar. It is a monument given in *Muses*, Antique Vases, Altars, &c.

1. Priests holding their office by inheritance (§ 22) were called δι ἐκ γένους; those who received it by lot, κληρωτοὶ; those by election, αἱρετοὶ or ἐψηφισμένοι. Some of the Athenian families, in which the priesthood descended by inheritance were the Ἐτεοβουτάδαι, intrusted with the oversight of the Elusinian mysteries; Κήρυκες, descendants of Ceryx; the Θαυλωνίδαι, descendants of Thaulon. There was a sacred family at Argos also, called Ἀκεστορίδαι. Priestesses (ἱέρειαι, ἀρήτειραι, ἀρχιέρειαι, ἱεροφαντίδες) were taken from noble families. Those of Ceres were termed Μέλισσαι; those of Bacchus, Βάκχαι, Θυάδες, Μαινάδες.—Sometimes services connected with the worship of the gods were performed by persons not properly belonging to the priesthood (κεχωρισμένοι τῆς ἱερωσύνης); as e. g. sacrificers (ἱεροποιοὶ), of whom ten are said to have been appointed annually at Athens, and who conducted all the usual sacrifices; keepers of the temple and utensils (ναοφύλακες); stewards or treasurers (ταμίαι τῶν ἱερων χρημάτων).—Priests

who were constantly in attendance on the gods to offer the prayers of the people at sacrifices, were called Πρόπολοι θεῶν.—All who served the gods were maintained out of the sacrifices and offerings.—At Athens, those intrusted with the care of religion were required to render an account of their doings to certain civil officers appointed for the purpose. The Ἱερομνήμων seems to have been charged with keeping the sacred records. The priests had attendants called ἱερόδουλοι.

On the priesthood of the Greeks, see *J. Kreuser*, Der Hellenen Priesterstaat mit vorzüglich Rücksicht auf die Hierodulen. Mainz.—*Class. Journ.* xxxix. 250.—*Beauvoisville*, Des ministres des Dieux a Athenes, in the *Mem. Acad. Inscr.* xviii. 60; xxiii. 51.—*Larcher*, Sur les fonctions des Hieromnemones, &c. in the *Mem. de l'Institut*, Classe d'*Hist. et Lit. Anc.* vol. vi. 221.

2. Purification has already been mentioned (§ 23) as a rite of great importance among the Greeks. At some of their solemnities, the priests and priestesses were obliged to take an oath, that they were duly purified. Every person attending the solemn sacrifices was purified usually by being washed or sprinkled with the water in the περιῤῥαντήριον (cf. § 65 a). This water was consecrated by putting into it a burning torch from the altar, or a branch of laurel (δάφνη) or olive. Purification was also sometimes made by drawing round the person a sea-onion or squill (σκίλλα), or a young dog (σκύλαξ); sometimes eggs were used for the purpose; sometimes the blood of a pig. Some of the terms employed to designate purifying are περιῤῥαίνειν, περιμάττεσθαι, καθαίρειν, ἁγνίζειν, ἅλασμος, ἁγνισμός, τελετή, &c.—Sometimes in purifications not only the hands, but the feet and other parts of the body were washed.

§ 68. The sacrifices had different names according to the occasions of them. The *thank-offering* (χαριστήρια) was in recognition of some favor received, often in fulfilment of some vow made; the *sin-offering* (ἱλαστικά) was in order to propitiate an offended deity; the *invocation-offering* (αἰτητικά) was presented in case of seeking some particular favor. There were other particular sacrifices, which were offered in consequence of the specific command of some god. (ἀπὸ μαντείας).

The beginning of the sacrifice in later times was made by the *libation* (σπονδή, § 24. 2); then followed the *incense*, the burning of something fragrant (θυμίαμα); and at length the *sacrifice* itself, properly speaking, or the slaying of the *victim* (ἱερεῖον). The principal ceremonies have already been mentioned (§ 27).—Persons who had the right of being present at a sacrifice were termed ἀλίθηλοι, and those who had not, βέβηλοι. The latter were called upon by the heralds to retire before the ceremonies commenced.

Different animals were offered in sacrifice to different gods, as has been mentioned in treating of the ancient mythology. One of the principal victims, however, was the ox (βοῦς); hence the term βουθυτεῖν, to sacrifice oxen: those assistants who slew the victims were called βουθύται. Bulls (ταῦροι), sheep (οἶες), and goats (αἶγες) were often offered. The bringing of the victims to the altar was expressed by such phrases as προάγειν τῷ βωμῷ, or παραστῆσαι θυσίαν τοῖς βωμοῖς; they were often brought adorned with garlands (στέμματα), and were always required to be free from blemishes (τέλειοι). After the victim was slain and cut in pieces, an inspection of the entrails (σπλαγχνοσκοπία) was made by the soothsayer (σπλαγχνόσκοπος), to ascertain the presages of the future.

Animals were not demanded as sacrifices from the poor, who were allowed to offer cakes of coarse flour (πόπανα, πέλανοι, πέμματα); these were sometimes made in the shape of animals.

It does not appear to have been ever an approved custom among the Greeks to offer human sacrifices, although it was repeatedly done; cf. P. II. § 17. Themistocles is said to have sacrificed to the gods several Persian captives. (*Plutarch*, Them.) Human victims were sacrificed particularly to the manes and infernal gods.—Cf. *Lactantius*, De Falsa Religione, c. 21.—*Eusebius*, Præp. Evang. iv. 16.

§ 69. It is pertinent to notice here the *solemn oaths* of the Greeks, in which they called upon the gods to witness the truth or avenge falsehood or injury. They distinguished between the solemn or great oath (ὁ μέγας ὅρκος) and affirmations in ordinary cases. Jupiter was considered as especially the god and guardian of oaths, and avenger of perjury, although oaths were taken in the name of other gods also. It was common, e. g., to swear by the twelve great superior gods (μὰ δώδεκα θεούς). Sometimes they swore by the gods, indefinitely and generally; and sometimes by inanimate objects, vases, weapons, or any article of which they made use. Not unfrequently the oath was in the name of living or deceased men, such especially as had been highly esteemed and loved. The oath was usually joined with a distinct imprecation of vengeance on the swearer himself in case of falsehood; and was sometimes confirmed by a sacrifice, the flesh of which, however, could not be eaten. Severe punishments were decreed against perjury (ἐπιορκία). Yet the Greeks, espe-

cially the Thessalians, were reproached for this crime by the ancients. At least mutual distrust was characteristic of the corrupt Greeks of later times, and among the Romans the phrase *Græca fides* was synonymous with perfidy.

Leagues and covenants were confirmed by making oaths and slaying sacrifices; hence ὅρκια τέμνειν signifies *to enter into covenant*. Notwithstanding the great perfidiousness of the Greeks, they considered one who kept his oath (ἔνορκος) as of course a pious person (εὐσεβής). Ἀττικὴ πιστις signifies *honest faith*.

Maurice, Sur les Serments des Anciens, in the *Hist. de l'Acad. des Inscr.* vol. i. p. 191; vol. iv. p. 1.—*Smith*, Dict. of Antiq. p. 649.

§ 70. The opinion was very early entertained, that the gods honored certain men, especially the priests, with a particular intimacy. There were supposed to be two modes of revelation; one *immediate*, by direct inspiration; and the other *mediate* or artificial, which was considered as the fruit of great knowledge, experience, and observation. Oracles (χρηστήρια, μαντεῖα) were of the first kind; and the second kind was divination (μαντική).—From *oracles*, the Greeks were accustomed to seek, in important circumstances and undertakings, predictions of the result (χρησμοί, λόγια, μαντεύματα). It is obvious that they could be turned greatly to the advantage of the priests, to whose artifice their existence and support are in great measure to be ascribed. The oracular answers were not given in any one uniform manner, but sometimes immediately, as was pretended, from the gods (χρησμοὶ αὐτόφωνοι), sometimes through an interpreter, (χρησμοὶ ὑποφητικοί), or by a pretended dream, or by lot.

Persons who consulted the oracles were termed θεσπρόποι, θεωροί, χρησμοφόροι; the interpreters, χρησμολόγοι. Presents and sacrifices were always requisite before consulting an oracle, which could be done only on appointed days.

The question has been agitated, whether the responses uttered from the ancient oracles were the mere imposture of priests, or proceeded from the agency of Satan making use of their delusions. *Van Dale* in a learned treatise urged the former view. *Fontenelle* advocated the same side. *Baltus* with much learning maintained the latter view, in agreement with some of the Christian Fathers.

Dr. Clarke (Travels, P. ii. sect. 2. ch. xvi.) describes a contrivance, which he supposes was designed by the artifice of the priests to sustain the system of oracles. "We found at the foot of the hill of the Acropolis, one of the most curious *tellitals* remains yet discovered among the vestiges of pagan priestcraft; it was nothing less than one of the *oracular* shrines of *Argos*, alluded to by *Pausanias*, laid open to inspection, like the toy a child has broken in order that he may see the contrivance whereby it was made to speak. A more interesting sight for modern curiosity can hardly be conceived to exist among the ruins of any Grecian city. In its original state, it had been a *temple*; the farther part from the entrance, where the altar was, being an excavation of the rock, and the front and roof constructed with *baked tiles*. The altar yet remains, and part of the *fictile* superstructure; but the most remarkable part of the whole is a secret subterraneous passage, terminating behind the altar; its entrance being at a considerable distance toward the right of a person facing the altar; and so cunningly contrived as to have a small aperture, easily concealed and level with the surface of the rock. This was barely large enough to admit the entrance of a single person; who, having descended into the narrow passage, might creep along until he arrived immediately behind the center of the altar; where, being hid by some colossal statue or other screen, the sound of his voice would produce a most imposing effect among the humble votaries, prostrate beneath, who were listening in silence upon the floor of the sanctuary. We amused ourselves for a few minutes by endeavoring to mimic the solemn farce acted upon these occasions; and as we delivered a mock oracle, *ore rotundo*, from the cavernous throne of the altar, a reverberation, caused by the sides of the rock, afforded a tolerable specimen of the '*will of the gods*,' as it was formerly made known to the credulous votaries of this now forgotten shrine. There were not fewer than *twenty-five* of these juggling places in *Peloponnesus*, and as many in the single province of *Bœotia*; and surely it will never again become a question among learned men, whether the answers in them were given by the inspiration of evil spirits, or whether they proceeded from the imposture of priests; neither can it be urged that they ceased at the death of Christ: because *Pausanias* (Corinth. c. 24, p. 165, ed. *Kuhnii*) bears testimony to their existence at *Argos* in the second century."

See *Van Dale*, De Oraculis veterum Ethnicorum. Amst. 1700. 4.—*B. Fontenelle*, Histoire des Oracles. La Haye, 1728. 12.—*J. F. Baltus*, Answer to Fontenelle's History of Oracles; transl. from the French. Lond. 1710. 2 vols. 8.—Cf. *Rollin*, bk. x. ch. 3 (p. 391. vol. i ed. cited § 13).—*Blackwood's* Magaz. vol. xiv. p. 277.

§ 71. It may be proper to mention some of the most distinguished of the ancient oracles. The most ancient was that of Jupiter at Dodona, a city of the Molossi, said to have been built by Deucalion. Before this time, however, this oracle, of Pelasgic origin (cf. P. IV. § 41), seems to have existed in that place. There was a grove of oaks, sacred to Jupiter, and superstition ascribed the actual exercise of the gift of speech and prophecy to the trees themselves, which were thence called μαντικαὶ δρύες. The priests, called ἀποφῆται and Σελλοί, concealed themselves upon and in the trees, when they announced the pretended declaration of the gods. The sound of a brazen vase, placed near the temple, was also imagined to be supernatural. A fountain in the place was

likewise celebrated as possessing the wonderful power, not only of extinguishing a torch, but of kindling it again.

1. The oracles in the grove of Dodona were also said to be delivered by doves, which arose from the circumstance that the priestesses, who sometimes announced them, were called in the Thessalian language πέλειαι, and πελειάδες. There were also priests called τόμουροι, whose business was to interpret the sounds of the vessel on certain occasions. Two columns stood by the temple; to one of which the vessel was attached; on the other was a boy with a scourge in his hand; the ends of the scourge consisted of little bones, which being moved by the wind knocked against the metallic vessel attached to the other column.—From the use of the brazen vessel arose the phrase Δωδωναῖον χαλκεῖον, applied to *talkative persons*.—The temple is said to have stood upon an eminence near a fountain.—In the Sup. plate 28 is a view of Dodona, in which many of the allusions to the oracle are represented.

Sellier, and *De Brosses*, L'Oracle de Dodona, in the *Mem. Acad. Inscr.* vol. v. p. 35. xxxv. p. 89.—*Cordes*, De oraculo Dodonæo. Gröning. 1828. 8.—*J. Arneth*, Ueber das Tauben-orakel von Dodona. Wien, 1840. 8.—*Lassaulx*, Das Pelasgische Orakel des Zeus zu Dodona. Würzb. 1840. 8.

On the site of the temple, cf. *Pouqueville*, as cited P. I. § 87.

2 ʟ. Less celebrated was the oracle of Jupiter Ammon, in a desert and almost inaccessible region of Africa, chiefly known by the visit to it made by Alexander the Great.

3. The site of the temple and oracle of Jupiter Ammon was discovered by the English traveler Browne in 1792, in the *Oasis* of Siwa. (Cf. *Rennell's* Geog. Syst. of Herod. sect. 21.) Near it was the famous *fountain of the sun*. The spot was visited by Belzoni in 1816. (Cf. P. I. § 179.) The ruins of the temple indicate an Egyptian origin.—When this oracle was consulted, a splendid statue of the god was carried in procession by numerous priests (cf. P. II. § 24). A view of it is given in the Sup. Plate 29.

4. Several other oracles of Jupiter are mentioned. Herodotus speaks of *four*: at Egyptian Thebes; at Libyan Ammon; at Dodona; and at Meroe in Ethiopia; and says the one at Thebes was the original. Besides these, there was an oracle of Jupiter in Bœotia; also in Elis at Olympia; and one in Crete, in a cave of Mount Ida.

§ 72. Apollo, the god to whom inspiration and prophecy were considered to belong properly, had numerous oracles. The most renowned was that at Delphi, a city of Phocis, where he had also a temple illustrious beyond all others on account of its treasures, the abundance and costliness of the gifts bestowed there. The spot where the answer was given, was called Pythium (Πύθιον), and the priestess, who uttered it, Pythia (Πυθία), from the surname which Apollo received in consequence of killing the serpent Python (Πύθων). This spot, or the site of Delphi, was regarded as the centre of the inhabited earth (ὀμφαλὸς γῆς). According to common tradition this oracle was first disclosed by a flock of goats, which, on approaching an orifice on Mt. Parnassus, were seized with singular paroxysms of shivering and jumping. The same happened to men, who approached this opening. This oracle was very ancient, being celebrated more than a hundred years before the Trojan war.

1. Some derive the names applied to this oracle and the priestess from the word πυθέσθαι, to *inquire*, or *learn;* but Πύθω appears to have been originally the name of the city of Delphi.—The temple was adorned with statues and other splendid works of art. Its walls were inscribed with salutary moral precepts; among them the celebrated one Γνῶθι σαυτόν. (P. V. § 169.) Costly tripods were among the gifts consecrated to Apollo here. One of the most famous was the golden one presented by the Greeks after the defeat of Xerxes. This was removed by Constantine and placed in the Hippodrome of Constantinople, upon the "triple heads" of the three brazen serpents twisted into one pillar.

The pillar still remains (*Gibbon*, ch. 17. p 80. vol. ii. N. York, 1822).—The three heads are said to have been in good preservation when Constantinople was taken by the Turks; Mahomet II. then rode into the Hippodrome and shattered one of them with his battle ax; two were remaining in 1700; but they were stolen about that time by some unknown depredator. (Cf. *Lond. Quart. Rev.* ix. 169.)—On the origin of the Delphic oracle, cf. *Mitford's* Greece, ch. 3. sect. 2.

2. The great wealth accumulated at Delphi (cf. § 28), and the celebrity of the oracle, and consequent influence possessed by the state which had the chief authority over it, occasioned much jealousy among the Grecian states; in two instances particularly they were involved thereby in actual hostilities, in the wars commonly called *Sacred*.

Mitford's Hist. of Greece, ch. xxxvii–xliii.—*De Valois*, Guerres Sacrées, in the *Mem. Acad. Inscr.* vii. 201. ix. 97. xii. 177.

§ 73. The tripod (τρίπους χρηστήριος), upon which the priestess sat in uttering the answers, must be mentioned among the remarkable things pertaining to the oracle. It was dedicated to Apollo by the seven wise men of Greece, and has been viewed as having a threefold reference, to the past, the present, and

the future. The Πυθία herself was esteemed as a priestess of peculiar dignity, and was obliged to prepare for the functions of her office by many ceremonies. In delivering the oracles, she appeared to be in the most violent ecstasy and convulsion. In early times, the oracular response was commonly clothed in the form of hexameter verse; often by a poet employed for the purpose. Originally the oracle was consulted but on a single day in the year, in a month of the spring, called Βύσιος or Πύσιος; afterwards inquiry could be made on a certain day of every month. Whoever wished to consult the oracle was required to make large presents and offerings, to put on a wreath or crown, and to propose his questions mostly in writing, and allow himself to be qualified for receiving the answer by many mystic rites. The answer was commonly so enigmatical and ambiguous (λοξός, hence Λοξίας), that it would apply to any result that might happen; and whenever it was clear and definite, the priests had informed themselves of all the preliminary circumstances and the probabilities respecting the issue.—The Delphic oracle was suspended at various times, and became finally silent soon after the death of the emperor Julian.

Originally, there was *one Pythia* (or προφῆτις) only at Delphi; but after the oracle became more frequented, the number was increased to *three*, chosen from among the uneducated inhabitants of Delphi, and bound to the strictest temperance and chastity. They officiated by turns, and sometimes lost their lives in the paroxysms of the inspiration. Those, who pretended to form into sentences their incoherent exclamations, *three* in number, were called προφῆται; who always took care to ascertain previously much about the history and characters of those consulting the oracle. The *prophets* were aided in the sacrifices and ceremonies, which preceded the placing of the Pythia on the tripod, by *five priests* called ὅσιοι, who were under a chief called ὁσιωτήρ.—The περιηγηταί were guides to those who visited the temple, employed particularly in pointing out to them its curiosities. A great number of persons were required for the various services of the temple and oracle.

On this oracle of Apollo, see *Hercher*, Oracle de Delphes, in the *Mem. Acad. Inscr.* vol. iii. p. 137.—*C. F. Wilster*, De Religione et Oraculo Apollinis Delphici. Hafn. 1827.—*K. D. Hüllmann*, Würdigung des Delphischen Orakels. Bonn, 1837.—*W. Gütte*, Das Delphische Orakel, in seinem politischen, religiösen, und sittlichen Einfluss. Leipz. 1839.—*R. H. Klausen*, in *Ersch und Gruber*, Encyclopädie, under *Orakel*.

§ 74. There were in Greece various other oracles less celebrated. The more important of them were the following: the oracle of Apollo at Didyma, which was called also the oracle of the Branchidæ; those of Delos, Abæ, Claros, Larissa, Tegyræ and other minor cities; where answers were also given from Apollo; the oracle of Trophonius at Lebadea in Bœotia, in a subterranean cave, said to have been the residence of Trophonius, into which inquirers descended, after performing solemn ceremonies, in order to receive a revelation of the future by dreams or oracles; and the oracle of Amphiaraus in the vicinity of Oropus in Attica, where the answers were imparted to the initiated by dreams.—The number of the ancient oracles amounted to two hundred and sixty.

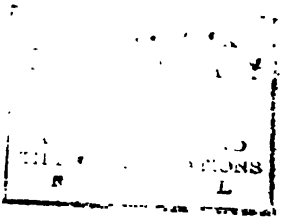
1. The oracle of *Trophonius* is described chiefly by Pausanias (ix. 37), who says he entered the cave. The oracle was upon a mountain, where was a grove, temple, and statue of Trophonius. Within an inclosure made of white stones, upon which were erected obelisks of brass, was an artificial opening like an oven; here by a ladder the person consulting the oracle descended, carrying in his hands a certain composition of honey. On returning, the person was required to write down what had been seen or heard.—In Plate XIX. is a representation of this oracle.—As there was a story that a visitor to the cave never smiled after his return, it became common to describe a gloomy person by saying he had been to the cave of Trophonius; see an amusing application of this, in *Addison's* Spectator, No. 559.

The cave is still pointed out to travelers; also the two fountains *Mnemosyne* and *Lethe*.—See *Clarke*, Travels, &c.—*Pouqueville*, Voyage, &c. vol. iv. p. 171.

2. There were numerous oracles of Asclepius or Æsculapius; of which the most celebrated was at Epidaurus. Here the sick sought responses and the recovery of their health by sleeping (*incubatio*) in the temple. It was imagined by F. A. Wolf, that what is now called *animal magnetism* or *Mesmerism* was known to the priests of those temples where the sick spent one or more nights for the purpose of recovering their health.

Cf. *F. A. Wolf*, Beytrag zur Gesch. des Somnambulismus aus dem Alterthum; in his *Vermischte Schriften*.

§ 75. The pretended revelation of the future *mediately* (cf. § 70), or by means of some system or art of *divination* (μαντική), was effected in various ways. The most important was by theomancy (θεομαντεία), an art possessed by a class of persons who were called θεομάντεις, and claimed to be under divine inspiration. This class comprised *three* varieties; some were considered as



interpreters of the demons by whom they were possessed, and called δαιμονόληπτοι or πύθωνες; others were called ἐνθουσιασταί or ἐνθεαστικοί, and enjoyed only the intimations of some particular divinity; and others still were termed ἐκστατικοί, and boasted of high discoveries obtained during a wholly supernatural state of mind, which they sought to render credible by the pretext of a long trance, insensibility, or sleep.

Besides what was termed in general *theomancy*, there were several methods of divination, of which the following were the principal.—1. By *dreams*, ὀνειροπολία. The Greeks ascribed very much to dreams as supernatural, and viewed them either as revelations and warnings from the gods or from demons, or as pictures and images of future events. The expounders of dreams were called ὀνειροκρίται, ὀνειροσκόποι, or ὀνειρομάντεις. Three varieties of the dream are named; χρηματισμός, when a god or spirit conversed with one in his sleep; ὅραμα, when one saw a *vision* of future occurrences; ὄνειρος, in which the future was set forth by types and figures (ἀλληγορικῶς). Two other varieties are also mentioned, ἐνύπνιον and φάντασμα, but are not considered as affording much help in divination; ἐφιάλτης, *incubus*, night-mare, was supposed sometimes to indicate the future. Dreams were supposed to be sent from the god of sleep (P. II. § 113); and from Jupiter (*Hom.* Il. i. 63). A goddess called Brizo (βρίζειν, *to sleep*) was thought to preside over the interpretation of dreams, and was worshiped particularly in Delos. Dreams which occurred in the morning were most regarded in divination.

See *Artemidorus*, as cited P. V. § 287.—*Burigny*, Songes, &c. in the *Mem. de l'Acad. des Inscr.* vol. xxxviii. p. 74.—*Theory of Dreams*, cited P. II. § 113.

2. By *sacrifices*. This was called *Hieromancy* (ἱερομαντεία) or *Hieroscopy* (ἱεροσκοπία). It comprehended the observations of many particulars connected with the offering of a victim, as portending good or ill. One of the principal things was the inspection of the entrails, especially the liver (ἡπατοσκοπία), and the heart. The fire of sacrifice was also noticed (πυρομαντεία); likewise the smoke (καπνομαντεία), the wine (οἰνομαντεία), and the water (ὑδρομαντεία, πηγομαντεία). There were, in short, various kinds or forms of this divination according to the different victims or materials of the sacrifices and the different rites; e. g. there was ἀλευρομαντεία, by the flower or meal used; ἰχθυομαντεία, by the entrails of fishes; ᾠοσκοπία, by eggs.

3. By *birds*, οἰωνιστική. Those, who observed and interpreted omens by birds, were called ὀρνεοσκόποι, ὀρνιθομάντεις. Some birds were observed with respect to their *flight* (τανυπτέρυγες); others in respect to their *singing* (ᾠδικαί). Unlucky birds, or those of ill omen, were called ἐξώλαιμοι, *pernicious*, and κωλυτικαί, *hindering* from designed undertakings, and by similar epithets; among this class were the hawk, the buzzard, and, except at Athens, the owl; the dove and swan, on the other hand, were considered as lucky birds; and the crowing of the cock was auspicious. When the observer of the flight of birds was watching for omens he looked towards the north, and appearances in the east, which was on his right, were considered as favorable; hence the use of ἀξιός, right, to signify fortunate.—Omens were also drawn from insects and reptiles, and various animals. Toads, serpents, and boars were of ill omen. Bees and ants were often thought to foretoken good.

4. By signs in the heavens (διοσημεῖα) and other *physical phenomena*. Comets, eclipses, and earthquakes were all unlucky signs. Thunder and lightning were lucky if observed on the right hand; but unlucky if on the left. To be struck with thunder (βροντητός) was unlucky; in places thus struck, altars were erected and oblations made to appease the gods, after which none dared to approach them.

5. By *lots*. The two principal modes were those termed στιχομαντεία and κληρομαντεία; in the former little pieces of paper, having fatidical lines (στίχος) written upon them, were drawn from an urn, and were supposed to indicate the prospects of the person by or for whom they were drawn out; in the other, various small articles, as beans black and white, pebbles, dice, and the like, which were all called κλῆροι, and were considered as being of different significancy, were drawn from an urn or other vessel.—Other modes were ῥαβδομαντεία, by rods, and βελομαντεία, by arrows, in which the lot was decided by the manner in which they fell from an erect posture or from the quiver. Another was by the use of the πίναξ ἀγυρτικός, on which certain prophetic verses were inscribed, and the fate was indicated by the verse on which the dice fell.

6. By *magical arts*. These were said to have originated in Persia among the Magi, μάγοι. The degree of attention given among the Greeks to these arts (περίεργα) is evinced by a striking fact recorded in the Bible (Acts, xix. 19), which seems to imply that a great number of books were composed on the subject. A few only of the various modes need be named; νεκρομαντεία, σκιομαντεία, and ψυχομαντεία, in which the dead were supposed to appear or speak; γαστρομαντεία, in which demons were imagined to speak from the bellies of men, or omens were drawn from the appearances of water in the middle part (γάστρη) of certain glass vessels surrounded with lighted torches; κηρομαντεία, in which the performers observed the forms assumed by drops

of melted wax; there were numerous other modes.—The ἀλεκτρυομαντεία was a sort of divination by lot, yet classed among the magical arts; the letters of the alphabet were written in a circle; a grain of wheat or barley was laid upon each letter; a cock was placed in the center; and the desired information was obtained by putting together the letters from which the cock picked the grains.—It is proper to mention here some of the magical arts, by which mysterious effects were supposed to be wrought; as, e. g., φαρμακεία, in which medicated herbs, minerals, and the like (φάρμακα) were used; and βασκανία, which was a sort of fascination or malign influence which certain persons were supposed to exert.

See *Bonamy* and *Le Blond*, &c. as cited § 227.—On divination by *the cup*, cf. *Class. Journ.* x. 232.

7. Finally, divination was also made from various things included under the general name of *omens* (σύμβολα). One class of these consisted of such as were drawn from the person himself, as παλμοί, palpitations of some part of the system; βόμβος, a ringing of the ears; πταρμοί, sneezings, &c. Another class consisted of those drawn from objects external to the person; as the meeting of certain objects or animals on the road (ἐνόδια·σύμβολα), or certain occurrences at home (τὰ οἰκοσκοπικόν). Certain words were also ominous; such were called ὄρται, κληδόνες, φῆμαι. The Greeks, especially the Athenians, sought to avoid words of ill omen, carefully substituting others, as, e. g. Εὐμενίδες instead of Ἐρινύες, and φιλατὴς instead of κλέπτης.

On the ancient art of divination, see *Cicero*, De Divinatione.—Cf. *Wachsmuth*, Historical Antiquities, as cited § 13.—*Potter*, Archæol. Græc. bk. ii. ch. 12–18.

§ 76. The *festivals* formed an important part of the religious worship of the Greeks. Their establishment and support was partly for the sake of honoring and supplicating the gods, and commemorating persons of merit, and partly for the sake of rest, recreation, union, and harmony of social feeling. Their number greatly increased with the multiplication of the gods and the progress of luxury and wealth; the variety and splendor of the accompanying ceremonies increased in the same proportion. Especially was this the case at Athens. They were mostly held at the public expense, the means being drawn from various sources.

See *M. C. Hermann*, Die Feste von Hellas historisch-philosophisch bearbeitet und zum erstenmal nach ihrem Sinn und Zweck erläutert. Berlin, 1803. 2 Th. 8.

§ 77 *t.* Some of the most important festivals have been mentioned (P. II.) in the history of particular gods, under the head of Mythology. A slight notice of them here must suffice. The principal out of an almost countless multitude, will be named in alphabetical order, and then some particulars added respecting a few of these.

1 *u.* Ἀγριώνια, a nocturnal festival instituted in honor of Bacchus.——Ἀδώνια, dedicated to Venus and the memory of Adonis.——Ἀλῶα, to Bacchus and Ceres.——Ἀνθεστήρια, observed at Athens three days, also in honor of Bacchus.——Ἀπατούρια, at Athens, in commemoration of a victory obtained by Melanthus, through stratagem, over the Bœotian king Xanthus, likewise in honor of Bacchus, and other gods.——Ἀφροδίσια, a festival of Aphrodite or Venus, particularly on the island of Cyprus.——Βραυρώνια, sacred to Diana, in Attica, celebrated every fifth year.——Δαφνηφόρια, to Apollo in Bœotia, only every ninth year.——Δήλια, also to Apollo, on the island of Delos, every fifth year.——Δημήτρια, sacred to Demeter or Ceres.——Διϊπολεῖα, an Athenian festival, instituted in honor of Jupiter, as tutelary god of the city (Πολιεύς).——Διονύσια, to Dionysus or Bacchus; a greater and more solemn festival in the cities; and a lesser one in the country; the same that was called by the Romans *Bacchanalia*. There were innumerable forms of this festival.——Ἑκατόμβαια, dedicated by the Argives to Juno, to whom they sacrificed a hecatomb on the first day of this festival.——Ἐλευσίνια, the most celebrated festival of Ceres, a greater and smaller, connected with the well known mysteries.——Ἑρμαια, a festival of Mercury, in Elis, Arcadia, and Crete.——Ἐφέσια, a festival of Diana at Ephesus.——Ἡραία, a festival of Juno at Argos.——Ἡφαίστεια, sacred to Vulcan at Athens, accompanied by races with torches.——Θεσμοφόρια, the festival of legislation in honor of Ceres, at Athens and other Greek cities.——Κάρνεια, sacred to Jupiter and Apollo, almost throughout all Greece, for nine days.——Λύκαια, an Arcadian festival in honor of Jupiter, instituted by Lycaon. [But this term usually designates a festival of Pan corresponding to the Roman Lupercal. Cf. P. II. § 80.]——Ὀσκοφόρια, a festival of the Athenians instituted by Theseus, and so called from the custom of carrying branches about on the occasion.——Παναθήναια, one of the most solemn festivals at Athens, dedicated to Minerva. The lesser was celebrated annually; the greater every fifth year. Both were connected with various contests and games.——Πελώρια, a Thessalian festival dedicated to Jupiter, having some resemblance to the *Saturnalia* of the Romans.——Ὥραῖα, a general name applied to solemn sacrifices,

which were brought to the gods in the different seasons, with a view to secure good weather.

For a more complete enumeration and description, cf. *Potter*, Archæol. Græca, bk. ii. ch. 20.—Cf. *Larcher*, on certain Greek festivals, in the *Mem. Acad. Inscr.* vol. xiv. p. 412; and xlviii. p. 252.

2. "The festival called Ἀδώνια was celebrated in most of the cities of Greece. The solemnity continued two days. On the first, certain images or pictures of Adonis and Venus were brought forth with all the pomp and ceremonies used at funerals; the women tore their hair, beat their breasts, and counterfeited other actions usual in lamenting the dead. This lamentation was called ἀδωνιασμός or ἀδωνία, and hence ἀδωνίαν ἄγειν signifies the same as Ἄδωνιν κλαίειν, to weep for Adonis; and the songs on this occasion were denominated ἀδωνίδια. With the images were also carried shells filled with earth, in which grew several sorts of herbs, particularly lettuces; in memory that Adonis was laid out on a bed of lettuces. These were called κῆποι, gardens; and hence Ἀδώνιδος κῆποι were proverbially applied to things unfruitful and fading, because those herbs were sown only so long before the festival as to be green at that time, and were presently cast out into the water. The flutes used on this day were called γιγγρίαι from γίγγρης, the Phœnician name of Adonis; the music, γιγγρασμός; and the songs were called γιγγραντά. The sacrifice was denominated καθέδρα, because the days of mourning were called by that name. The second day was spent in all possible demonstrations of joy and merriment; in memory, that by the favor of Proserpine, Venus obtained that Adonis should return to life, and dwell with her one-half of every year. This fable is applied to the sun which produced the vicissitudes of summer and winter."

Cf. P. II. § 47.—*Banier*, Culte d'Adonis, in the *Mem. de l'Acad. des Inscr.* vol. iii. p. 98.

3. "The Διονύσια were sometimes called by the general name of Ὄργια, which, though sometimes applied to the mysteries of other gods, more particularly belonged to those of Bacchus. They were also sometimes denominated Βακχεῖα. They were observed at Athens with greater splendor, and with more ceremonious superstition, than in any other part of Greece; the years were numbered by them; the chief archon had a share in their management; and the priests who officiated were honored with the first seats at public shows. At first, however, they were celebrated without splendor, being days set apart for public mirth, and observed only with the following ceremonies:—a vessel of wine adorned with a vine branch, was brought forth; next followed a goat; then was carried a basket of figs; and after all, the phalli.—At some of them, the worshipers in their garments and actions imitated the poetical fictions concerning Bacchus; they put on fawns' skins, fine linen, and miters; carried thyrsi, drums, pipes, flutes, and rattles; crowned themselves with garlands of ivy, vine, fir, and other trees sacred to Bacchus. Some imitated Silenus, Pan, and the Satyrs, and exhibited themselves in comic dresses and antic motions; some rode upon asses; and others drove goats to the slaughter. In this manner persons of both sexes ran about the hills and deserts, dancing ridiculously, personating men deranged in their intellects, and crying aloud, Εὐοῖ Σάβοι, Εὐοι Βάκχε, ὦ Ἴακχε, Ἰόβακχε, or Ἰὼ Βάκχε.

The great festival, Διονύσια μεγάλα, was sometimes called ἀστικά, or τὰ κατ' ἄστυ, because celebrated within the city of Athens, in the beginning of spring, in the month Ἐλαφηβολιών. It was sometimes by way of eminence called Διονύσια, because it was the most celebrated of all festivals of Bacchus at Athens, and was probably the same as Διονύσια ἀρχαιότερα.

The less, Διονύσια μικρὰ, was sometimes called τὰ κατ' ἀγροὺς, because it was observed in the country. It was a sort of preparation to the former and greater festival, and was celebrated in autumn, in the month Ποσειδεὼν or Γαμηλιών. Some are of opinion, that it was the same as Διονύσια ληναιὰ, which received its name from ληνὸς, a wine-press."

There appear to have been four Attic festivals in honor of Bacchus; the Διονύσια κατ' ἀγροὺς, the Λήναια, the Ἀνθεστήρια, and the Διονύσια κατ' ἄστυ. Other festivals in his honor are also named.

In our Plate XXV. fig. *e*, we have a Bacchante dancing with a thyrsus in one hand and a wine cup in the other; in fig. *f*, another Bacchante with some musical instrument in each hand, perhaps the *crotala*. A male reveler is seen on the altar of Bacchus, given in the Sup. Plate 30.

Cf. *Schöll*, Hist. Litt. Grecque, vol. ii. p. 5, as cited P. V. § 7. 9.—On festivals of Bacchus, see also P. II. § 59; P. IV. § 65. 2.—See *Spalding*, in the Abhandl. der Berl. Acad. 1811; and *A. Böckh*, Vom Unterschiede der Attischen Lenäen, Anthesterien, &c. in the Abhandl. der Berl. Ac. 1819.

4. "The Ἐλευσίνια was a solemnity observed by the Celeans and Phliasians every fourth year; by the Pheneatæ, the Lacedæmonians, Parrhasians, and Cretans, but more *especially by the Athenians*, every fifth year, at *Eleusis*, a borough town of Attica. It was the most celebrated solemnity in Greece, and was, therefore, by way of eminence, called τά *μυστήρια*, the mysteries, and τελετὴ. It is said by some to have been instituted by Ceres herself, when she had supplied the Athenians with corn in a time of famine. Some say that it was instituted by king Erectheus; and others, by Eumolpus.

It was divided into the μικρὰ and μεγάλα μυστήρια, lesser and greater mysteries; and then the latter were in honor of Ceres, the former in that of her daughter Proserpine. Μικρὰ μυστήρια, the lesser mysteries, were observed in the month Ἀνθεστηριών at Agræ, a place near the river Ilissus; and the μεγάλα μυστήρια, greater mysteries, were celebrated in the month Βοηδρομιών, at Eleusis, a borough-town of Attica, from which Ceres was called Eleusinia. In later ages the lesser festival was used as a preparation to the greater, in which they could not be initiated till they had been purified at the former.

About a year after purification at the lesser, they sacrificed a sow to Ceres, and were admitted to the greater mysteries, the secret rites of which (with the exception of a few known only to the priests) were openly revealed to them, and hence they were called ἔφοροι and ἐπόπται, inspectors. Persons of both sexes and of all ages were initiated at this solemnity. To neglect the initiation into these mysteries was considered a crime of a very heinous nature, and formed a part of the accusation for which Socrates was condemned to death.—All the Greeks might claim initiation into the mysteries; but the people of every other nation were excluded by an ancient law; and persons convicted of sorcery or of any atrocious crime, and especially if they had committed homicide, even though involuntarily, were debarred from these mysteries.

The manner of initiation was as follows. The candidates, being crowned with myrtle, were admitted by night into a place called μυστικὸς σηκὸς, the mystical temple, or μυστοδόκος δομὸς, which was an edifice very capacious (P. II. § 63). At their entrance they washed their hands in holy water, and at the same time were admonished to present themselves with minds pure and undefiled, without which the external cleanness of the body would not be accepted. After this, the holy mysteries were read to them out of a book called πέτρωμα, from πέτρα, a stone, because the book was only two stones cemented together. Then the priest who initiated them, and who was called ἱεροφάντης, proposed to them certain questions, to which they returned answers. Soon after, they beheld strange and frightful objects: sometimes the place, in which they were, appeared bright and resplendent with light and radiant fire, and instantly was covered with pitchy darkness; sometimes a hollow sound was heard, and the earth seemed to groan beneath their feet. The being present at these sights was called αὐτοψία, intuition. They were then dismissed in these words, Κόγξ, Ὄμπαξ. The garments in which they were initiated were deemed sacred, and efficacious in averting evils and incantations.

The hierophantes had three assistants: the first was called δαδοῦχος, torch-bearer, to whom it was permitted to marry; the second, κῆρυξ, the crier; and the third, ὁ ἐπὶ βωμῷ, from his ministering at the altar. Ἱεροφάντης is said to have been a type of the Great Creator of all things; δαδοῦχος, of the sun; κῆρυξ, of Mercury; and ὁ ἐπὶ βωμῷ, of the moon.

There were also certain public officers whose business consisted in seeing that all things were performed according to custom. Of these was βασιλεὺς, the king, who was one of the archons, and who was obliged to offer prayers and sacrifices at this solemnity, and to observe that no indecency or irregularity was committed during the festival; four ἐπιμεληταὶ, curators, who were elected by the people, and ten persons who assisted at this and some other solemnities, and who were called ἱεροποιοὶ, from their offering sacrifices.

This festival continued nine days, and from the fifteenth to the twenty-third day of the month Βοηδρομιών. During this time it was unlawful to arrest any man, or to present any petition; and they who were found guilty of such practices were fined one thousand drachms, or, as others say, put to death.

On the fourth day of the festival, they made a solemn procession, in which the καλάθιον, holy basket of Ceres, was carried in a consecrated cart, crowds of persons shouting as they went, Χαῖρε, Δημῆτερ (*Hail, Ceres*). After these, followed certain women called κιστοφόροι, who carried baskets in which were contained carded wool, grains of salt, a serpent, pomegranates, reeds, ivy boughs, a sort of cakes called φθοῖς, poppies, &c.—The fifth was called Ἡ τῶν λαμπάδων ἡμέρα, the *torch-day;* because, the night following, the men and women ran about with torches in their hands. It was also customary to dedicate torches to Ceres, and to contend who could present the largest; and this was done in memory of the journey of Ceres, who sought Proserpine with a torch lighted at the flames of Ætna.—The sixth day was called Ἴακχος, from Iacchus, the son of Jupiter and Ceres, who with a tŏrch in his hand accompanied the goddess in her search after Proserpine. His statue, crowned with myrtle, and bearing a torch, was carried from the Ceramicus to Eleusis, in a solemn procession called Ἴακχος.—On the seventh day were sports, in which the victors were rewarded with a measure of barley, which was the first grain sown in Eleusis."

Robinson, Archæol. Græca.—On the Eleusinian Mysteries, see the references given P. II. § 63.—A full account of the Greek mysteries is given in *Limburg-Brouwer, Histoire de la Civilisation, Mor. et Relig. des Grecs.*

5. The Θεσμοφόρια was a festival in honor of Ceres, surnamed Θεσμοφόρος (*legifera* or *lawgiver*), because she was said to have first taught mankind the use of laws. It

was celebrated in many Grecian cities; by the Spartans, the Thebans in Bœotia, the Syracusans in Sicily, and others.—"But the Athenians observed this festival with the greatest show of devotion; the worshipers were freeborn women (it being unlawful for any of servile condition to be present), whose husbands were wont to defray the charges; and were obliged to do so, if their wives' portion amounted to three talents. These women were assisted by a priest called Στεφανηφόρος, because his head was adorned with a crown; and by certain virgins, who were kept under severe discipline, being maintained at the public charge in a place called Θεσμοφορεῖον. The women were clad in white apparel.—Three days at least were spent in making preparations. Upon the eleventh of Pyanepsion, the women, carrying books upon their heads, wherein the laws were contained, went to Eleusis, where the solemnity was kept; whence this day was called Ἄνοδος, the *ascent*. Upon the fourteenth the festival began, and lasted until the seventeenth. Upon the sixteenth they kept a *fast*, sitting upon the ground in token of humiliation; whence the day was called Νηστεία, a *fast*."

Cf. Potter, Boyd's ed. p. 378.—*Wallauer*, De Thesmophoriis. Wratisl. 1820. 8.—On the Fasts of the ancients, see *Morin*, L'Usage des Jeuns, chez les Anciens, &c. in the *Mem. de l'Acad. des Inscr.* vol. iv. p. 29.

6. "The Παναθήναια was an Athenian festival in honor of Minerva, the protectress of Athens. It was first instituted by Erichthonius, who called it Ἀθήναια; and it was afterwards revived by Theseus, when he had united into one city all the Athenian people, and by him was denominated Παναθήναια. Some are of opinion that it was the same as the Roman *Quinquatria*. At first it continued only one day; but it was afterwards prolonged several days, and celebrated with great magnificence.

There were two solemnities of this name, one of which was called Μεγάλα Παναθήναια, the Great Panathenæa, and was celebrated once in five years, beginning on the twenty-second of Hecatombæon; the other was denominated Μικρά Παναθήναια, the Less Panathenæa, and was observed every third year, or, as some think, every year, beginning on the twentieth or twenty-first of Thargelion. In the latter were three games, managed by ten presidents who were elected from the ten tribes of Athens, and who continued in office four years. On the first day was a race with torches, in which first footmen and afterwards horsemen contended, and which was also observed in the greater festival. The second contention was εὐανδρίας ἀγών, a gymnastic exercise in which the combatants gave proof of their strength or manhood. The place of these games was near the river, and was called from the festival Παναθηναϊκόν. The third was a musical contention instituted by Pericles; the subject proposed was the eulogium of Harmodius and Aristogiton, and also of Thrasybulus, who had rescued the republic from the yoke of the tyrants by which it was oppressed. The poets also contended in four plays, which from their number were called τετραλογία. Besides these there was a contention at Sunium, in imitation of a sea-fight. (Cf. *Herod.* viii. 55.—*Pausan.* i. 27. § 2.) The victor in either of these games was rewarded with a vessel of oil and with a crown of the olives which grew in the Academy, and which were called μορίαι from μόρος, death, or from μέρος, a part. There was likewise a dance called Pyrrhichia, performed by boys in armor, who represented to the sound of the flute the battle of Minerva with the Titans. No man was permitted to be present at these games in dyed garments, under a penalty to be imposed by the ἀγωνοθέτης, president of the games. Lastly a sumptuous sacrifice was offered, to which every Athenian borough contributed an ox; of the flesh that remained, a public entertainment was made for the whole assembly; and at this entertainment cups of an unusual size were employed.

In the greater festival most of the same rites and ceremonies were observed, but with greater splendor and magnificence, and the addition of some other matters. In particular, at this solemnity was a procession, in which was carried the sacred πέπλος, garment of Minerva. This πέπλος was woven by a select number of virgins, who were called ἐργαστικαί, from ἔργον, a work, and who were superintended by two of the ἀρρηφόροι, and commenced their employment at the festival Χαλκεῖα, which was on the thirtieth of Pyanepsion. The garment was white, without sleeves, and embroidered with gold: upon it were described the achievements of Minerva against the giants, of Jupiter, of the heroes, and of men renowned for valor and great exploits; and hence men of courage and bravery were said to be ἄξιοι πέπλου, worthy of being portrayed on the garment of Minerva. The ceremonies attending the procession with the πέπλος were as follows. In the Ceramicus without the city, was an engine built for the purpose in the form of a ship, upon which the πέπλος was hung in the manner of a sail, which was put in motion by concealed machinery. The πέπλος was thus conveyed to the temple of Ceres Eleusinia, and thence to the citadel, where it was placed upon Minerva's statue, which was laid on a bed strewed with flowers, and called πλακίς. This procession was composed of a great number of persons of both sexes, and of all ages and conditions. It was led up by old men, and, as some say, by old women, carrying olive branches in their hands; and hence they were called θαλλοφόροι, bearers of green boughs. After these came middle-aged men, who, armed with lances and bucklers, seemed only to respire war, and who were accompanied by the μέτοικοι, sojourners, carrying little boats as emblems of their being foreigners, and therefore called σκαφηφόροι, boat-bearers. Then followed the women, attended by the sojourners'

wives, who were called ὑδριαφόροι, from carrying water-pots in token of servitude. These were followed by young men, who sang hymns in honor of the goddess, and who were crowned with millet. Next proceeded select virgins of high rank, whose features, shape, and deportment, attracted every eye, and who were called κανηφόροι, from their carrying baskets, which contained sacred utensils, cakes, and all things necessary for the sacrifices. These utensils were in the custody of one who, because he was chief manager of the public processions, was called ἀρχιθώρος. The virgins were attended by the sojourners' daughters, who carried umbrellas and folding-chairs, and who were thence denominated σκιαδηφόροι, umbrella-carriers, and διφροφόροι, seat-carriers. It is probable that the rear was brought up by boys, who walked in coats used at processions, and were called παιδαμοῖοι. The necessaries for this and other processions were prepared in a public hall erected for that purpose between the Pirræan gate and the temple of Ceres; and the management of the whole business belonged to the νομοφύλακες, who were appointed to see that the ancient customs were observed.

The Panathenaic procession is represented on the frieze of the Parthenon.—See *Stuart*, Antiq. of Athens, cited P. IV. § 243. i.—*Visconti*, Sculpture du Parthenon, cited P. IV. § 190. 4.—A small but handsome view of the Acropolis and the Panathenaic procession is given in *Boyd's* Potter.

On the festival, cf. *Robinson*, Arch. Græc.—*Potter*.—*Lond. Quart. Rev.* xiv. 517.—*H. A. Müller*, Panathenaica.

Among the monuments of ancient art still in preservation are certain vases called *Panathenaic Vases*, as they are supposed from inscriptions on them to have been actually employed to contain the sacred oil bestowed upon victors in these games as a part of their prize.

See *F. O. Bronsted*, on the Panathenaic Vases; in the Transact. of the Roy. Soc. of Literature, vol. ii. p. 102. Lond. 1834.—*De Caylus*, Vases dont les anciens faisoient usage dans les festives, in the *Mem. Acad. Inscr.* xxiii. 342.

§ 78. The great *public games* of the Greeks were also a part of their religious customs. They were looked upon as sacred, and were originally established in honor of the gods. They were always begun and ended with sacrifices. It also entered into their design, and was their effect, to render religion more attractive by association with sensible objects, to bring into nearer contact the several portions of Greece, and to stimulate and publicly reward superior talents.—The exercises of these games were of five sorts, and had therefore the common name Πένταθλον. They were *running*, *leaping*, *wrestling*, *throwing the discus*, and *hurling the javelin*, or *boxing*, which some put in the place of the contest with the javelin.

See *Burette*, on these exercises, (la Lutte des anciens—Pugilat, Course, Disque, &c.) in the *Mem. de l'Acad. des Inscr.* vol. iii. p. 222 ss.—*G. F. Philipp*, De Pentathlo sive Quinquertio. Berl. 1827. 8.

§ 79. The race (δρόμος) was between fixed boundaries, the starting-place (ἄφεσις, βαλβίς), and the goal or end (σκοπός, τέρμα), on a piece of ground measured off for the purpose (αὐλός, στάδιον), 125 paces in extent. The racers were sometimes clad in full armor (ὁπλιτοδρόμοι).—There were also chariot-races and horse-races.

Those who only ran once over the stadium were called σταδιοδρόμοι; those who ran over the space doubled (δίαυλος), that is, both to the goal and back, were called διαυλοδρόμοι; those who ran over the space twelve times in going and returning, i. e. twenty-four stadia, or according to others only seven stadia (δόλιχος), were termed δολιχοδρόμοι. The goal was sometimes called καμπτήρ; because, in the δίαυλος and the δόλιχος, the racers *turned* round it.—The prize (ἆθλον, βραβεῖον) was commonly merely a crown of olive, pine, or parsley.——The term κέλητες was applied to horses which performed in the horse-race single. Two horses were also used, upon one of which the performer (ἀνάβατης) rode to the goal, and then leaped upon the other. In the chariot-race, two, three, four, or more horses were employed to draw the chariot (ἅρμα); hence the terms δύωροι, τέθριπποι, τετράωροι, &c. The chariots were sometimes driven over the course twelve times (δυωδεκαδρόμοι). It was an object of emulation among the wealthy to send chariots for the race to the public games of Greece.

Gedoyn, Les Courses de Chevaux et de Chars dans les jeux Olympiques, in the *Mem. Acad. Inscr.* viii. 314, 330; ix. 360.—*Quatrem. de Quincy*, Sur la Course armee et les oplitodromes, in the *Mem. de l'Institut*, Classe d'*Hist. et Lit. Anc.* vol. iv. p. 165. with figures.——On the Olympic *Stadium*, cf. *Lond. Quart. Rev.* vol. v. p. 277.

§ 80. For the leap (ἅλμα) also boundaries were marked, the place from which (βατήρ), and the place to which (σκάμμα) it was made. This exercise was performed sometimes with the hands empty, but oftener with metallic weights in them, usually of an oval shape (ἁλτῆρες), sometimes with weights attached to the head or the shoulders.

The distance leaped over was called κανών. The point to which the performers were to leap was marked by digging the earth; hence its name from σκάπτω. The phrase πηλῶν ὑπὲρ τὰ ἐσκαμμένα, applied to signify *excess* or *extravagance*, was taken from this exercise.

§ 81. Wrestling (πάλη, καταβλητική) was commonly performed in a covered portico (ξυστὸς), the combatants being naked, and making the most violent exertions to throw each other to the ground. When one had done this with his adversary three times (ὁ τρίαξας), he received the prize. There were two modes of this exercise, one in the erect posture (ὀρθοπάλη), the other in the lying posture in which the parties contended rolling on the ground (ἀναπλινοπάλη and ἀλίνδησις or κύλισις).—When wrestling was united with boxing, it was called Παγκράτιον or Παμμάχιον.

After the names of the candidates had been announced by a herald, they were matched by lot. For this purpose a silver urn was used containing as many balls as there were candidates. The same letter was inscribed on two balls, and those who drew the same letter were antagonists in the contest. In case of an odd number, he who drew the odd lot was called ἔφεδρος, and required to contend with those who conquered. A competitor confessed his defeat by his voice, or by holding up his finger; hence αἶρε δάκτυλον became proverbial to signify *confess that you are conquered.*

In the strict wrestling, blows were not allowed, nor in boxing was it proper for the competitor to throw his antagonist; but in the *Pancratium*, both modes were practiced by the combatants (παγκρατιασταί or πάμμαχοι).

§ 82. The quoit or discus (δίσκος, σόλος) was made of stone, brass, or iron, of a circular form, and was thrown by means of a thong (καλώδιον) passing through a hole in the centre. He who threw the farthest took the prize.

1. The discus was about three inches thick and ten or twelve in diameter. Some state that the δίσκος was of stone, and the σόλος of iron; others that the former was carefully made and polished, the latter a rough mass of iron; the difference may have been wholly in their *form* or *shape*.—The exercise is said to have originated with the Lacedæmonians.

2 d. The hurling the javelin (βέλος, ἀκόντισις) was practiced either with the hand alone, or by means of a thong attached to the shaft.

In Plate XVII. fig. Y, is seen a javelin with the thong (*amentum*) attached to it.

§ 83. Boxing (πυγμή) was performed with clenched fists, around which they sometimes bound the cestus (ἱμάς), i. e. a thong or piece of hide loaded with iron or lead. The chief art in this game was to parry the blows of the antagonist, which were usually aimed at the face.

The combatant was called Πύκτης, from πύξ, a *fist*. The cestus, originally reaching no higher than the wrist, was afterwards extended to the elbow and sometimes to the shoulder, and at last came to be used both for defence and attack. The ἱμάντες were of several kinds; those termed μειλίχαι gave the softest blows; and the μύρμηκες gave the most severe. The exercise was violent and dangerous. The combatants often lost their lives, and victory was always dear bought. Bruises on the face by blows were called ὑπώπια.

Besides these exercises of bodily strength and agility, there were at the public games of the Greeks contests in music, poetry, and rhetoric, of which mention is made in the Archæology of Literature (cf. P. IV. § 65, § 66).

§ 84. The four most grand and solemn games of the Greeks were the Olympic, Pythian, Isthmian, and Nemean, which were called by way of eminence *Sacred games* (ἀγῶνες ἱεροί).

The first and most distinguished were the *Olympic*, named from the place Olympia in Elis, and dedicated to the Olympian Jupiter. By some, Jupiter was considered as their founder; by others, an earlier Hercules belonging to the Idæan Dactyli; by others, Pelops; by most, Hercules the hero, who was the first victor in all the exercises, except in wrestling. They were renewed by Iphitus, a contemporary of Lycurgus, about B. C. 888, and afterwards by Chorœbus, B. C. 776. Afterwards they were an object of special care to the people of Elis. Several inspectors (ἀλύται, ῥαβδοῦχοι) had charge of the external arrangements, under the direction of a chief inspector (ἀλυτάρχης).

1 d. Those who wished to appear as combatants were obliged to spend ten months at the Gymnasium in Elis, practicing the games and various preparatory exercises under the instruction of the judges, who were in the Olympic games especially termed Ἑλλανοδίκαι. The order in which they successively engaged in the contests was decided by lot. The prize was a crown or wreath of olive (κότινος).—Among the Olympic victors, Alcibiades was one of the most celebrated; the names of thirteen others Pindar has preserved to posterity by his Olympic odes. Statues were often erected to the conquerors in the grove of Jupiter. Their fame was spread the more widely on ac-

count of the vast multitudes of spectators, that flocked to the games from every part of Greece, and from Asia, Africa, and Sicily. Originally females were not allowed to attend.——The games were repeated every fifth year, in the month Ἑκατομβαιών, answering partly to July, and continued five days. They gave rise to the custom of reckoning time and dating events by Olympiads. Each Olympiad consisted of four years. The first Olympiad is generally considered in chronology as corresponding with the year 776 B. C.

2. One judge at first presided over the games; afterwards two; subsequently there were twelve; then eight, one from each tribe of the Eleans. The place, where these assembled and superintended the preparatory exercises (*προγυμνάσματα*) of the combatants, was called Ἑλληνοδικαῖον. They took the most solemn oaths to adjudge the prizes impartially. Although women were strictly excluded from witnessing these games at first, they were afterwards allowed not only to be present, but even to contend in them. Originally the contests all took place in one day; but at length several days were devoted to them, and sometimes a day to processions and sacrifices and to the banquets given to the victors. The Olympic games were celebrated under the Roman emperors; but were abolished A. D. 394, in the reign of Theodosius.

3. Much has been said respecting the various favorable influences which these games exerted in Greece. They are said to have promoted peace and harmony between the different sections and states, as they drew together spectators from every quarter, who thus constituted the great assembly (Πανήγυρις) of Greece. Olympia was in fact called *πάγκοινος χώρα*, the common country of all. Hardihood and valor among the soldiery are also mentioned as natural effects of the various athletic exercises performed at them. They could not fail to stimulate to literary exertion, as they furnished poets, historians, and orators, with the best opportunities to rehearse their productions.

Bancroft's Heeren, p. 129.—*G. West's* Diss. on the Olympic games, in his Transl. of Pindar, cited P. V. § 60. 5.—*Cf. Sulzer's* Allg. Theorie, close of article *Pindar*.—*Thirlwall's* Hist. of Greece.——For more particular accounts of the games, *Diezen*, Ueber die Anordnung der Olympischen Spiele; in his *Kleine Schriften*.—*Krause*, Olympia oder Darstellung der grossen Olympischen Spiele. Wien. 1838. 8.

§ 85. The *Pythian* games (Πύθια) were celebrated upon the Crissæan plains, in the vicinity of Delphi, which was once called Pytho from the surname of Apollo. The games were sacred to this god, and were a commemoration of his victory over the Pythian serpent. They were instituted either by himself, or by Amphictyon or Diomedes. Originally they were held at the beginning of every ninth year (ἐννaετηρίς), afterwards, like the Olympic, at the beginning of every fifth year (πενταετηρίς). The Pythiad was sometimes used as an era in chronology, but not commonly; it appears to have been reckoned from the 3d year of the 49th Olympiad, B. C. 582. As a reward or prize the victors received certain apples sacred to Apollo, often also a crown of laurel.

1 *u*. The contests appear to have been at first only in music, and to have been rewarded with silver, gold, or something of value. The song called Πυθικὸς νόμος, which was performed in these contests, celebrated the victory of Apollo over the serpent; it consisted of five or six distinct portions, which represented so many separate parts and steps in the undertaking and achievement. Of the same import was the customary solemn dance, composed of five parts.

2 *u*. All the exercises in use at the Olympic games were gradually introduced into the Pythian. The *Amphictyons* had the oversight of them; to these the candidates were required to present themselves. Nine conquerors are especially celebrated in the Pythian odes of Pindar. The spot where these games were held was a plain between Delphi and Cirrha, sacred to Apollo.

3. The Pythian games were sometimes called Ἀμφικτυονικὰ ἆθλα, because they were under the care of the Amphictyons. The particular persons appointed to take the oversight of the games were called Ἐπιμεληταί; who also acted as judges. They were assisted, in keeping order, by the *μαστιγοφόροι*. The Greek states sent, to attend these games, persons termed Θεωροί and Πυθαισταί.

§ 86. The *Nemean* games (Νεμεῖα or Νεμαῖα) derived their name from Nemea, a city in Argolis between Cleonæ and Phlius, in the vicinity of which they were celebrated. They were held every third year (τριετηρικοί) so as to fall on every second and fourth Olympic year. It was never common to compute time by Nemeads. The superintendents and judges were selected from the neighboring cities, Argos, Corinth, and Cleonæ, and were persons distinguished particularly for their love of justice. Their dress was black, because the games were first instituted as a funeral solemnity (ἀγὼν ἐπιτάφιος) in honor of Opheltes, or Anchemorus; although others state, that they were instituted and dedicated to Jupiter by Hercules, after slaying the Nemean lion. The prize of

the victor was a crown of parsley (σέλινον). Ten conquerors in the Nemean games are celebrated by Pindar.

See *Villoison*, Les jeux Nemeans, in the *Mem. Acad. Inscr.* vol. xxxviii. p. 29.

§ 87. The *Isthmian* games (Ἴσθμια) were so called from the place of their celebration, the Corinthian isthmus, or the neck of land joining Peloponnesus with the continent. They were instituted in honor of Melicertes, a son of Ino and Athamas, who under the name of *Palæmon* was received by Neptune into the number of sea gods. Others represent Theseus as the founder of the games, and Neptune as the god to whom they were consecrated. With the Corinthians, all the other states of Greece (except the Eleans, who were excluded by some dreadful execration,) united in celebrating these games. They were held at the beginning of every third year (τριετηρικοί), and were attended with the musical contests as well as those in all the athletic exercises. The prize was originally, and also in later times again, a crown of pine; for a period between, it was a crown of dry parsley. The judges were at first selected from the Corinthians, afterwards from the Sicyonians. Pindar, in his Isthmian odes yet extant, has sung the praise of eight victors, mostly Pancratiasts, who gained the prize in wrestling and boxing at the same time.

In our Plate XVI. are seen various forms of ancient crowns and garlands. Fig. 8 represents the Isthmian crown; fig. 9, the crown of myrtle; fig. 10, the laurel.

Solon established by a law that every Athenian, who gained a victory at the Isthmian games, should also receive from the public treasury (*Plut.* Sol. 23) a reward of one hundred drachmæ.—The triumphal odes, in which the praises of the victors were celebrated, were termed *Epinikia*.

See *Meursius*, in the *Mem. Acad. Inscr.* vol. v. p. 95, 214.—*Dissen*, in his edition of Pindar; cf. P. V. § 60.—*Krause*, Die Pythien, Nemeen, und Isthmien. Cf. § 88. 2.

§ 88. On account of the great estimation in which *Athletics* were held among the Greeks, and their intimate connection with religion and the interests of the state, the subject deserves a few additional remarks.

1 *a*. In the most general sense, the term included intellectual as well as bodily exercises, pursued with earnestness and zeal; but it was commonly used to signify those more frequent and violent bodily exercises, which were so much practiced in Greece, especially at the games already described, and which were viewed as an essential part of education, and constituted a great object of the Gymnastic system. Many of those who had enjoyed full instruction therein, made these exercises the main business of their life. Such were called ἀθληταί and ἀγωνισταί. The teacher of the system or art was called γυμναστής and ξυστάρχης, superintendent of a ξυστός, which was a covered gallery where the exercises were performed in winter, and was so called from the floor being made smooth and level. Although the Athletæ were not strictly in the service of the state, yet they received great honor. Their whole mode of life was conducted with reference to augmenting their bodily strength, and they submitted to many rigid precepts. In most of the exercises they were naked; in casting the quoit and the javelin they wore a light covering. By frequent anointing, rubbing, and bathing, they rendered their bodies more strong and supple. In preparation for a combat, they covered themselves with dust or sand, in order that they might take better hold of each other, and avoid too great perspiration and exhaustion. Generally the ground, or surface of the area, on which they exercised, was wet and slippery.

2 *a*. Before being permitted to enter this area, they were subjected to an examination and a rigid preparation. For this purpose judges (ἀθλοθέται, ἀγωνοθέται, Ἑλλανοδίκαι) were appointed, whose number was not always the same, who decided concerning the prize, and excited the combatants by animated exhortations. The rewards of the conquerors were the applause and admiration of the people, the public proclamation of their names, the laudatory song of the poet, the crown of victory, statues, solemn processions, banquets, and other privileges and advantages.

For additional remarks on this subject, see P. IV. § 63, § 64.—*C. F. A. Hochheimer*, Versuch eines Systems der Erziehung der Griechen, Dess. 1785. 2 vols. 8. a work very instructive on this topic and on Grecian education generally.—*Cf. Jahn's* Treatise on Gymnastics. Northampt. 1828. 8.—*Amer. Quart. Rev.* vol. iii. p. 125.—*Buratti*, Histoire des Athletes, in the *Hist. de l'Acad. des Inscr.* vol. i. p. 211.—*P. Faber*, De Re Athletica, &c. Lugd. 1595. 4.; also in *Gronovius*, vol. viii.—*H. Mercurialis*, De Arte Gymnastica. Amst. 1672. 4.—*P. M. Paciaudius*, De Athletarum συβιωτήσει in Palæstra Græcorum. Rom. 1756. 4.—*I. H. Krause*, Thesmes; oder wissensch. Darstellung der Gymnastik, Agonistik, und Festspiele der Hellenen. Halle, 1836. 8. with plates.

§ 89. Dramatic representations or *theatrical performances*, among the Greeks, belonged appropriately to religious festivals; and had their origin, in fact, in religious ceremonies, particularly in the rites connected with the worship of Bacchus at Athens; this circumstance is more fully noticed in the Archæology and the History of Greek literature: see P. IV. § 66. P. V. § 36, § 37, and 47. Some account of the structure of the Greek theatres is given under the head of Architecture; see P. IV. § 235. Besides

what is said in the sections referred to, a few remarks may be added properly in this place, respecting the machinery and the performers.

1. In their theatrical exhibitions the Greeks employed various *mechanical contrivances*. Among these were the following: the Θεολογεῖον, a platform concealed by clouds and supporting the gods in conversation; the Μηχανή and the Γέρανος, instruments employed to bring a god or other personage suddenly upon the stage, or withdraw him or lift him into the skies; the Αἰώραι, ropes to enable him to walk apparently in the air; Βροντεῖον and the Κεραυνοσκοπεῖον, contrivances for imitating thunder and lightning.

2. The number of *actors* (ὑποκριταί) in the whole of a play was of course various; but no more than three at once appeared on the stage (σκηνή) in the part appropriated to speakers (λογεῖον). Although the author of the piece represented was sometimes obliged to be one of the actors, yet those who were actors by profession were, as a class, of low character and loose morals.—In order that the voices of the speakers might be aided and the sound spread over the whole of the theatre, artificial helps were employed; among these were the brazen vessels (ἠχεῖα) resembling bells, which were placed in different parts of the structure.—In the rude state of the art the features of the actor were concealed or altered by smearing the face with wine-lees, or by some rude disguise. Æschylus (cf. P. V. § 39, 61) introduced the regular mask (προσωπεῖον, *persona*); which, ultimately, was formed of brass or some sonorous metal, or at least had a mouth so prepared as to increase the sound of the voice. There was a vast variety in the form, color, and appendages of the masks, so as to represent every age, sex, character, and condition; no less than twenty-five classes of tragic masks are enumerated by Julius Pollux; six for *old men;* seven for *young men;* three for *male slaves;* five for *female slaves;* and four for *free women*. The tragic mask often had a great elevation of the head and hair (called ὄγκος) to heighten the stature of the actor; and for the same purpose, the tragic actor wore a very thick-soled boot (κόθορνος, ἐμβάς). Of comic masks forty-three varieties are specified; nine for *old men;* ten for *young men;* seven for *male slaves;* three for *old women;* fourteen for *young women*. The comic mask for the oldest man was called πάππος πρῶτος. Besides all these there were masks appropriate to the satyric drama.

Representations of several ancient masks may be seen in our Plate XLIX. cf. P. IV. § 189. 1.——See *Schlegel*, on the Drama, Lect. iii.—*Monges*, sur les masques des Anciens, in the *Mem. de l'Institut*, Classe d'Hist. et Lit. Anc. vol. i. 256. vii. 85.—*Monges*, (on use of masks for increasing the power of the voice), in the *Mem. de l'Inst.*, Classe de *Lit. et Beaux Arts*, vol. v. p. 89.—See also § 288. 3.

3. The *Choir* (χορός) was composed of performers wholly distinct from the actors; yet, by its leader, it often took part in the dialogue. The Chorus was maintained at vast expense; one source of which was in the dresses and decorations, which were of the most splendid kind. See P. V. § 37, and the references there given.

§ 90. As the theatre was opened at sunrise, or even as soon as day-break, the *spectators* assembled very early in order to secure good seats, which, as the edifices were built at the public expense, were at first free for every person. In consequence of the contest for places, which this occasioned, a law was passed at Athens, under which a fee for admission was demanded. This was fixed, for a time at least, at *two oboli*. But under the influence of Pericles, another law was also enacted requiring the proper magistrate to furnish from the public treasury the amount of this fee to every one who applied for it that he might attend a dramatic performance. The money thus used was termed θεωρικὰ χρήματα, and the magistrate, Ταμίας τῶν θεωρικῶν. The number of spectators was often very great (cf. P. IV. § 235). *Barthelemy* has given a vivid description of their crowding to the theatre.

Travels of Anacharsis (as cited P. V. § 158. 2), ch. xi. Cf. also ch. lxx.—*Barthelemy*, Nombre des pieces qu'on representoient en un jour a Athenes, in the *Mem. Acad. Inscr.* xxxix. 172.—On Greek theatrical performances, cf. P. V. §§ 36-47.—*Lond. Quart Rev.* xii. 119.—*J. Proudfit*, in the *Bibl. Repository*, vol. i. of 3d Series, p. 449.—*Böttiger*, as cited P. V. § 36.

II. CIVIL AFFAIRS.

§ 91. After what has been already said (§§ 33, ss.) of the original circumstances and constitution of the Greek states, we may confine ourselves now to their characteristics and peculiarities in later times. The account of the various changes of their constitution and the consequences thereof belongs to history rather than antiquities. The latter, properly considered, will treat chiefly of the civil regulations of the most flourishing republic, Athens, without overlooking those of the other considerable states, especially the Spartans, who were distinguished by many peculiarities from the Athenians, although they had also many points of resemblance.

§ 92. The early political changes at Athens have been mentioned (§ 39). After the kings, whose power was greatly circumscribed by the chiefs of noble families, and of whom Codrus was the seventeenth and last (1068 B. C.), the chief magistrates were the Archons. When these became despotic, Draco

(624 B. C.) introduced a code of laws, which soon occasioned new troubles by their severity. Recourse was then had to Solon (594 B. C.), who abolished all the laws of Draco, except the one respecting murder. Solon changed the form of government in many points, diminished very much the authority and power of the Archons, gave the people a share and voice in judicial inquiries, and thus transformed the aristocracy previously existing into a mixed and moderate democracy.

On the Civil Affairs of the Athenians, cf. *G. Postellus*, De Republica Atheniensium. Lugd. Bat. 1635. 4.—*C. P. Levesque*, sur la Constitution d'Athènes, in *Mem. de l'Institut*, Classe des *Sciences Mor. et Pol.* vol. iv.—*K. F. Hermann*, Lehrbuch der Griechischen Staatsalterthümer. In English transl. entitled, Political Antiquities of Greece. Oxf. 1836. 8. An improved edition of the original publ. in 1836.—*Wachsmuth*, as cited § 13.—*K. D. Hüllmann*, Staatsrecht d. Alterthums. Cöln. 1820. 8.

§ 93. Originally the people had been divided into four *tribes* (φυλαὶ), and also divided, according to their places of residence, into a number of boroughs or wards (δῆμοι). Each tribe likewise was subdivided into three *curiæ* (φρατρίαι, ἕξηκ) according to their consanguinity, and each of the curiæ into families (γένη, τριακάδες). But Solon divided the citizens according to their wealth into four classes; 1. Πεντακοσιομέδιμνοι, those who gathered from their fields in moist and dry crops, at least 500 μέδιμνοι; 2. Ἱππεῖς, those whose grounds yielded 300 μέδιμνοι, and who were able to maintain a war-horse (ἵππος πολεμιστήριος); 3. Ζευγῖται, those whose lands produced 200 (or 150) μέδιμνοι, and who owned the space of one acre or ζεῦγος; 4. Θῆτες, those who had any less income. All the citizens were admitted to the assembly of the people (§ 106), but only the first three of the above classes shared in the burdens and expenses of the state, and therefore they alone could receive offices, and from them alone the senate (βουλή, § 107) was chosen, which at that time consisted of 400. Solon also advanced the authority of the Areopagus (§ 108), as he gave it jurisdiction of the most important criminal cases.

§ 94. Athens remained under these regulations only about thirty-four years. Then, even before the death of Solon, Pisistratus became sole master of the state, and notwithstanding all opposition, continued such until his death, 528 B. C. His two sons, Hippias and Hipparchus, succeeded him. These were soon stripped of their power; Hipparchus being slain by Harmodius, who was offended on account of his sister (*Thuc.* vi. 544) and was aided by his friend Aristogiton; and Hippias being driven into banishment by the people. After this, the constitution received a new form under the influence of Clisthenes.

The number of the tribes (φυλαὶ) was now increased to ten. From each of these, fifty senators (βουλευταὶ) were yearly elected, so that the Senate consisted of 500. After this the power of the people was still more increased. Aristides effected the abolition of the law of Solon, which excluded from offices the lowest of the four classes of citizens. Pericles, with the assistance of Ephialtes, deprived the Areopagus of a great portion of its power; he also occasioned many important changes in the constitution, which were gratifying to the lower classes, and by which the democracy became less guarded and restrained, and the way was opened for the ochlocracy that soon followed.

§ 95. After various changes in the government, Athens was taken by Lysander, B. C. 404. The supreme power was then vested in the thirty tyrants, who were, however, deprived of their authority after three years, by Thrasybulus, and banished. In their stead, decemviri (δεκαδοῦχοι) were instituted, who likewise abused their power, and were exiled, after the former democracy was restored. This form was retained until the death of Alexander the Great, when it was overturned by Antipater, and the government vested in a certain number of nobles or chiefs. After the death of Antipater, Cassander committed the republic to a lieutenant; and under Demetrius Poliorcetes, it enjoyed again freedom and popular power. With some changes, this state of things continued until the time of Sylla, who in the Mithridatic war conquered Athens and subjected her to the Romans. The final destruction of the city happened towards the end of the fourth century by the hands of Alaric, king of the Westgoths.

§ 96 *t*. Athens was the most beautiful and splendid city in Greece. Its circuit was about one hundred and seventy-eight stadia. Its topography is given more particularly

in the Epitome of Classical Geography (cf. P. I. §§ 104–116); here we shall only name some of the principal buildings and works. One part of it was the citadel, which lay upon a steep rock; this at first constituted the whole city under the name of Cecropia, and was afterwards termed Acropolis. The most remarkable buildings on the Acropolis were the Προπύλαια, *Propylæa*, the Παρθενών, or temple of Minerva with the famous statue of this goddess by Phidias, and the joint temple of Neptune Erectheus and Minerva Polias. In the other portion (which was called the lower city), the temples of Vulcan, Venus Urania, Theseus, Jupiter Olympius, and the Pantheon sacred to all the gods, were among the most remarkable. Of the numerous covered porticos, the *Pœcile* (cf. P. IV. § 74) was the most renowned, and adorned with the most magnificent paintings and ornaments. The Odeum, built by Pericles, was devoted to musical and literary exercises (cf. P. IV. § 235. 3). The name of Ceramicus was given to two extensive spaces, one within and the other without the city, the former enriched with beautiful edifices, the latter used as a burial ground. There were several market places (ἀγοραί), with different names according to their specific uses. The Gymnasia also, and the Baths, the Stadium ascribed to Herodes Atticus, the Academy, the Cynosarges, the Hippodrome, and the Theatres, belong to the remarkable and interesting works which adorned the city of Athens. The three harbors, Piræus, Munychia, and Phalerum, should likewise be mentioned.

For a view of the Parthenon, see Plate XXI. fig. 1; in the same Plate, fig. 2, is the temple of the Winds; fig. 3, the temple of Theseus.—A view of the Parthenon in its ruins as given by Hobhouse, is seen in the Plate on page 432.—For ruins of the temple of Minerva connected with that of Neptune Erectheus, see the Plate on page 30.—For a plan of Athens, see Plate I.

§ 97. The inhabitants of Athens and of the whole of Attica were either πολῖται, *free citizens*; μέτοικοι, *free commoners, resident aliens* or *sojourners*; or δοῦλοι, *slaves*. The first class was the most respectable; the last, the most numerous. The number of resident foreigners, however, was not insignificant. The right of citizenship was, in the flourishing times of the republic, a high privilege, which was conferred only upon men of honorable descent and distinguished merit, and upon such not without difficulty, since the agreement of six thousand citizens was first requisite. Free born Athenians were those whose parents were born at Athens, or at least one of whose parents was born there; and those of the latter class held a lower rank, and privileges in some respects less than the former.

1 *n.* By Cecrops the Athenians were divided into four tribes (cf. § 93) as follows; 1. Κεκροπίς, from his own name; 2. Αὐτόχθων; 3. Ἀκταία; 4. Παραλία. To each of these tribes belonged several districts, boroughs, or wards (δῆμοι), of which there were at length 174 in Attica, and which differed from each other in various points of manners and customs. The names of the tribes were afterwards changed, and the number increased to ten (cf. § 94), finally to twelve.

On the Δῆμοι of Attica, see *W. M. Leake*, in the *Transactions of the Royal Society of Literature*; a full account, with a good map.—A complete list of them is given in *Wachsmuth's* Historical Antiquities.

2 *n.* The number of citizens, πολῖται, in the time of Pericles amounted to 14,040; and in the time of Demetrius Phalereus, according to a census taken by his direction, B. C. 309, the number was 21,000.

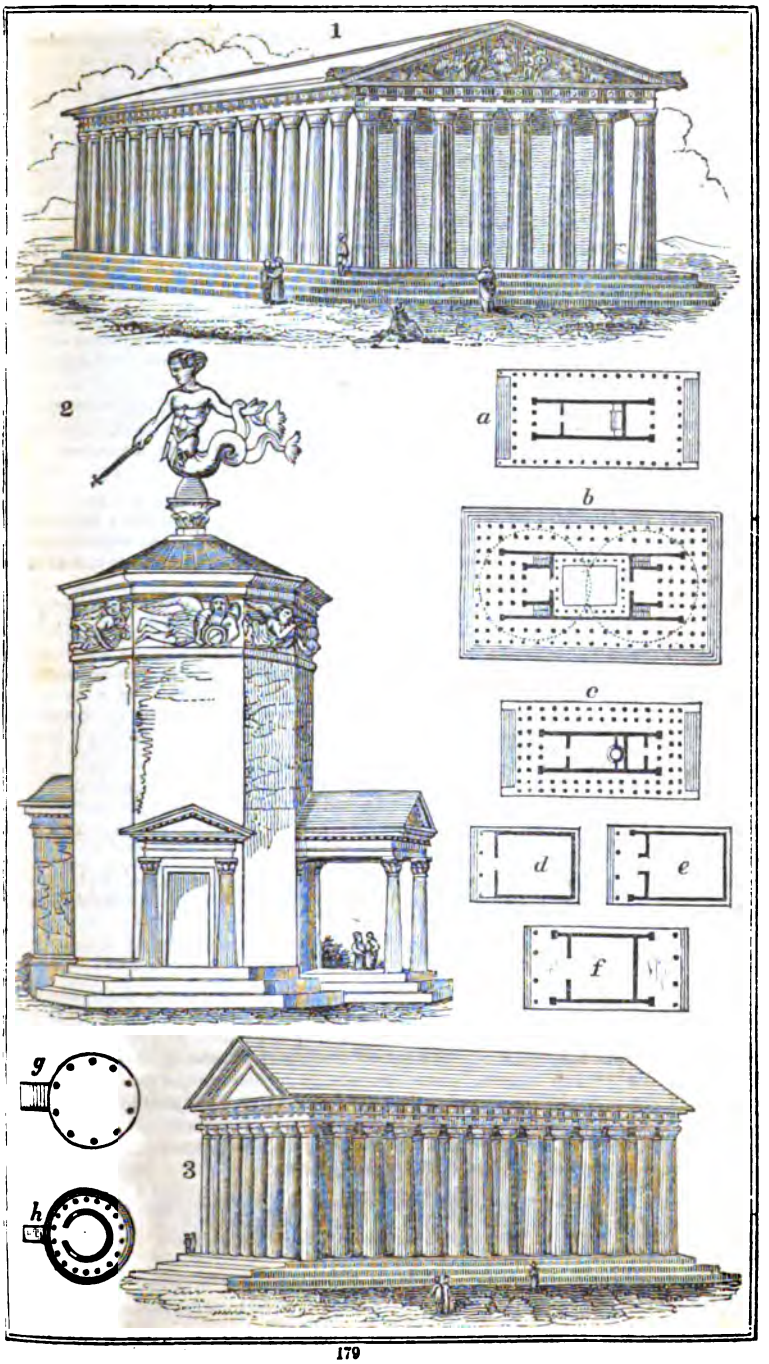
3. From the census of Demetrius, the whole population of Attica, including aliens (cf. § 99), women, children, and slaves (cf. § 99), has been estimated at 500,000.

On the population of Attica, see *Böckh's* Public Economy of Athens.—*Clinton's* Fasti, Appendix.—*Amer. Quart. Register*, on Populousness of Ancient Nations, vol. ix. p. 143.—*Sainte Croix*, Sur la population de l'Attique, in the *Mem. Acad. Inscr.* vol. xlviii. p. 147.—And *Letronne*, in the *Mem. de l'Institut*, Classe d'Hist. et Lit. Anc. vol. vi. 165.

§ 98. The μέτοικοι were those foreigners, or persons not natives of Attica, who became residents in the city or territory. They took no part in the government, being admitted neither to the assemblies of the people nor to public offices, but were subject to all the laws and usages of the land. They were obliged to select from the free citizens a patron or guardian (προστάτης), in whose name they could manage business and maintain actions in the civil courts, and to whom they must tender certain services. Certain services to the state were also required of them, besides which an annual tribute (μετοίκιον) was exacted; ten or twelve drachms for each man; and six for each woman without sons; mothers with sons that paid being free from the tax. Sometimes exemption from taxation (ἀτέλεια) was conferred upon individuals as a reward for meritorious services. Demetrius found, by his census, 10,000 of the class of foreign residents.

The term ξένοι was applied to foreigners remaining in the city or country for a short time only, as distinguished from the foreign residents, although it was sometimes applied

PLATE XXI.



to the latter; it was also applied reciprocally to persons who were mutually pledged, by former acquaintance, or in any other way, to treat each other with hospitality.

If a *metic* neglected to pay the imposed tax, he was liable to be sold for a slave. Diogenes Laertius was actually sold, because he had not the means of paying it; but was redeemed by Demetrius.

Among the services required of the residents was the carrying of a vessel with water, ὑδριαφορία, which the married alien women were obliged to perform to the married females of Athens in the grand Panathenaic procession; the daughters of aliens were obliged on the same occasion to render to the Athenian maidens the service of carrying parasols (σκιαδηφορία). See § 77. 6.

Cf. *Sainte Croix*, Sur les Metoeques, &c. in the *Mem. de l'Acad. des Inscr.* vol. xlviii. p. 176.

§ 99. The slaves (δοῦλοι) were of different sorts, those belonging to the public (δοῦλοι δημόσιοι), and those belonging to private citizens (οἰκέται). The latter were completely in the power of the master, and were often treated with great severity. Yet they sometimes purchased freedom by their own earnings, or received it by gift as a reward for merit. Public slaves also were often set at liberty, when they had rendered the state some valuable service. Freedmen very seldom, if ever, obtained the rights of citizens, and were still termed δοῦλοι. In general, the condition of the slaves in Attica, abject and miserable as it was, appears to have been in some respects less so, than in other states of Greece, especially in Lacedæmon. The slaves of Attica amounted to 400,000 in the time of Demetrius.

The term ὀικέτης signifies *one living in the same house with any one*; οἰκονόμος, signifies *one who oversees one's affairs*, and is sometimes applied to designate a particular slave, since slaves were sometimes intrusted with the office of *steward*; ὑπηρέτης, signifying primarily a *rower*, and secondarily an *attendant*, is also sometimes applied to slaves. *Xen.* Mem. ii. 10.

At Athens slaves were not allowed to imitate freemen in the fashion of their dress or the cut of their hair; their coats must be with one sleeve only (ἑτερομάσχαλοι) and the hair cut in the servile form (θρὶξ ἀνδραποδώδης). They could not properly bear the names of Athenian citizens, but must be called by some foreign or low name. They were allowed to bear arms only in extreme cases. The punishments inflicted were severe; for common offences they were whipped (μαστιγιάω); for theft or running away they were bound to a wheel and beaten (ἐπὶ τροχοῦ); for some crimes they were sentenced to grind in the mills (μύλωνες); sometimes they received, upon their forehead or some other part, the brand with hot iron (στίγμα). In giving testimony in court they were also subject to torture (βάσανος).—Yet at Athens the slaves could bring civil actions against their masters and others for violation of chastity and for unlawful severity (ὕβρεως δίκη and ἀικίας δίκη). When greatly oppressed, they could also flee to the temple of Theseus, from which it was held as sacrilege to force them.——Slaves carried on the whole business of the Athenians; even the poorer citizens depended on them. There was a sale of slaves on the first day of every month by merchants (ἀνδραποδοκάπηλοι); usually announced by a crier standing on what was called the vender's stone (πρατὴρ λίθος). The price varied according to their abilities. Many were skillful in the elegant arts, and versed in letters; while others were only qualified to toil in the mines.

See *Rettenmeier*, Geschichte und Zustand der Sclaverey, &c. (History of Slavery and Villanage in Greece.) Berl. 1783.—Cf. *Athenæus*, vi. (cf. P. V. § 123).—*Bernhardy*, Grundriss der Griech. Lit. p. 36.—*Bibl. Repos. and Quart. Observer*, No. xvii. p. 138.

§ 100. The magistrates at Athens were divided, in reference to the mode of their appointment to office, into three classes, the χειροτονητοί, the κληρωτοί, and the αἱρετοί. The first named were chosen by the whole people raising the hand; the second were appointed by lot by the Thesmothetæ in the temple of Theseus; and the last were chosen by particular portions of the people, by the tribes and the districts, from among their own number.—The magistrates were required, on the expiration of their offices, to render an account of their administration to a tribunal, which was constituted by ten accountants (λογισταί) and ten directors or judges (εὐθύνοι, called also ἐξεταστάι).

In choosing the Archons and other magistrates by lot, the ordinary method was to put the names of the candidates, inscribed on brazen tablets (πινάκια), into an urn with black and white beans (κύαμοι); and those whose tablets were drawn out with white beans were elected.

On the Athenian magistrates, cf. *Blanchard*, in the *Mem. de l'Acad. des Inscr.* vii. 51.—Cf. *Julius Pollux*, Onomasticon.

§ 101. The most important magistrates were the *Archons* (ἄρχοντες). There were usually nine Archons, chosen by lot (κληρωτοί), but subjected to an exa-

mination as to their qualifications, before they were admitted to take the oath and enter their office.

1. The examinations of the Archons was two fold; one in the senate called Ἀνάκρισις, the other in the forum, called Δοκιμασία, before the *Heliastæ* (ἡλιασταί § 110). Among the points of examination were the following: whether their ancestors for three generations had been Athenian citizens; whether they had a competent estate; and whether they were free from bodily defects (ἀφελεῖς).

2 d. The first of the nine in rank was styled *Archon* by way of eminence, ὁ Ἄρχων; sometimes Ἄρχων ἐπώνυμος, because the year was named from him. He attended to the domestic affairs of citizens, decided differences which arose between relatives, had the care of widows, appointed guardians, and took the oversight of certain festivals and solemnities, and also of theatres.—The second was called *King*, or archon king, ἄρχων βασιλεύς. To him were assigned certain duties pertaining to religious worship, which were originally performed by kings exclusively; he was, in general, overseer of religious affairs.—The third, named *Polemarch*, πολέμαρχος, attended to the domestic affairs of strangers and sojourners, performing the same duties in reference to them, which the first archon did for the citizens. In the time of the Persian war, he had an important share in managing military affairs.—The six remaining archons were called *Thesmothetæ* (θεσμοθέται), and were chiefly occupied with legislative affairs; they also took cognizance of such judicial matters as did not fall under other jurisdiction.

3. The three principal archons usually selected each two assistants, called πάρεδροι, *assessors*, who sat on the bench with the Archons, having been subjected to the same examinations with other magistrates, and being required to render in the same way an account (ἐυθύνη) of their office.

§ 102. Another magistracy at Athens was that of *the Eleven*, οἱ Ἕνδεκα, ten of whom were taken one from each of the ten tribes, and the other was their secretary (γραμματεὺς). They were properly overseers of the prisons, and directed in the execution of capital punishments. In later times they were also called νομοφύλακες.—These were different from the *Phylarchi* (φύλαρχοι), who were originally the inspectors of the ten tribes, and afterwards commanders in war. The *Demarchi* (δήμαρχοι) performed similar duties in relation to the districts (δῆμοι).—The Ληξίαρχοι had the care of the public register (λεύκωμα), and made scrutiny in the assemblies, and collected fines of those not present. They were six in number; but were aided by the Τοξόται, who were a sort of bailiffs or deputy sheriffs, to the amount of 1000.—The Νομοδέται were also 1000 in number, and were charged with the examination of past laws to see if any were injurious or useless, and with some minor matters of police.

Besides the magistrates above named, there were many others connected with the treasury, the senate and assembly of the people, and the courts of justice; the most important of them will be noticed in connection with those topics. There were also various other public functionaries, who were not, strictly speaking, magistrates, but ought perhaps some of them to be named here.—The Ῥήτορες, *orators*, were ten in number, appointed by lot to plead public causes in the senate and assembly; they were sometimes called συνήγοροι, and were a different body from the σύνδικοι, who were appointed by the people.—The Πρεσβεῖς, *ambassadors*, were chosen usually by the people, sometimes by the senate, to treat with foreign states. When sent with full power, they were called Πρεσβεῖς αὐτοκράτορες; generally their power was limited (cf. § 143). They were usually attended by *heralds* (κήρυκες); this name however was sometimes given to the persons sent on an embassy.—We may also mention the *notaries*, γραμματεῖς; besides the great number employed by the various magistrates, there were *three* publicly chosen; one by the assembly of the people, to recite before them; and two by the senate, one to keep the *laws*, and the other the *records* in general. The office was not at Athens very honorable, and was sometimes held by well educated slaves, called Δημόσιοι (cf. § 99).

§ 103. The *ordinary* revenues were of four sorts: 1. Τέλη, *rents* from public domains and other public property, and duties paid on articles of commerce and on certain pursuits and persons; 2. Φόροι, *tributes*, or annual payments exacted from allied or subjected cities and states; 3. Τιμήματα, *fines*, which all went to the public treasury, except the tenth part devoted to the service of Minerva, and one fifteenth appropriated for the other gods and the heroes, that were patrons of the city; 4. Λειτουργίαι ἐγκύκλιοι, *periodical liturgies*, or services, in which individuals were required, for a time, to perform certain duties or maintain certain public establishments at their own expense.—Besides the ordinary, the neces-

sities of the state sometimes required an *extraordinary* revenue; and then special taxes (*εἰσφοραί*) laid upon citizens and residents formed an important resource.

Under the *τέλη*, or rents, we may include the income from the mines; the most important of which were the silver mines of Laurion; the ore from these was termed *ἀργυρῖτις*; they were regarded as a grand source of wealth to Athens.

See *Böckh*, on the Mines of Laurion, in his Public Economy.

Under the *Φόροι* or tributes, we may include the duty of ten per centum (*δεκάτη, δεκατευτήριον*) imposed on vessels passing from or into the Euxine; which was exacted at Chrysopolis (cf. P. I. § 160), which the Athenians fortified for the purpose.

Under *Τιμήματα* or fines, must be included the fees or deposits (*πρυτανεῖα*), which were demanded of both parties before beginning a suit in court; these deposits were large in proportion to the sum brought into question by the trial. To the same head must be referred also the proceeds of confiscated property (*ἐπιμόπρατα*).

Under the Liturgies (*λειτουργίαι*) were included chiefly three, *χορηγία, γυμνασιαρχία*, and *ἑστίασις*. Those, who rendered the first named service, (*χορηγοί,*) were required to pay the expenses of the whole chorus employed at the public festivals and theatrical exhibitions (cf. § 89. 3). Those to whom the second was assigned were obliged to furnish the oil and the various necessaries for the wrestlers and other combatants in the public games. In the third service mentioned, certain persons (*ἑστιάτορες τῶν φυλῶν*) provided entertainment or banquets, on the public festivals, for a whole tribe.—These services were always assigned to the most wealthy citizens. In the time of Demosthenes there was the following system: each of the ten tribes pointed out 120 of the wealthiest citizens belonging to it; the 1200 thus selected were divided into two portions according to their wealth, the *πάνυ πλούσιοι* and the *ἧττον πλουσιοι*; these two parts were each formed into ten classes or companies, called *συμμορίαι*; from the ten *συμμορίαι* of the more wealthy, 300 of the wealthiest men were selected, who were required to furnish the republic with the necessary supplies of money and with the rest of the 1200 to perform all extraordinary duties in rotation. If any one of the 300 could name a person more wealthy than himself, he was excused. The residents (*μέτοικοι*) sometimes performed these services.—Besides the ordinary *λειτουργίαι* above mentioned, there were some *extraordinary*; particularly *two* in a time of war, *τριηραρχία* and *εἰσφορά*. The *τριήραρχοι* were obliged to provide necessaries for the fleet and building of ships. The *εἰσφέροντες* were required to contribute money according to their ability for different purposes.——The manner in which they performed such of these services as were assigned to them, and the degree of expense and splendor to which they went, became sometimes a subject of emulation among the rich and ambitious Athenians.

On the whole subject of the Athenian revenues and expenditures, see *Aug. Böckh's* Staatshaushaltung der Athener. Mit 21 Inschriften. Berl. 1817. 2 vols. 8. Eng. Transl. Public Economy of Athens. Lond. 1828.—Cf. *Bancroft's* Heeren, ch. viii.—*Mitford*, ch. xxi. sect. 1.—*Xenophon*, On the Revenues of Attica (cf. P. V. § 186. 2).

On the Trierarchy, *Böckh's* Urkunden über das Seewesen des Attischen Staates. Berl. 1840.

§ 104. The legislative control of the financial concerns belonged to the people, and their administration and management to the senate. But a particular officer was at the head of the treasury, called *ταμίας τῆς κοινῆς προσόδου*, because he had charge of the public revenue, and also *ταμίας τῆς διοικήσεως*, as having charge likewise of the public expenditures. He was chosen by the people (*χειροτονία*) for four years.

1 *st.* There were many subordinate officers in the department of finance. One class consisted of such as attended to the collecting of the revenue, and to the previous arrangements. To this class belonged the *πωλῆται*, ten in number, one from each tribe, having the care of whatever the state sold or leased; the *πράκτορες*, who received all fines imposed; the *ἐπιγραφεῖς*, who assessed the imposts and tributes; the *διαγραφεῖς*, who enrolled the names of families and individuals, and assessed to them their part in raising an extraordinary revenue; the *ἐκλογεῖς*, who collected the taxes, duties, rents, &c. *Τελῶναι* were, properly, not officers, but such persons as took leases of public lands or other public property, and paid the rent to the officers.—A second class consisted of such officers as kept the moneys collected, and distributed them for public uses. Of this class were the *ἀποδέκται*, ten in number, chosen by lot; and the *ταμίαι τῶν ἱερῶν χρημάτων*, who had the care of the treasures in the temples (§ 28).—Such officers as were employed in keeping or examining the multifarious accounts of the department may be considered as a third class, including the *γραμματεῖς, clerks*, and *ὑπογραμματεῖς, under-clerks*, and the *ἀντιγραφεῖς, checking-clerks* or *auditors*. Among the latter may be named particularly the *ἀντιγραφεὺς τῆς διοικήσεως*, controller of the expenditure.

2. Some of the causes of expenditure from the public treasury should be noted here. The *public edifices* and other works were built only at a very great expense, and could be preserved in order only at a great annual cost. Pericles expended many thousands of talents upon works of architecture in Athens.——The *festivals* were another source

of expense; when we consider their number, and think of the cost of the sacrificial victims and offerings, the banquets, the processions (πομπαί), the theatrical, musical, and gymnastic entertainments, and the rich prizes sometimes bestowed, it is obvious that immense sums must have been expended in maintaining them.—Much was expended also in distributions or *donations to the populace* (δεῖπναι, διαδόσεις); the most important expenditure in this way was by the διωβολία, or distribution of the oboli to each poor citizen as *theoric* money (θεωρικά, cf. § 90).—Means of *support for poor* and disabled citizens (ἀδύνατοι), and also for children whose fathers had fallen in battle, were likewise furnished from the public treasury, and formed another item of expense.—In addition to these, we must mention the *expenses of the government*, including the salaries of all the various magistrates and officers of different grades, and the wages of the senators (μισθὸς βουλευτικός), and of those who attended the assembly (μισθὸς ἐκκλησιαστικός).—The support of the *army* and *navy* required also large sums of money even in time of peace. In time of war, the expenses, not only of this class, but of many others also, must have been greatly increased.——It may be impossible to form any satisfactory estimate of the amount of these various expenditures. The comparative value of the precious metals in ancient and modern times must not be overlooked here, as they were, at least, three times as valuable then as now.

§ 105. Among the public assemblies of the Greeks, which took into consideration the affairs of the whole state, the *council of the Amphictyons* (σύνοδος Ἀμφικτύονων, Ἀμφικτυονία) is especially worthy of notice. According to common opinion, it was first instituted by Amphictyon, son of Deucalion; according to some, by Acrisius, king of Argos. The twelve people or states united in this council (τὸ τῶν Ἑλλήνων συνέδριον) used to meet by their delegates, two from each city ordinarily, at Thermopylæ; from this circumstance the delegates were called Πυλαγόραι, and the council itself Πυλαία. Sometimes they met at Delphi. They assembled only twice a year, in spring and autumn, unless on some extraordinary occasion. The design of the council was to adjust and settle public national disputes or difficulties, and the delegates had full power to make salutary changes and regulations. Some very important disputes, as e. g. between the Platæans and Lacedæmonians, and between the Thebans and Thessalians, were terminated by this diet, which was continued to some time in the first century after Christ.

Some writers have taken a different view of the origin and design of this council. They assert that the Amphictyons were only an association of persons *residing about* or *near* Delphi, or some other place; ἀμφικτίονες being nearly equivalent to ἀμφικτίονες; and that the assembly was originally held simply for the purpose of mutual gratification and religious festivity, having no precisely definite common object, and being different from a confederation for mutual defence, or a congress for mutual deliberations.

This is the view of *Hermann*, in his Lehrbuch, cited § 92.—Similar is that of *Sainte Croix*, Des Anciens Gouvernemens Federatifs. Par. 1789.—The political character and design of the council is maintained by *F. W. Tittmann*, Ueber den Bund der Amphictyonen. Berl. 1812. 8.—Cf. also *Mitford*, Hist. of Greece, ch. iii. sect. 3.—*Thirlwall*, Hist. of Greece, c. x. xliii.—*De Valois*, Sur les Amphictyons, in the *Mem. de l'Acad. des Inscr.* &c. vol. iii p. 191 · and v. p. 405.—*T. Leland*, Discourse pref. to his *Life of Philip of Macedon*.

§ 106. *Assemblies of the people* (ἐκκλησίαι) were very frequent at Athens, and had an important influence. In these the acts of the senate were canvassed, laws were proposed and approved or rejected, magistrates appointed, war declared, and the like. The place where they met was either the market-place (ἀγορά), or a broad space near the mountain called the *Pnyx* (Πνύξ), or the theatre of Bacchus. The ordinary assemblies (ἐκκλησίαι κυρίαι) were held monthly on established days; the extraordinary (ἐκκλησίαι σύγκλητοι) were called on pressing and important emergencies.

1 *a*. These meetings were managed and conducted by the Πρυτάνεις, the Πρόεδροι, and the Ἐπιστάτης. Before entering upon business, a sacrifice, usually of a young pig, was offered. Then the herald ordered silence, offered a prayer to the gods, and stated, on the direction of the Πρόεδροι, the subject to be discussed by the assembly, and those above fifty years of age were first invited to speak; after which any one above thirty, of fair character had the liberty. Whatever came before the assembly had already been discussed in the senate, whose decision upon it (προβούλευμα, ψήφισμα τῆς βουλῆς) received its full legality only by the vote of the assembly, and was then called emphatically a decree, ψήφισμα. Often, however, a decision of the senate without the confirmation of the assembly was in force for a year; at least it was so in those cases in which, in order to avoid too frequent meetings, the people had granted an independent validity.

2. The people voted by stretching forth their hands (χειροτονία), and sometimes by a mode of balloting in which beans (κύαμοι) and stones (ψῆφοι) were cast into vessels pre-

pared for the purpose (κάδοι).—When the business was completed, the Πρυτάνεις dismissed the assembly.

See *G. F. Schömann*, De Comitiis Atheniensium, lib. iii. Gryphisw. 1819. 8.—*R. Whiston*, On the Athenian Assemblies, in *Smith's* Dict. of Antiq. p. 361.—*Aristophanes*, in his Ἐκκλησιάζουσαι.

§ 107. The *senate* or higher council (ἡ ἀνω βουλὴ) consisted, according to the arrangements of Clisthenes, of 500; and was therefore styled the senate or council of the 500 (ἡ βουλὴ τῶν πεντακοσίων). In earlier times it consisted of 400, and in later of 600 members.

1 *u*. The 500 were chosen annually by lot, 50 from a tribe, which furnished a ready division of the senate into ten equal parts. Each of these divisions, containing 50 members, took charge of the public business for 35 or 36 days, in an order of rotation decided by lot: and the members of the division having this charge at any one period was called Πρυτάνεις for the time, and the period itself was called Πρυτανεία. The 50 Πρυτάνεις were subdivided into 5 portions of 10 members. These portions attended to their business in rotation, each for a period of 7 days, and the members were called Πρόεδροι for that time, the name being taken from their sitting in the senate as presiding officers. From the Πρόεδροι was elected the Ἐπιστάτης, who was at their head, and of course at the head of the senate, but held the place only for a single day.—It was the business of the Πρυτάνεις to assemble the senate, and propose the subjects of deliberation. They also conducted the meetings of the people, in which however they only presided in connection with nine Πρόεδροι, who were chosen out of the other divisions of the senate and had an Ἐπιστάτης at their head. The Πρυτάνεις had a common hall, where they passed most of their time daily, called the *Prytaneum* (Πρυτανεῖον), near the senate-house (Βουλεῖον, and Βουλευτήριον).

2 *u*. The members of the senate expressed their opinions standing, after which the votes were taken. They received a drachma (ὁραχμὴ) per day for every day's attendance. The power of the senate was very great.

3. The senate commonly assembled every day, excepting festivals and days considered as unlucky. The senators were all required to take what was called the senatorial oath (τὸν βουλευτικὸν ὅρκον) to do nothing contrary to the laws. In voting, they cast each a black or white bean into the box or urn (κάδος, καδίσκος) prepared for the purpose; if the number of white exceeded that of the black, the decree or resolution was affirmed; otherwise rejected.

§ 108. No court of justice in Greece was more celebrated than the *Areopagus* at Athens. Its name, Ἀρειόπαγος, signifies *Hill of Mars*, and was derived from the circumstance, that the court was held on a hill so called, near the citadel. Others derive the name from the tradition, that the god Mars was the first criminal tried before this tribunal. The time of its establishment is uncertain, but was very early, before the age of Solon, who did not institute it, but enlarged its jurisdiction and power. The members of this body (Ἀρειοπαγῖται) were originally the most upright and judicious citizens of every condition, but after the modifications made by Solon, only such as had been elected Archons. Their office was held for life. All high crimes, as theft, robbery, assassination, poisoning, arson, and offences against religion, came before this court, which inflicted in such cases death or fines. At first its sittings were only on the last three days of each month: but afterwards they were more frequent, and at last daily; they were always in the open air, and at night.

1 *u*. The sitting was opened with a sacrifice, upon which both the accuser and the accused took an oath with direful imprecations. Then, either personally or by attorneys, they urged their cause; but no ornaments of rhetoric, no attempts to move the passions, were ever allowed. After this the judges gave their decision by means of white or black stones. As the court always sat in the dark, the white pebbles were distinguished by holes bored in them. Two urns were used, one of wood to receive the white stones, which were votes to acquit the defendant, and one of brass to receive the black, which on the other hand were votes for his condemnation. The sentence was immediately put in execution. In early times the dignity and purity of this tribunal stood very high; but afterwards its character fell in the general corruption of morals.

2. In their oath (ὀμωμοσία) the plaintiff and defendant swore by the Furies (σεμναὶ θεαί). In the trial they were placed upon what were called the *silver stones* (ἀργυροῦς), the plaintiff on that of *Injury* (ὕβρις), and the defendant on that of *Impudence* (ἀναίδεια), or of *Innocence* (ἀναιτία).—The brazen urn stood in front of the other, and was called ὁ ἔμπροσθεν; also ὁ κύριος, because votes cast into it declared the accusation *valid*; and ὁ θανάτου, as it decreed death. The wooden was termed ὁ ὄπίσω, ὁ ἄκυρος, or ὁ ἐλέου.

Respecting the pebbles used in decisions, cf. *Anthon's* Note to Potter, p. 71.—On the Areopagus and the other courts of Athens,

see *A. W. Heffter*, Die Athenäische Gerichtsverfassung. Cöln, 1822. 8.—*M. H. E. Meier*, Der Attische Process. Vier Bücher. Halle, 1824. 8.—*Sibi Cameye*, L'Areopage, in the *Mem. Acad. Inscr.* vii. 174.

§ 109. The Ἐφέται were also persons of distinguished merit, who constituted the court called Ἐπὶ Παλλαδίῳ from the statue of Minerva (said by some to have been brought from Troy) in the temple, where it was held. Its origin is ascribed to Demophoon, a son of Theseus, and by others to Draco, who, if he did not first institute it, certainly modified it anew. The judges were *fifty-one*, selected from noble families, five from each tribe, and one appointed by lot, all over fifty years of age. Solon confirmed the powers of this court; but referred to the Areopagus all the more important questions, leaving to the Ἐφέται jurisdiction only over homicide, injuries followed by death, and the like.

There were three other less important courts belonging to the class which had cognizance of *actions concerning blood* (ἐπὶ τῶν φονικῶν).—The court Ἐπὶ Δελφινίῳ was held in the temple of Apollo Delphinius, and took cognizance of cases where the defendants confessed the fact but pleaded some justification.—The court Ἐν Πρυτανείῳ was held at the Prytaneum (cf. § 107) and investigated cases of deaths by accidents, unknown agents, or persons that had escaped.—The court Ἐν Φρεάττοι was held upon the sea-shore in the Piræus, and heard the causes of such criminals as had fled out of their own country.—In all these courts the Ἐφέται presided and pronounced the sentence.

The magistrates called φυλοβασιλεῖς are said to have had some duty in the court ἐν Πρυτανείῳ; especially in the cases termed αἱ τῶν ἀψύχων δίκαι, in which the instruments of homicide were subjected to trial. In the earliest times there were four of these magistrates; one perhaps from each of the four tribes.

§ 110. Besides the courts already described, there was another class having jurisdiction only in *civil cases* (ἐπὶ τῶν δημοτικῶν), of which there were six. The most important was the Ἡλιαία. Its name was either from ἁλία, *multitude*, on account of the throng attending it, or from ἥλιος, *sun*, on account of its being held in the open air. The number of its judges (ἡλιασταὶ δικασταὶ) was not always the same; the whole number amounted to 6000, who were chosen for one year by lot; out of these were taken the number requisite in each particular trial or action. The least number that sat was 50; sometimes the whole 6000 were assembled; the more usual number was 200 or 500. It was the province of the θεσμοθέται (§ 101) to introduce the action into court (εἰσάγειν δίκην εἰς τὸ δικαστήριον), and full power was given by them to the judges to investigate and decide the case.

1 *a*. When the accused did not deny the jurisdiction (παραγραφή) or request a delay (ἔνομοσία), both he and the accuser were put under oath. Then the parties deposited a sum of money as security (πρυτανεῖα), and proceeded to bring forward the cause. In doing this they were limited to a definite time, measured by a water-clock (κλεψύδρα). The decision was given in the same way as in the Areopagus (§ 108); and the defendant, in case of a sentence of death, was given over to the Ἕνδεκα (§ 102), and in case of fine, to the Πράκτορες or Ἐκλογεῖς (§ 104). If he could not pay the fine, he was cast into prison; and if he died in confinement, not only the disgrace, but the punishment also, fell upon his son.

2. The bailiff or deputy employed to summon (προσκαλεῖσθαι) the defendant before the Thesmothetæ, or witnesses before the court, was termed κλήτωρ; sometimes one or two of the witnesses whose names were indorsed upon the declaration (λῆξις, ἔγκλημα), together with the plaintiff, were the summoners (κλητῆρες). The oath of the plaintiff before the opening of the trial was called προωμοσία; that of the defendant, ἀντωμοσία; a name for both was διωμοσία. Door-keepers (κιγκλίδες) were appointed by a magistrate to guard the court from a crowd. The amount of the security money was, as has been hinted (§ 103), in proportion to the amount at stake in the action. In trivial cases it was a drachm, and called παραστάσις; the deposit made by one who sued for goods confiscated by the state, or for inheritances of a certain kind, was termed παρακαταβολή. If the plaintiff (διώκων) failed of proving the indictment (δίκη) against the defendant (φεύγων), he paid a fine called ἐπωβελία. While the action (δίωξις) was proceeding or was in suspense, a notice of it, inscribed on a brazen tablet, was hung up (ἐκκεῖσθαι) in one of the most public places of the city. The witnesses (μάρτυρες) were all put under a solemn oath, which they took together at the altar erected in the court-room. Their testimony was called for by the advocates (συνήγοροι) as they wanted it in proceeding with their pleas.[1]

The office of the judges, δικασταί, resembled that of our jurymen;[2] they were usually paid three oboli a day. They sat upon wooden benches, which were covered

with rugs (ψιαθία). In addressing them the advocates stood upon elevations called *βήματα*. The number of prosecutions and trials was very great. There were many in Athens who seem to have made it their business to discover grounds of accusation against the wealthy. These men gained the name of *συκοφάνται*, a term which was first applied to such as prosecuted persons that exported figs (*ἀπὸ τοῦ σῦκα φαίνειν*), a law prohibiting such exportation having been enacted at a time when there was a great scarcity of that fruit.[3]

[1] See Sir *W. Jones's* Preface to Isæus (cf. P. V. § 104. 3).——[2] See *J. Pettingal*, Enquiry into the Practice and Use of Juries among the Greeks and Romans. Lond. 1769. 4.——[3] Cf. *Mitford*, Hist. of Greece, ch. xxxi. sect. 1.

3. The judicial process was substantially the same in the various courts.—The five other civil courts besides the *Heliæa* were those called Παράβυστον, Τρίγωνον, Τὸ Καινόν, Τὸ ἐπὶ Δύκου, and Τὸ Μητίχου.

Respecting these courts, see *Meier*, as cited § 108. 2.—*Schömann*, Ant. Jur. Publ. Græc.—*Platner*, Process und Klagen.

§ 111. In addition to the ten public courts, there was also a judicial body, called *οἱ τεσσαράκοντα*, consisting of forty persons chosen by lot, who held their courts successively in the several districts of Attica having cognizance of cases where the sum or value at stake did not exceed ten drachmas.

There was likewise a body of *Arbitrators*, Διαιτηταί, consisting of 440 aged men, *forty-four* from each tribe, holding office for a year, and authorized to settle minor controversies within their respective tribes, but subject to appeal. These were called *κληρωτοί*, being chosen by lot.—Disputing parties were allowed to choose arbitrators for themselves; these were called *διαλλακτήριοι* or *κατ' ἐπιτροπὴν Διαιτηταί*. Minor causes could not be entered in the superior courts, until they had been heard before some court of arbitrators.

The number of public arbitrators or *διαιτηταὶ κληρωτοί* stated above is drawn from a passage in Ulpian upon Demosthenes; some writers have proposed a different reading of the passage so as to make the whole number but forty, *four* from each tribe.—The private arbitrators were sometimes termed *διαιτηταὶ αἱρετοί*.

Class. Journ. xxxix. 360.—*M. H. Hudtwalcker*, Ueber den Schiedsrichter Diäteten in Athen, und den Process vor demselben. Jena, 1812.

§ 112. *Actions* or *suits* were divided into two classes; public (*δίκαι δημόσιαι, κατηγορίαι*), such as concerned the whole state; and *private* (*δίκαι ἰδίαι*, and *δίκαι*, simply), which concerned only individuals. Of the former class were the following: Γραφή, an action for the highest crimes, as e. g. *murder* (φόνος), *poison* (φάρμακον), *arson* (πυρκαιὰ), *sacrilege* (ἱεροσυλία), and many others esteemed less heinous; Φάσις, an action for the crime of embezzling or in some way squandering public property; Ἔνδειξις, an action against persons usurping prerogatives not belonging to them, or refusing trial although confessing guilt; Ἀπαγωγή, an action against a criminal taken in the act; Ἐφήγησις, against a criminal found in concealment and there visited by a magistrate; Ἀνδροληψία, against such as concealed a murderer, which allowed the relatives of the murdered person to seize three persons connected with the concealing party and retain them until further satisfaction; Εἰσαγγελία, an action for a public offence against the state, or for a breach of trust, or against the Διαιτηταὶ when one was dissatisfied with their decisions.—Actions belonging to the class called *private* were far more numerous, and were named according to their various occasions.

Some of the *public* actions included under the general denomination of *γραφή*, and not named above, were the following: *τραῦμα ἐκ προνοίας*, a wound given by design; *βούλευσις*, conspiracy; *ἀσέβεια*, impiety; *προδοσία*, treachery; desertion, whether from the army, λειποστράτιον, or the fleet, λειποναύτιον, or from a particular station, λειποτάξιον; frivolous prosecution, *συκοφαντία*; bribery both against the giver, *δεκασμός*, and against the receiver, *δωροδοκία*.

Some of the *private* actions or suits were the following: *κακηγορίας δίκη*, an action of slander; *χρέους δίκη*, an action for usury; *αἰκίας δίκη*, an action of battery; *βλάβης*, of trespass; *κλοπῆς*, of theft; *ψευδομαρτυρίου*, for perjury.

§ 113. The kinds of *punishment* were various, according to the nature and degree of the offence for which they were inflicted. Of those *not capital*, the following were the principal: (1) Τιμήματα, pecuniary *fine*, called also *Ζημία*; this was sometimes aggravated by corporeal punishment: (2) Ἀτιμία, *disgrace*, which was of three kinds; first, the loss of some privilege but not of possessions; second, the loss of the rights of a citizen with confiscation of property;

third, the loss of all privileges civil and sacred, both by the criminal himself and his whole posterity for ever: (3) Δουλεία, *slavery*; this, however, by Solon's laws, could be inflicted only on freedmen, sojourners, and such as had been disgraced (ἄτιμοι): (4) Στίγματα, *brand-marks*, by a hot iron on the forehead or hands, inflicted chiefly on runaway slaves or freedmen: (5) Στήλη, in which the name of the offender and his crime were inscribed on a *pillar*, exposed to public view: (6) Δεσμός, *bonds*; of which there were several kinds; as the ξύφων (also ξλοιὸς), a wooden *collar*, which bent down the head and neck; the χοῖνιξ, a kind of stocks, in which the feet or legs were made fast; the σανίς, a piece of wood to which the offender was bound as to a pillory; and the τροχός, a sort of *wheel*, applied to slaves who were bound to it and tortured: (7) Φυγή, ἀειφύγια, *banishment*, with confiscation of goods.

Banishment is said to have been preferred by the Greek courts to imprisonment, on account of the expense occasioned by the latter. The prison at Athens was termed δεσμωτήριον, and by euphemism, δικημα. Prisons in different regions were called by different names: in Bœotia, there was the Ἀναγκαῖον; at Sparta, the Κεάδας; at Cyprus, the Κίραμος; at Corinth, the Κῶς; at Samos, the Γοργύρα.

§ 114. The *Ostracism*, ὀστρακισμὸς, was not, properly speaking, a judicial punishment. It was a banishment for ten years, of such persons as were thought to be dangerous to the state. The votes were given by shells, ὄστρακα; each man marked upon his ὄστρακον the name of the person he would banish; if the same name was upon the majority of 6000 shells, the person was sentenced to banishment. The most upright and most distinguished citizens fell under this sentence; and the Athenians finally abolished it, as the Syracusans did a similar custom among them. The Syracusan punishment was called Πεταλισμὸς, because the name was written on leaves, πέταλα.

The ostracism is said by some to have been instituted by Hippias, son of Hipparchus; others say by Clisthenes, B. C. about 510, who was first banished by it. It continued about one hundred years; it was abolished B. C. about 412, and because it was then degraded by being employed on a very contemptible person by the name of Hyperbolus. Among the illustrious Athenians who were driven from the city by this pernicious custom, were Themistocles, Thucydides, Cimon, and Aristides.

Geinoz, L'Ostracism, in the *Mem. de l'Acad. des Inscr.* vol. xii. p. 145.

§ 115. The *punishment* of *death*, Θανατος, was inflicted in several modes; as by the *sword*, Ξίφος, beheading; by the *rope*, Βρόχος, strangling or hanging; by *poison*, Φάρμακον, drinking hemlock (κώνειον) usually; by the *precipice*, Κρημνὸς, casting from a rock or height; by the Καταποντισμὸς, *drowning*.

Other modes of inflicting death were, by the Σταυρὸς, *crucifying*, a mode used by the Greeks less frequently than by the Romans; by the *cudgels*, Τύμπανα, or beating, in which the malefactor was hung on a pole; by throwing into a *pit*, Βάραθρον, which was a noisome hole with sharp spikes at the top and bottom (called also Ὄρυγμα); by *stoning*, Λιθοβολία; and by *burning*, Πῦρ.——The punishment of death could not be lawfully inflicted upon any citizen of Athens during the absence of the sacred galley (ἡ θεωρὶς τριήρης) which was annually sent to the island Delos with a solemn sacrifice.

§ 116. Public *rewards* and honors were awarded to meritorious persons. Among these, were the following; (1) Προεδρία, the front or *first seat*, in the theatres, at the festivals and on all public occasions; (2) Εἰκὼν, a *statue*, erected in a public place; (3) Στέφανοι, *crowns*, conferred by the senate, or the people, or by particular tribes and boroughs upon their own members; these were most frequently a reward for valor and military skill; (4) Ἀτέλεια, *exemption from taxes*, which was of various degrees, but seldom extended to the contributions required for war and for the navy; (5) Σίτησις ἐν Πρυτανείῳ, *entertainment in* the common hall, called *Prytaneum*; originally limited to a single day; but afterwards daily and permanent in the case of some (ἀείσιτος); it was an honor bestowed on the most worthy men, sometimes upon whole families, and was viewed as a high distinction. After the death of such as had received special honors, their children and descendants enjoyed in some measure the benefit of the same. These honors were obtained with difficulty in the better times of the republic, but became quite common afterwards, and lost their salutary influence in a state of corrupted manners.

§ 117. No people of antiquity was so much celebrated for the wisdom of their *laws* as the Greeks. The first legislation in Greece is ascribed to Ceres and

Triptolemus (P. II. § 61). Afterwards, Theseus, Draco, Solon, Clisthenes, and Demetrius Phalereus, were the most distinguished authors of the laws adopted by the Athenians. The number of the Attic laws was constantly increased with the changing circumstances of the state. It was commonly the province of the Πρυτάνεις to propose laws. A proposal adopted in the assembly was called either a *decree*, ψήφισμα, when it had only some specific application, or *law*, νόμος, when its obligation was universal and unchanging. An ordinance of Solon required an annual revision of the laws, to ascertain what alterations or additions might be necessary. His own laws were inscribed on tables of wood (cf. P. IV. § 53).

1. The term νόμος designates what may be called a constitutional law, or established principle, as distinguished from a particular enactment; thus it would be applied e. g. to the laws of Draco and Solon, although those of Draco were commonly called θεσμοί, in distinction from those of Solon called νόμοι. The term νόμος is also sometimes used in the sense of θέμις, a natural right or social usage or fixed custom.

2. If one wished to introduce a law, he named it to the Πρυτάνεις, who brought it before the senate (βουλή); if the senate approved, it was called a Προβούλευμα; it was written by the Πρυτάνεις upon a tablet, which was fixed up publicly at the statues of the Ἐπώνυμοι, some days before the meeting of the assembly (ἐκκλησία); from this circumstance, it was also called πρόγραμμα.

It will not comport with the limits of this sketch to detail particular Athenian laws.—These may be found in *Sam. Petit*, Leges Atticæ (cf. P. V. § 55. 3), and in the work entitled *Jurisprudentia Romana et Attica*, T. iii.—Comp. *Jo. Meursii* Themis Attica. L. B. 1624. 4.—See also *Potter's* Archæologia Græca, bk. i. ch. xxvi.——The most remarkable laws of the Greeks generally are exhibited by *Böckh* in *Nitzsch's* Beschreibung, &c. cited § 13.

§ 118. Next to Athens, Lacedæmon was the most flourishing of the Grecian states, and its most remarkable antiquities should be briefly noticed (cf. § 40). The province in which this city lay bore the same name, but was called also Lelegia, Œbalia, Laconia or Laconica, and was the largest part of the Peloponnesus. The city of Lacedæmon or Sparta was situated in an unbroken plain, on the river Eurotas, and was in early times, according to the direction of Lycurgus, without walls. Its soil was fertile, and its internal plan and its edifices such as to be respectable, although they did not give a just idea of the power and resources of the state.

On the civil constitution of this state, we may refer to *J. K. F. Manso*, Sparta, ein Versuch zur Aufklärung der Geschichte und Verfassung dieses Staats. Leipz. 1800-5. 3 vols. 8.—*Nitzsch*, Beschreibung, &c. as cited § 13.—*Müller*, History and Antiquities of the Doric Race. Transl. by *Tufnell and Lewis*. Oxf. 1830. 2 vols. 8.—*W. Drummond*, Review of the Governments of Sparta and Athens.—*C. P. Levesque*, Sur la Constitution de Sparta, in the *Mem. de l'Institut*, Classe des Sciences Mor. et Pol. vol. iii.

On the topography and ruins of Sparta, see P. I. §§ 126-129.—A view of the modern village *Mistra*, near its site, is given in the Plate on page 37.

§ 119. In Lacedæmon the citizens were of two kinds, such as had received the rights of citizenship by inheritance from their parents, and such as had acquired them personally. They were together divided into six tribes, of which that of the Heraclidæ was the first. Each of these was again subdivided into five classes, called ὠβαί, making thirty in all. The presidents or leaders of these were called Γερόαχται.

1. The first class of citizens, being of free-born parents, and having complied with all the Spartan discipline, were called the ὅμοιοι, or *equals;* while the other class were termed ὑπομείονες, *inferiors*, including freedmen and sons of freedmen, and all such as had not fully conformed to the Spartan discipline.

C. F. Hermann, De conditione atque origine eorum qui Homœi ap. Laced. appellati sunt. Marb. 1832. 4.—*Same author*, De causis turbatæ apud Lacedæmonios agrorum æqualitatis. Marb. 1834.

2. The division into six tribes, above referred to, was made by Lycurgus. Some state five as the number, not considering the *Heraclidæ* as a separate tribe. The others were the Ἰμυάραι, so called from their residing near the marsh or morass (λίμνη) on the north side of the city; the Κυνοσουρεῖς, so called from their vicinity to a branch of mount Taygetus termed Κυνόσουρα (*dog's tail*) on account of its figure; the Πιτανάται; the Μεσσοάται; and the Αἰγεῖδαι, who received this name because they resided near the tomb of Ægeus, Αἰγεύς.——*Müller* asserts[1], that in every Doric state there were *three* tribes, Ὑλλεῖς, Πάμφυλοι, and Δυμανάται or Δυμᾶνες; or the *Hyllean*, *Dymanatan*, and *Pamphylian;* and says, we cannot suppose the existence in Sparta of any other than these genuine Doric tribes. He represents each of these as divided into ten ὠβαί, and adds, that two and probably more, yet not all, of the ὠβαί of the *Hyllean* tribe must have been *Heraclidæ*. Each of the ὠβαί is said to have contained ten τριακάδες, which were communities comprising thirty families.—There was another division of the Spartans, into six μόραι consisting only of such[2] as were of a proper age for mili-

tary service.—A subdivision of tribes into φρατρίαι, or γενη, or τρίττυες, is also mentioned as having prevailed[3] in various places.

[1] See *Müller*, Hist. and Antiq. as cited § 118. vol. ii. p. 76-80.—[2] Cf. *Robinson*, Archæol. Græc.—[3] *Wachsmuth*, Histor. Ant. of Greece.

§ 120. It is known that the Spartans were obliged, on the birth of their children, to subject them to a close scrutiny as to their vigor and soundness of constitution, and to submit it to the decision of the presidents of the ὠβαί, or *clans*, whether they were suitable to be preserved and raised; a regulation designed to prevent a population of weak and sickly citizens. The education of the children was treated with the greatest care. All the citizens not only had equal rights, but also a community of goods and privileges. The lands were, by the laws of Lycurgus, equally apportioned among them.

As soon as a child was born, it was carried to a place called Lesche (Λέσχη) to be examined by the elders of the family or clan. If disapproved as having an imperfect frame or weak constitution, it was cast into a gulf, called, Ἀποθέται, near mount Taygetus. If approved, a share of the public lands was assigned to it, and it was taken back to the father's house and laid on a shield with a spear placed near it. The whole education was intrusted to the parent until the child reached the age of *seven;* then the regular public education (ἀγωγή) commenced. The boys at this age were inrolled in the classes termed *Agelæ* (ἀγέλαι or βοῦαι, *herds*); such as refused this lost the rights of citizenship; none but the immediate heir to the throne was excepted; the other sons of the kings were obliged to submit to the correction of the master (Παιδόνομος). The discipline was more strict after the age of *twelve*. At about sixteen they were called σιδᾶνται. At *eighteen* they entered the classes termed ἐφηβοι, and about two years after received the appellation of ἴρενες or ἴρενες, and were admitted to the public banquets. At thirty they were ranked as men, ἐξηβοι, and were allowed to undertake public offices.

Cf. *Müller*, as above cited, vol. ii. p. 313.

§ 121. The slaves among the Lacedæmonians were treated with great cruelty (cf. § 99). There appears to have been but one class, viz. the *Helots* (Εἵλωτες), who according to the common account were derived from the maritime town Helos (Ἕλος) captured by the Spartans. Others consider the name as derived from the verb ἑλω, and signifying *prisoners*. The unhappy Messenians taken in the second Messenian war were incorporated among the Helots.

1 ɪ. The Helots were required to cultivate the land, and perform the most laborious and dangerous services in war. They were exposed to every sort of abuse, and even to the murderous attack of the young Spartans, especially in the custom termed Κρυπτία, which was an annual legalized hunt against these degraded subjects. Yet some among them, as a reward of distinguished merit, obtained liberty and citizenship, on occasion of receiving which they were crowned with garlands and led about the temples. They then were called ἐπινάκται, or ἀφέται, or νεοδαμώδεις. The last epithet seems to have designated such as enjoyed more of civil rights than the common freedmen, whose rank was far below that of the free-born. The number of slaves in this state was very large.

2. The ἀφεταί were a class released probably from all service; the ἐρυτῆρες were slaves employed only in war; the ὁπασπονανται served on board the fleet; the μόθωνες, were domestic slaves brought up with the young Spartans and then emancipated.

3. There was another class of inhabitants in the province of Lacedæmon, who although not slaves were yet held in a state of subjection by the Spartans. They were the natives of towns reduced by the latter to a tributary and dependent state; they were called *Perioeci* (Περίοικοι). They were engaged in the navy and in the army along with Spartan citizens, and sometimes were intrusted with offices: at the battle of Platæa there were 10,000 men of this class.

Respecting the Perioeci and the Helots, see *Müller*, vol. ii. p. 17, 30.—*Capperonier*, Sur l'esclavage des Hilotes, in the *Mem. Acad. Inscr.* xxiii. 271.

§ 122. At the head of government were two kings or leaders (ἀρχαγέται), who must be certainly descended from the Heraclidæ, and must possess an unexceptionable exterior. They did not possess the full regal authority (παμβασιλεία), but a power limited by the laws, to which they were accustomed every month to swear obedience. In war their power was greatest. They had also the oversight of the worship of the gods, and sometimes performed the office of priests.

In peace their chief civil prerogative was to preside in the senate and propose the subjects for deliberation; and each could give his vote on any question. In war the

Spartan kings had unlimited command (*στρατηγὸς ἀυτοκράτωρ*), and could even put to death without trial (*ἐν χειρὸς νόμῳ*). They are said also to have had in time of war especially a body-guard of three hundred of the noblest of the Spartan youths (*ἱππεῖς*); from this number five were annually selected and employed for one year, under the name of *ἀγαθοεργοί*, in missions to other states. Many dissensions grew out of the double monarchy (*διαρχὴ*). The royal revenue was very great. Cf. *Müller*, vol. ii. p. 106.

§ 123. Lycurgus established a senate of 28 men, of blameless character, and upwards of 60 years old, which was called *γερουσία*, or *γερωνία*. The members had an equal right of voting with the two kings, and rendered no account of the manner of discharging their office.—There were also five Ephori (*ἔφοροι*), who had an oversight of the whole state, and whose duty required them to assert the rights of the people against the kings. They were chosen from among the people, without reference to condition.—The *Βειδιαῖοι* were a class of officers, who were placed over the *ἔφηβοι*, between the ages of 18 and 20.

The Ephori enjoyed a power which was called *ἰσοτύραννος*, and were not required to give any account of their discharge of it; but they were appointed only for one year. Their tribunal (*ἐφορεῖον*) was in the forum.—The *Βειδιαῖοι* were five in number, with a sixth as their *πρέσβυς*. They had the inspection of the gymnastic exercises, called *πλατάνιστα*, because performed in a spot surrounded with plane trees; it was their province to decide disputes arising at the gymnasia. They had their tribunal or place of council also in the forum. The common name for the council-halls of these and other magistrates was *ἀρχεῖα*.

§ 124. The Spartans had other magistrates; as the *Νομοφύλακες*, who saw that the laws were maintained and executed; the *Ἁρμόσυνοι*, to whom was entrusted the oversight of the women, to observe their lives and manners and direct their exercises; the *Ἐμπέλωροι*, who preserved order and decorum in assemblies of the people, and attended in general to the police of the forum or market; the *Πύθιοι*, four in number, appointed by the kings, and employed to consult oracles; the *Πρόξενοι*, who were also appointed by the kings, and had charge of the reception of strangers; the *Πρόδικοι*, who had the care of the young kings as tutors; the *Παιδονόμοι*, whose office was to oversee and manage the boys put under their care at the age of 7; the *Ἁρμοσταί*, who were a sort of sheriffs in the city and province; the *Πολέμαρχοι*, who under the kings superintended the affairs of war, and also attended to some matters of police in the city; the *Ἱππαγρέται*, three officers, who commanded each a chosen band of 100 horsemen.

§ 125. The assemblies (*ἐκκλησίαι*) of the people were similar to those at Athens. In some of them only native citizens of Sparta met; in others there were also delegates from the towns and cities belonging to the province Laconia; in assemblies of the latter class were discussed all affairs of common interest and importance to the whole state. Originally the kings and senate had the power of convening the assemblies; it was afterwards vested in the Ephori, who also presided in them. The votes were given by utterance of voice (*ἰσοψηφία καὶ οὐ ψήφῳ*), and the majority decided by the loudest acclamation, or by a subsequent division and counting of the two parties.

The assembly composed only of the citizens of Sparta was called *μικρὰ ἐκκλησία*, and usually met once every month. Every citizen capable of bearing arms might attend, and, if above the age of thirty, might speak. The meetings were originally in the open air, but at a later period were held in an edifice, called *σκιάς*, erected for the purpose.—The other assembly was called simply, or by way of eminence, *ἐκκλησία*. It consisted of the kings, the senators, the magistrates, and the deputies of Laconia.

§ 126. The assembly also, which was collected at the public and common meals and termed *συσσιτία*, *φειδίτια*, and *φιλίτια*, was designed for the purpose of speaking upon matters of public importance.

In this assembly, kings, magistrates, and certain citizens, met together in certain halls, where a number of tables were set, for fifteen persons each. No new member could be admitted to any table but by the unanimous consent of all belonging to the same. Every member contributed to the provisions from his own stores; a specified quantity of barley meal or cakes (*μᾶζαι*), wine, cheese, and figs, and a small sum of money for meat, was expected from each. A close union was formed between those of the same table. The regular meal was termed *αἶκλον*; after this was a dessert called *ἐπάικλον*. The men only were admitted; small children were allowed to sit on stools near their fathers and receive a half-share without vegetables (*ἀβαμβάκευτα*); the youth

and boys ate in other companies. At table they sat or reclined on couches of hard oak. The chief dish was the *black broth* (μέλας ζωμός).[1] The Spartans had also another kind of solemn feast, called κοπίς, to which foreigners and boys were admitted along with the citizens.[2]

[1] The reader may be amused by the following passage from Sir *Henry Blount*, who traveled in Turkey, in 1634. "The Turks have a drink called cauphe, made of a berry as big as a small bean, dried in a furnace and beat to powder, of a sooty color, in taste a little bitterish, that they sethe and drink, hot as may be endured; it is good at all hours of the day, but especially morning and evening, when to that purpose they entertain themselves two or three hours in cauphe-houses, which in Turkey abound more than inns and ale houses with us. *It is thought to be the old black broth used so much by the Lacedæmonians.* It drieth ill humours in the stomach, comforteth the brain, never causeth drunkenness, nor any other surfeits, and is a harmless entertainment of good fellowship."—[2] *Robinson's* Archæol. Græc. p. 159.—Cf. *Müller*, ii. 289.

§ 127. Judicial actions were very summary among the Spartans. Eloquence found no place in them; no advocates were employed; every one was obliged to plead his own cause. There were three distinct jurisdictions, that of the kings, the senate, and the Ephori, each of which formed a tribunal for the decision of a certain class of questions. The most important questions, and particularly all of a capital nature, belonged to the senate. In minor disputes, the parties were allowed to choose arbitrators for themselves.

Cf. *Robinson*, bk. ii. ch. xxii.—On the authority of the Ephori, *Müller*, bk. iii. ch. vii.; and bk. iii. ch. ii. § 2, on the Spartan Courts.

§ 128. The punishments were various and in part similar to those at Athens. The most common mode of inflicting death was by strangling or suffocation.—Stealing was punished not so much for the theft committed, as for the want of shrewdness and dexterity betrayed by the offender in allowing himself to be detected.

1. Strangling was effected by means of a rope (βρόχος, βρόγχος); it was always done in the night and in a room[1] in the public prison called Δεκάς. Death was also inflicted by casting the malefactor into the pit[2] called Καιάδας; this was always done likewise by night. Aristomenes the Messenian was cast into this, but survived the fall and effected an escape, which was considered as very wonderful.——Besides the punishments Ζημία, Ἀτιμία, and Κόφων or Κλοιός, mentioned among Athenian penalties (cf. § 113), the Spartans[3] had Μαστίγωσις, *whipping*, which the offender received as he was driven through the city, and Κέντησις, *goading*, which was a similar punishment. Banishment, Φυγή, seems not to have been a regular punishment inflicted by sentence; but was voluntary, and chosen in order to escape death or infamy (ἀτιμία).

[1] *Robinson*, Arch. Græc. bk. ii. ch. 24.——[2] Cf. *Thuc.* i. 134.—*Paus.* iv. 18. § 4.—*Strab.* viii.—*Mitford*, Hist. of Greece, ch. iv. sect. 4.——[3] Cf. *Müller*, Hist. and Ant. Dor. vol. ii. p. 235.

2 *a*. Among the Spartans also various rewards and distinctions were bestowed on persons of merit, both while living and after death.

3. Among the distinctions conferred on the meritorious, the Προέδρα, *first seat* in a public assembly, was highly honorable. Much value was attached to the *olive-crown*, Ἐλαίης στέφανος, as a reward for bravery, and to the *thongs*, Βιέλοπες, with which victors in the contests were bound. But it was one of the highest honors of the city to be elected into the number of the three hundred constituting the three chosen bands of horsemen (§ 124), termed Λοχαγίες.——To commemorate the dead, statues, cenotaphs (κενοτάφια), and other monuments were erected.

§ 129. The legislation of Sparta had Lycurgus chiefly for its author, and was marked by some strong peculiarities. The form of government was distinguished from that of all the other states by its union of monarchical with aristocratical and democratical traits. There were in Sparta no written laws; they were transmitted orally from one generation to another; on this account Lycurgus styled them ῥήτραι. They were not numerous, and were chiefly designed to promote bravery and hardihood, and hinder all luxury and voluptuousness. Although they underwent many alterations in minor points, they retained their authority through a period of above 800 years.

Cf. *Müller*, as before cited, vol. ii. p. 97, 235.—*Xenophon*, on the Polity of the Lacedæmonians (cf. P. V. § 186).—The works cited § 118.

§ 130. Next to the states of Athens and Sparta, the island of *Crete* presents a constitution the most remarkable. It is here, as has been stated (§ 38), that we find the origin of the institutions of Lycurgus. During the republican government which succeeded the monarchical, it was customary to elect ten officers annually as chief magistrates. These were called *Cosmi*, κόσμοι, and were taken only from particular families. Under them was a *Senate*, which was consulted only on important questions; it consisted of 28 members, who for the

most part had previously held the office of Cosmi. There was also an order of *knights*, who were required to keep horses at their own expense for the public use, and to serve in time of war. The power of popular assemblies was not great; they usually did nothing but confirm the decrees of the higher authorities.

Cf. *Müller*, vol. ii. p. 99, 134.—*Hüch*, Kreta. Götting. 1823. 3 vols. 8.

§ 131. The Cretan laws were in general wise, as appears from some traces of them found in different writers.—Like the Spartans, the citizens of Crete had public meals, which they called ἀνδρεῖα.—Slaves were treated with comparative mildness.

1. "Curiosity is excited," observes Mitford, "by that system of laws which, in an age of savage ignorance, violence, and uncertainty among surrounding nations, inforced civil order, and secured civil freedom to the Cretan people; which was not only the particular model of the wonderful polity, so well known to us through the fame of Lacedæmon, but appears to have been the general fountain of Grecian legislation and jurisprudence; and which continued to deserve the eulogies of the greatest sages and politicians, in the brightest periods of literature and philosophy."

See *Sainte Croix*, Des Anciens gouvernements federatifs, et legislation de Crete. Par. 1776.

2. Three different classes of dependents existed in the island; the public bondmen, called by the Cretans μνοία; the slaves of individual citizens, ἀφαμιῶται; and the tributaries, ὑπήκοοι. Perhaps there was no Grecian state in which the dependent classes were so little oppressed as in Crete. In general, every employment and profession, with the exception of the gymnasia and the military service, were permitted to them. —*Müller*, as cited § 118, vol. ii. 5.

3. The name ἀνδρεῖα is supposed to have been given to the public meals, because, as at Sparta, men alone were admitted to the tables. A woman, however, had the care of the public tables at Crete. The Cretans were distinguished by their great hospitality; with every two tables for citizens there was one for foreigners.—*Müller*, ii. 225.

The term ἀγέλη was used to designate an assembly of young men, who lived together from their eighteenth year till the time of their marriage. These young men, called ἀγελάστοι, were under the care of a person termed ἀγελάτης, who superintended their military and gymnastic exercises.—*Smith*, Dict. of Antiq.

§ 132. In Thebes, the principal city of *Bœotia*, a monarchical government existed until the death of Xanthus, and afterwards a republican. Yet this state did not rise to any great celebrity, at least for a long time; the cause was perhaps the whole national character of the Thebans. Besides a proper senate, there were in Thebes Bœotarchs, Βοιοτάρχαι, and Polemarchs Πολέμαρχοι; the former had the care of the civil affairs, and the latter of the military.—Bœotia was divided into four grand councils, or senates, whose decrees guided all the other magistrates. Merchants and mechanics were adopted as citizens, but never raised to any magistracy. The exposure of infants was not permitted, but if their parents were unable to maintain them, it was done by the state. Pausanias has recorded in his description of Bœotia many remarkable features of the later condition of the Theban state.

The Bœotians had a great national festival, Παμβοιώτια, in honor of Athena Itonia, who had a temple near Coronea, near which the festival was held.

Cf. *Mitford*, ch. v. sect. 1.—*Raoul-Rochette*, Administration de l'Etat Federatif des Bœotiens, in the *Mem. de l'Institut*, Classe d'Hist. et Lit. Anc. vol. viii. p. 214.

§ 133. Of the internal constitution of *Corinth* but little is known. It was at first governed by kings, of whom the Sisyphidæ and Bacchiadæ were the most distinguished. Afterwards, when an aristocratical form was introduced, one chief magistrate was chosen yearly called Πρυτανὶς. He was supported by a senate, Γερουσία. The assembly of the people never had equal authority; their power was often very small. The city was once called Ephyra, and enjoyed a favorable situation upon the isthmus, which rendered it and its two harbours so famous on account of their navigation and commerce. It was destroyed by the Romans, B. C. 146, but was afterwards rebuilt by Cæsar, and became again very flourishing.—Syracuse and Corcyra were colonies of Corinth. The last city is specially remarkable, from the fact, that a dispute between itself and Corinth was the occasion of the Peloponnesian war. Syracuse was for a long time governed by 600 of the oldest men, called γεωμόροι; but afterwards became entirely democratical until it was subjected to the Romans.

Cf. *Müller*, as before cited, vol. ii. p. 156.

§ 134. *Argos*, like the other Grecian states, had in early times its kings. In later times it was governed by the people divided into four tribes. It had its senate, and another body of magistrates consisting of eighty members, and a class of public officers called ἀρτῦνοι.

Cf. *Müller*, vol. ii. p. 144, 147.

In the history of *Ætolia*, we may mention as chiefly remarkable the league or confederacy between the cities of that district. This confederacy was called the *Panætolium*. It had at Thermus an annual assembly or meeting, in which the magistrates were elected, and also a president of the confederacy, who was called στρατηγὸς, and was at the same time chief military commander. This officer was subject to the assembly. The council of the Apocleti (ἀπόκλητοι) was a different body, who decided questions that arose in pressing emergencies.

See *F. W. Tittmann*, Darstellung der Griech. Staatsverfassungen. Leipz. 1822. 8.

The cities of *Achaia* also united themselves in a league, and held their common assemblies twice a year at Ægium. In these originally presided one Γραμματεὺς, with two Στρατηγοὶ; and at a later period, one Στρατηγὸς, besides whom there were ten Δημιουργοὶ to attend to the public affairs of the confederacy.

Cf. *Breiterbauch*, Geschichte der Achäer und ihres Bundes. Leipz. 1782.

III. MILITARY AFFAIRS.

§ 135. That warlike spirit which, as has been observed (§ 42), was a main trait in the national character of the early Greeks, was also conspicuous in their descendants of a later period. This is true of the Athenians, and more emphatically so of the Spartans, who were inured to hardship by their education, bound by their laws and their honor to conquer or die, and inspired by their whole national system with a love of war. These republics were accordingly the refuge and protection of the smaller states in their difficulties. The Thebans, likewise, for a certain period, maintained the reputation of distinguished valor. Athens and Sparta, however, were always the rivals in this respect; and although in the war with Xerxes they agreed that Athens should command the Grecian fleet, and Sparta the land forces, yet they soon again fell into dissension, and the Spartans stripped the Athenians, for a time, of that naval superiority, for which the situation of Athens afforded the greatest advantages.

On Grecian military affairs, see *Nast*, *Köpke*, &c. cited § 42.

§ 136. The armies of the Greeks consisted chiefly of free citizens, who were early trained to arms, and, after reaching a certain age, at Athens the twentieth year, were subject to actual service in war. From this duty, they were released only by the approaching weakness of age. At Athens the citizens were exempted from military service at the age of forty, except in cases of extreme danger. Some were also wholly exempted on account of their office or employment. Of those who were taken into service, a written list or roll was made out, from which circumstance the levying was termed καταγραφὴ, or κατάλογος. The warriors maintained themselves, and every free citizen considered it a disgrace to serve for pay; for which the spoils of victory were, in some degree, a substitute. Pericles, however, introduced the payment of a stipend, which was raised, when necessary, by means of a tax on the commonwealth.

At first foot-soldiers received two oboli a day; afterwards four; whence τετρωβόλου βίος signified a soldier's life, and τετρωβολίζειν, to serve in war. The pay of a soldier in the cavalry, termed καταστασις, was a drachm a day; a seaman received the same, with an allowance for a servant.

On the methods of raising money at Athens for extraordinary expenses, see §§ 103, 104.— On the military regulations, cf. *Garnier*, Sur les loix militaires des Grecs, in the *Mem. Acad. Inscr.* vol. xlv. p. 239.—Cf. § 42.

§ 137. It has already been remarked (§ 43), that the Grecian soldiers were of three classes; footsoldiers or infantry, τὸ πεζικὸν; the cavalry, τὸ ἐφ' ἵππων; and such as were borne in chariots, τὸ ἐφ' ὀχημάτων. The infantry comprised three kinds; the ὁπλῖται, heavy armed, who carried a complete and full armor,

and were distinguished particularly by a large shield (ὅπλον); the πελτασταί, targeteers, who bore light arms, particularly a small shield (πέλτη); and the ψιλοί, light armed, who had no shield and used only missile weapons.—The war chariots were not much used after the introduction of cavalry.

The chariots, termed δρεπανηφόροι, were sometimes terribly destructive, being armed with sythes, with which whole ranks of soldiers were sometimes cut down.—In Plate XVII. fig. K, one of these chariots is presented, drawn by two horses which are protected by a covering of mail.——It may be worthy of remark here, that such chariots were used by the ancient Britons and Belgians, and are designated in the Roman writers by the terms *covini* and *essedæ*. (*Lucan*, Phars. i. 426.—*Tac.* Agric. xxxvi.—*Cæs.* Bell. Gall. iv. 33.—*Mela*, iii. 6.) "The *covinus* was a terrible instrument of destruction, being armed with sharp sythes and hooks for cutting and tearing all who were so unhappy as to come within its reach." *R. Henry*, History of Great Britain. (first ed.) Lond. 1771-93. 6 vols. 4.

§ 138. The cavalry of the Greeks was not numerous, and consisted only of citizens of the more respectable class, and such as were able (cf. § 93) to maintain their horses. The ἱππεῖς, therefore, at Athens as well as Sparta, held a high rank. Those who wished to attain this rank were first examined in respect to their bodily strength and other qualifications, by the senate and a Hipparch or Phularch (ἱππάρχης, φυλάρχης) appointed for the purpose. They were called by various names according to the weapons of armor they used; as, e. g., ἀκροβολισταί, who threw missiles; δορατοφόροι, who carried spears or lances; ἱπποτοξόται, ξυστοφόροι, κοντοφόροι, ξυρεοφόροι, etc. The following articles constituted their principal armor: a helmet, broad plated girdle, breastplate, a large shield, cuishes, a javelin and sword.

The horsemen, as well as the infantry, were distinguished into the *heavy-armed*, κατάφρακτοι, and *light-armed*, μη κατάφρακτοι. The former not only were defended by armor themselves, but also had their horses protected by plates of brass or other metal, which were named, from the parts of the horse covered by them, προμετωπίδια, προστερνίδια, παραμηρίδια, παραπλευρίδια, παρακνημιδία, etc. The trappings of the horses were termed φάλαρα; various and costly ornaments, including collars, bells, and embroidered cloths were often used.—The Διμάχαι were a sort of dragoon, instituted by Alexander, designed to serve either on horseback or on foot.—The Ἄμφιπποι were such as had two horses; called also ἱππαγωγοί, because they led one of their horses.—After the time of Alexander, elephants were introduced from the east; but they were after a short period laid aside, as they were found too unmanageable to be relied upon with much confidence. When used, they carried into battle large towers, containing from ten to thirty soldiers, who could greatly annoy the enemy with missiles, while they were themselves in comparative safety.

Sallier and *Fourt*, Orig. de l'equitation dans la Grece, in the *Mem. Acad. Inscr.* vii. 33, 296.—*De Maizeroy*, La Cavalerie Grecque, in the same *Mem.* &c. xli. 242.—*Larcher*, L'ordre equestre chez les Grecs, in the same *Mem.* &c. xlviii. 83.

§ 139. The chief articles of armor used by the Greeks have been already described (§ 44, 45), and it is only necessary to remark here, that in later times there were many changes, as to the forms of the articles, and the manner of using them.

1. The breastplate (θώραξ) consisted of two parts, one for a defence for the back, the other for the breast, united at the sides by a sort of buttons. When made of two continued pieces of metal, and on that account inflexible, it was called θώραξ στάδιος; when made of hide and guarded with hooks or rings, connected as in a chain, it was called θώραξ ἁλυσιδωτός; if guarded with plates like the scales of a fish, it was called θώραξ λεπιδωτός. The ἡμιθωράκιον protected only the front part of the body; Alexander allowed only this to his soldiers.—Within the θώραξ, and next to the skin the Greeks also wore often a defensive armor of brass lined with wool, which was termed μίτρη. Cf. *Hom.* Il. iv. 137, 187.

The *thorax* is seen in fig. r, of Plate XXII.; also on the warrior, fig. 7. In fig. 5, the thorax seems to be guarded with plates like the scales of a fish; also in Plate XXXIV. fig. b.

2. The shield (ἀσπίς) when of wood was made of the lightest kind, as willow, beach, poplar, &c. When made of hide (ἀσπίδες βόειαι), there were usually several thicknesses covered with a plate or plates of metal. Its chief parts were the outer edge or circumference, ἄντυξ, ἴτυς, κύκλος, περιφέρεια; the boss or prominent part in the middle, ὀμφαλός, μεσομφάλιον; the thong of leather by which it was attached to the shoulders, τελαμών; the rings by which it was held in the hands, πόρπακες, for which the *handle*, ἔχανον, consisting of two small bars placed crosswise, was afterwards substituted. Little bells were sometimes hung upon the shields to increase the terror occasioned by shaking them. Σάγμα was the name of a covering, designed to protect the shield from injury when not in actual use, the word also designates a packsaddle. Various epithets are applied to shields; ἀμφιβρότος, ἀνδρομήκης, ποδηνεκής, indicative of size; ἔυκυκλοι,

PLATE XXII.

πάντοτε ἴσαι, of shape. The Γέῤῥον was in the shape of a rhombus, and first used by the Persians; the Θυρεός was oblong and bent inward; the Λασήιον was composed of hides with the hair on, and was very light; the Πέλτη was small and light, and, according to some, shaped like a half-moon.

In Plate XXII. are several forms of shields; see fig. 3, fig. 4, fig. 7. See also Plate XXX. fig. 1, fig. 4; and Plate XXXIII. fig. 1, fig. 2.

3. Besides the offensive weapons which have already been named (see § 45, and Plate XVII.), we may mention the *poniard*, called παραξιφίδιον, ἐγχειρίδιον, and μάχαιρα; it answered the purpose of a knife. In later ages, the ἀκινάκης was borrowed from the Persians. This has generally been considered as curved, and has usually been translated *cimiter*; in *Smith's* Dictionary it is contended, that it was straight like the dagger; the writer quotes Josephus (*Ant. Jud.* xx. 7-10) as saying of the assassins who infested Judea before the destruction of Jerusalem, that "they used daggers in size resembling the Persian *acinaces*, but curved, and like those which the Romans called *sicæ*, and from which robbers and murderers are called *sicarii*;" the *acinaces* seems to have been worn on the right side. The κοπὶς or *falchion* (*ensis falcatus*) was also used in battle; as was likewise the *battle-ax*, ἀξίνη, and the πέλεκυς. The Macedonians had a peculiar kind of *long spear*, called σάρισσα. The *club* of wood or iron, κυρύνη, was a weapon of early times.—We may mention among the offensive weapons the πυροβόλοι λίθοι, *fire-balls*; one kind (σκυτάλια) were made of wood and armed with spikes of iron, under which were fixed hemp, pitch, and other combustibles; these, being set on fire, were hurled into the ranks of the enemy.

In Plate XVII. fig. C, is the μάχαιρα; in Plate XXXIII. fig. 4, we see hanging at the right thigh the weapon which the writer mentioned above considers as the ἀκινάκης; the same is seen in the hand of Mithras, in the Sup. Plate 9; cf. also fig. B, in Plate XVII.

On the various articles of armor, see *Fosbroke's* Encyclopædia.—*S. R. Meyrick*, Critical Inquiry into Ancient Armor, &c. with a Glossary of Names of the Arms of the Middle Ages. Lond. 1824. 3 vols. 4; a work which may be recommended to the student desirous of full information on this subject.

§ 140. The commanders of the armies were in early times the kings themselves, although at the same time certain men, eminently brave, were appointed to be *polemarchs* or generals. Subsequently each tribe chose its own commander, who was called στρατηγὸς. At Athens it became customary to appoint ten, who had equal power, and who held the chief command one day each in regular rotation, when they took the field together. Over these was a polemarch, whose opinion was decisive in the war-council, when there was an equal division among them; at a later period, however, this officer (πολέμαρχος) had no share in military affairs (§ 101).—There were also ten taxiarchs, ταξίαρχοι, subordinate to the στρατηγοί; their duty was to put the army in array for battle, mark out the camp, regulate the order of march, and in general attend to the preservation of discipline. Subordinate also to the *Strategi* were the two generals of the horse, ἵππαρχοι, who had under them ten φύλαρχοι, one nominated by each tribe. There were also inferior officers, as λοχαγοί, χιλίαρχοι, ἑκατόνταρχοι, δεκάδαρχοι, πεμπάδαρχοι, the names being derived from the number of men commanded by them.

§ 141. The whole army was called στρατιά; the front, μέτωπον or πρῶτος ζυγὸς; the wings, κέρατα; the rear, οὐρὰ or ἔσχατος ζυγός. The smallest division, consisting of five men, was called a πεμπάς; a λόχος contained from ten to a hundred men, according to different circumstances; and a τάξις, a hundred, or a hundred and twenty-eight.

The τάξις was also called ἑκατοντασχία. Each division of this sort had five attendants, who (ἔκτακτοι) did not serve in the ranks; viz. the στρατοκήρυξ, who reported the officer's commands to the soldiers; the σημειοφόρος, who conveyed the ensigns, signals, or watchwords; the σαλπιγκτὴς, a trumpeter; the ὑπηρέτης, who supplied the members of the division with necessaries; and the ὀπάων, whose business was to see that none of the number were left behind.

Some of the larger divisions; σύνταγμα, consisting of two τάξεις, or 256 men; πεντακοσιαρχία, two σύνταγματα, or 512 men; χιλιαρχία, two of the last, or 1024 men; Μεραρχία, or Τέλος, twice the preceding, or 2048 men; Φαλαγγαρχία, or Στρατηγία sometimes, twice the Τέλος, or 4096 men; the commander of the latter was called στρατηγός.—— The term Φάλαγξ signifies sometimes a body of twenty-eight soldiers; sometimes a body of 4000, as just mentioned; and sometimes any number of troops in general. Yet it is said, that a full or complete *Phalanx* contained *four* times the number included in the φαλαγγαρχία, above named, i. e. 16,384 men.

§ 142. While the term φάλαγξ is often used in a general sense for any number of soldiers, it is employed also to signify a *peculiar order of arrangement* in a rectangular form, which gave the body strength to resist a great shock; the Macedonians were especially celebrated for using it to advantage.—The ἔμβολον was the same with the Roman *cuneus*, an arrangement in the form of a

wedge, in order to force a way more easily and further into the midst of the enemy.—Wheeling, turning, or facing, was called κλίσις; to the right, ἐπὶ δόρυ, the spear being in the right hand; to the left, ἐπ' ἀσπιδα, the shield being held in the left. Turning completely about was termed μεταβολή.—The Greeks possessed great skill and readiness in manœuvres, and had teachers of the art, ταχτικοὶ, who instructed the youth in the practice.

1. Various forms were given to the φάλαγξ, some of which were not rectangular; as the ἐκτεταμένη φάλαγξ, which presented the form of a half-moon, and was also called κύφη and κοίλη; ῥομβοειδὴς φάλαγξ, which was in the figure of a diamond. In the phalanx, ζυγοί signified the ranks, taken according to its length, μῆκος; στίχοι (also λόχοι) the files taken according to its depth, βάθος.—Another order of array for battle was the πλίνθιον, *brick*, a rectangular presenting its length to the enemy.—The πύργος, *tower*, was the same form, with its width or the end of the rectangle towards the enemy.—The πλαίσιον seems to have been an exact square or nearly so.—The σκιλίμβολον was a figure like the letter V, with the open part toward the enemy.—The Ἴλη was in the form of an egg, according to which the Thessalians usually arranged their cavalry.—Of the various terms applied to manœuvring or evolutions we add only the following; ἐξελιγμός, a countermarch, by which every soldier, one marching after another, changed the front for the rear, or one flank for another; ἀνάπλασιασμός, an enlarging of the body, either by adding men or by extending the same number over a great space.

2. The term Ἴλη, sometimes applied as above mentioned, to designate a certain order of array, was generally used to signify a body of cavalry; a troop sometimes consisting of 64 horsemen. Two such troops constituted the ἐπιλαρχία, containing 128 men; eight of them formed the ἴτραρχία, containing 512 men; four of the last named formed the Τέλος of the cavalry, including 2048 men; and two τέλη made the Ἐπίταγμα, comprising 4096 men.

3. It may be remarked that among the Lacedæmonians, the whole army was divided into μόραι which contained originally only 400 men each, but afterwards a larger number, and variable. Each μόρα consisted of four λόχοι. The πεντηκοστύς was one-half of the λόχος; and one-half of the πεντηκοστύς was termed ἐνωμοτία, including 25 men; the latter body is said by some to have contained *thirty-two* or *thirty-six* men.

The earliest ancient works which treat expressly of Grecian tactics are those of Arrian and Ælian; cf. P. V. § 250, § 253.

§ 143. The declaration of war usually began with a demand made by the injured or offended party through deputies for reparation or satisfaction. Unexpected hostile invasion was viewed as unrighteous warfare; it was justified only by great and wanton injuries. The most respectable men were selected for the ambassadors and heralds, and their persons were regarded as sacred and inviolable.

1 ᴍ. The heralds (κήρυκες) carried a staff wound with two serpents (κηρύκειον), and were usually charged only with messages of peace, while the ambassadors or deputies (πρέσβεις) were accustomed also to threaten and to announce war. The power of ambassadors was limited in different degrees at different times (cf. § 102).——The leagues or agreements entered into were either (1) σπονδή, a treaty of peace or mutual cessation from injuries, called also συνθῆκη, εἰρήνη; (2) ἐπιμαχία, a treaty of mutual defence; or (3) συμμαχία, an alliance both defensive and offensive, in which the parties engaged to aid each other, not only when attacked, but also when they themselves commenced the war. Such treaties were confirmed by the most solemn oaths, written upon tablets and placed in public view. Sometimes the parties exchanged certain tokens or evidences (σύμβολα) of the compact.

2 ᴍ. Before actually declaring war, it was customary to consult an oracle. The war was commenced with sacrifices and vows. Scrupulous attention was also paid by the Greeks to omens and seasons.

3. An eclipse of the moon was a fatal sign; the Athenians would not march before the seventh day, ἐντὸς ἑβδόμης, nor the Lacedæmonians until full moon.

§ 144. In addition to what has already been said (§ 48) on the construction of camps, it may be here remarked, that the form of them was often changed according to circumstances. The Lacedæmonians, however, always adhered to the circular form in their camps, as well as their cities. The bravest troops were usually placed on the extremities or wings, and the weakest in the centre or interior. A particular part of the camp was appropriated for the worship of the gods, and for holding councils of war and military courts. The guards were divided into the day-watches, φυλακαὶ ἡμερινὰι, and the night-watches, φυλακαὶ νυκτερινὰι. The advanced posts, or outer guards, were called προφυλακαὶ. The nightly round of visiting the watch was called ἐφοδεία, and those who performed it, περίπολοι, and the guard-house, περιπολεῖον.

§ 145. Before a battle the soldiers were usually refreshed by eating and drinking, immediately after which the commanders ordered them to action.—

When very near the point of engaging, the generals addressed the army in animating speeches, which often produced great effects. Then followed the sacrifice, the vow, and the war-song (παιὰν ἐμβατήριος), a hymn to Mars.—The signs used in the field were either σημεῖα, regular ensigns and standards, or σύμβολα, particular signals, commonly understood or specially agreed upon for the occasion.

1 *n.* The special signals, σύμβολα, were either *audible* (φωνικὰ), such as watchwords (συνθήματα); or *visible* (ὁρατὰ), such as nodding the head, waving the hand, shaking the armor, and the like (παρασυνθήματα). The σημεῖα or standards were of various kinds; some being merely a red or purple coat upon the top of a spear; others having an image of a bird, animal, or other object. The raising of the standard was a signal to commence battle, and the lowering of it to desist. Anciently the signal for battle was given by lighted torches being hurled by the persons appointed (πυρφόροι). Afterwards it was done by blasts of sound, for which shells (κόχλοι) were first used, and then brazen trumpets (σάλπιγγες) of several different kinds.

2 *n.* The Lacedæmonians usually advanced to action by the sound of the flute; yet we must not imagine, that the marching of the Greeks was as regular and as conformable to music, as the modern. Most of them were rather in the habit of rushing to battle with impetuosity and clamor (ἀλαλαγμὸς, ἀϋτὴ).

§ 146. The art of besieging arose first in the later times of Greece, because the cities were not previously fortified with walls. Nor were the later Greeks, especially the Lacedæmonians, very much in the habit of laying regular sieges. The two principal points of proceeding in the siege of a city, were the construction of the entrenchment around it, and the gathering and use of military engines about it. Connected with these were efforts to scale the walls of the city by ladders (ἐπιβάθραι, κλίμακες) and to undermine their foundations.—An entrenchment around the city was called περιτειχισμὸς, or ἀποτειχισμὸς, and consisted usually of a double wall of stone or turf. In the space between the walls were shelters for the garrison and the sentinels. Above the walls were turrets or pinnacles (ἐπαλξεις), and after every tenth pinnacle a large tower was constructed, extending across from one wall to the other. The parapet of the wall was termed ϑώραξ or ϑωράκιον.

§ 147. Most of the military engines of the Greeks (μάγανα, μηχαναι) were of a comparatively late invention, and seem to have been introduced first about the time of the Peloponnesian war. One of the principal was the χελώνη, the testudo or tortoise; so called because the soldiers were covered by it as a tortoise by its shell.

1 *n.* The *testudo* was of several kinds. The χελώνη στρατιωτῶν was formed by the soldiers, pressed close together and holding their shields over their heads in such a manner as to form a compact covering. It was also formed of boards, united and covered with metals; this was either of a square form, as the χελώνη χωστρὶς, which served to protect the soldiers, while they were preparing the ground in order to bring up their military engines, or of a triangular form, as the χελώνη ὀρυξ, for the protection of such as were undermining the walls.—Another instrument for similar purposes was called the γέρρον, made of twigs of willow like the Roman *vineæ*, and held by the soldiers over the head.

2 *n.* The χῶμα was a mound composed of various materials and raised very high, often above the besieged walls.—There were also moveable towers (πύργοι), made of wood and usually placed upon the χῶμα; they were rolled on wheels and had often several stories, containing soldiers and engines.—The battering-ram (κριὸς) was a strong beam with an iron head (ἐμβολὴ) in front resembling that of a ram, which the soldiers thrust against the enemy's walls; it was often hung by ropes to another beam, so that it could be thrust with greater force, and sometimes was placed on wheels and covered with a χελώνη. The καταπέλται were engines for hurling missiles, stones, and the like upon the enemy; those which discharged arrows, being termed ὀξυβελεῖς, and those which cast stones, λιθοβόλοι or πετροβόλοι.

Dionysius Siculus (xx. 48, 86) speaks of the latter engines as sometimes capable of throwing stones of one hundred weight (λιθοβόλος ταλαντιαῖος), and even of three hundred weight (πετροβόλος τριταλαντιαῖος).

3. The Ἑλέπολις was a machine, not unlike the battering-ram, but of greater size and force, driven with ropes and wheels. This name (ἑλέπολις, *city-taker*) was first applied by Demetrius Poliorcetes to a machine invented by him, in the form of a square tower; each side being ninety cubits high and forty-five wide; resting on four wheels; divided into nine stories, which each contained engines for throwing spears, stones, and various missiles; manned by 200 soldiers. Cf. *Diod. Sic.* xx. 48.—The Τρύπανα

were long irons with sharp ends, and were the instruments chiefly used in earlier periods for demolishing the walls of a city.

§ 148. In the defence of a besieged city the following are the things most worthy of remark. Soldiers, armed with various means of defending themselves and annoying the enemy, were stationed on the walls of the city. The greater military engines were planted within the walls, and hurled arrows, stones, and pieces of timber upon the besiegers. The mines of the besiegers were opposed by counter-mines, and their entrenchments and mounds were undermined. Their various engines were broken, set on fire, or embarrassed in operation by different contrivances on the part of the besieged.

§ 149. On the taking of a city, the captors did not always treat the citizens and the property in the same way. Sometimes the buildings were demolished, and all the inhabitants put to death, or at least those in arms, while the rest (ἀιχμάλωτοι, δορυάλωτοι) were reduced to slavery. But sometimes favor was shown, and nothing but the payment of a tribute exacted. Sometimes new settlers were planted in the conquered city. Whenever the city was demolished, it was customary to curse the spot on which it stood, and not even cultivate the soil.

§ 150. The booty or spoils on such a capture, or after a battle, consisted partly in the military stores, and partly in other things, which were the property of the conquered party. These, when taken from the slain, were termed σκῦλα; if from the living, λάφυρα. The whole (ἔναρα) was brought to the commander-in-chief, who first took a large portion for himself, then assigned rewards to such as had distinguished themselves in the action, and afterwards distributed the remainder equally among the soldiers. First of all, however, a portion was set apart for the service of the gods, which was called ἀκροθίνια. The armor of the conquered was also often dedicated to the gods, and hung up in their temples; this was the case sometimes even with the weapons of the victors, when they designed to terminate their military career. Thank-offerings were also presented, and trophies (τροπαῖα) erected, which were likewise dedicated to the gods; statues also and other monuments were raised to commemorate victories.

An inscription (ἐπίγραμμα) was often attached to the trophy, or offering presented to the god, or other monument, containing the names of the conquerors and the conquered, an account of the spoils, and sometimes of the occurrences of the war. The trunk of a tree, especially an olive, was often used for the purpose of a trophy, the emblems of victory being hung upon it.—Alexander the Great, abiding by a law of the Macedonians, never raised a trophy; yet he erected other monuments of his successes; among them were altars to the gods, very broad and lofty.—A representation of the *tropæum* is given in Plate XXII. fig. 4.

§ 151. There was a careful regard to order and discipline in the Greek armies, and various *rewards* and *punishments* were established. Among the rewards were promotion to higher rank, conferring of garlands or other distinctions, and also the funeral honors and the encomiums, which were bestowed on the brave warrior. At Athens public provision was made for the widows and children of those slain in battle, and also for those who were injured by wounds (ἀδύνατοι). The children of such as valiantly died were also honored sometimes with the first seats (πρωεδρίαι) at the theatres.—The severest of the punishments, death, was always inflicted on deserters, ἀντομόλοι. Such as refused to serve, ἀστράτευτοι, such as quitted their ranks, λειποτάκται, and such as threw away their shields, ῥιψασπίδες, were subject to civil degradation. At Athens they were not permitted to enter the temples or public assemblies, and were also fined in the court Heliæa. In Sparta they were exposed to still deeper disgrace, which extended even to their whole family; it was so great that their mothers often stabbed them at their first meeting afterwards.

§ 152. The Greeks employed various means for conveying intelligence. They had a class of messengers or *runners*, called ἡμεροδρόμοι, who carried news and official commands; they went lightly armed.—A contrivance much celebrated was the Lacedæmonian σκυτάλη. This was a roll of white parchment or leather (δέρμα, ἱμάς), wrapped round a black stick, about four cubits in length. The general always received a stick of this sort, of the same size with another kept by the magistrates or government. When any command or intelligence was to be conveyed, a strip of parchment was rolled on the staff, and on this was written what the person wished to communi-

cate; the strip was then sent to the general, who applied it to his own stick, and thus could read what, otherwise, would be wholly unintelligible.

§ 153. Before proceeding now to notice the naval affairs of the Greeks, we may allude to their method of passing rivers with their armies. It was usually by means of boats (σχεδίαι) or small vessels joined together so as to form a sort of bridge (γέφυρα), like that which the Persians under the command of Xerxes threw over the Hellespont. In order to hold these vessels fast, large baskets or boxes, filled with stone, were sunk in the stream, which thus answered the purpose of anchors. Anchors were also sometimes used. It was only in the greatest emergencies that they carried forward with them these boats, having taken them in pieces. Sometimes such bridges were made by means of large casks and leathern bottles.

Darius is said to have thrown a bridge across the Thracian Bosphorus (*Herod.* iv. 83, 85). That of Xerxes over the Hellespont was built between Abydos on the one side and Sestos on the other (*Herod.* vii. 36).

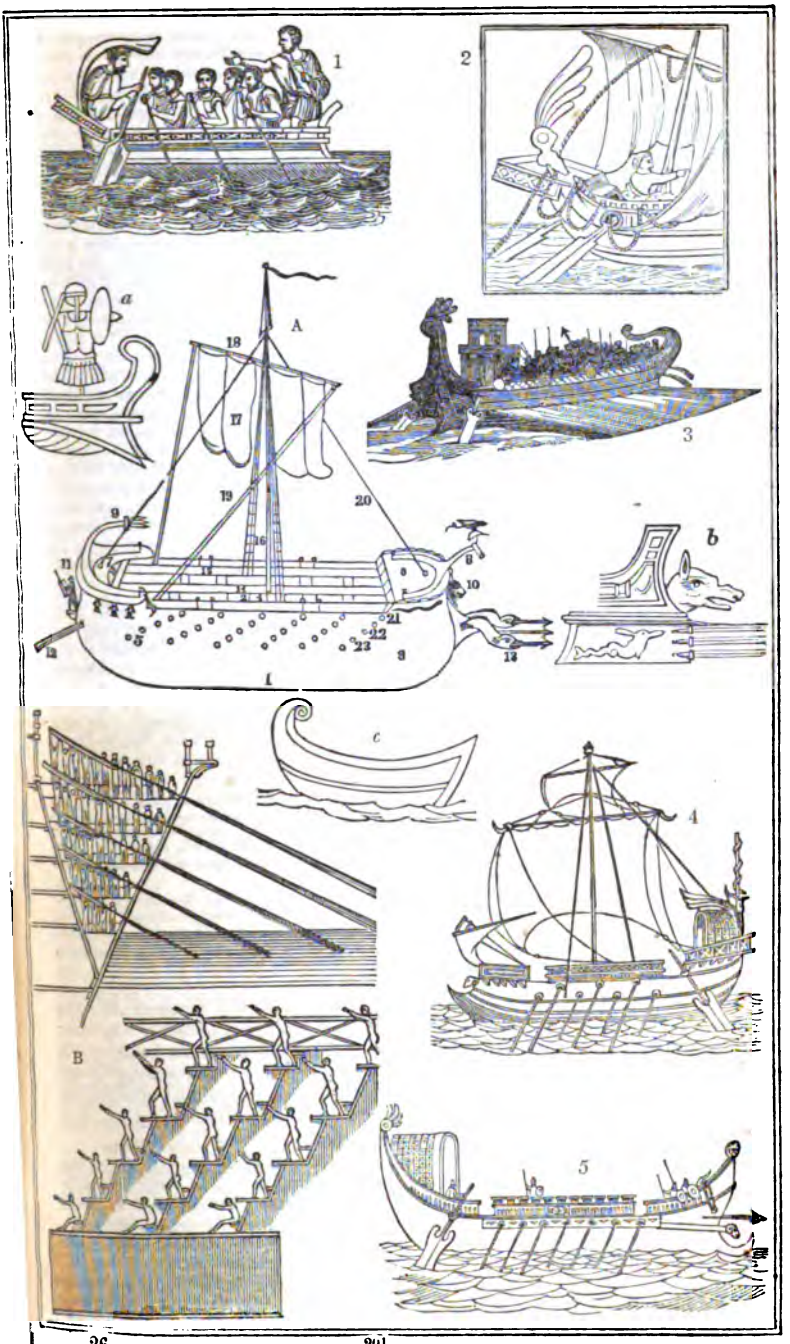
§ 154. The use of ships in the wars of the Greeks has been already mentioned (§ 47). Vessels of war (ἐπίκωποι, κωπήρη) differed in their structure from the other kinds, especially from ships of burden (ὁλκάδες, φορτηγοὶ) which were of an oval form, with broader bottoms. They were usually such as had three benches of rowers, called τριήρεις (*triremes*, cf. § 304), and hence this term is often used to signify merely vessels of war. Before the vessel was launched, it was purified and consecrated by the priests. Commonly, each vessel singly, sometimes a whole fleet, was committed to the protection of a particular god. The ensign or standard (παράσημον), by which one ship was distinguished from another, was placed in the forepart. Each vessel had its own name, which was usually taken from its ensign or flag, and was also inscribed on the prow.

§ 155. We will introduce here some of the names applied by the Greeks to the different parts of a ship and the tackling. The Arabic numerals attached to some of the terms in the following description are intended to correspond to those in fig. A, of our Plate XXIII., indicating the place of the parts named, according to *Holwell's* plan of a hexireme.

1. The principal parts of a ship were three, the *prow* or *front*, πρώρα, μέτωπον; the *middle*, or body, μεσόκοιλος, γάστρα; and the *stern*, πρύμνα[7], ὀπρὰ.—The PROW was more or less adorned, not only by the figures and images placed on it, but by the colors painted on it, from which were derived such epithets as μιλτοπάρηοι, κυανέμβολοι, &c. The sides of it were termed πτερὰ and παρειαί. The στόλος was a long plank at the head of the prow, at the extremity of which some of the principal ornaments, ἀκρόνια, ἀκροστόλια[8], were fixed. The πτυχίς[10] was a round piece of wood also attached to the prow, on which the name of the ship was inscribed; it was sometimes called ὀφθαλμός. The χηνίσκος was the figure of a goose upon the prow; near the water, according to the opinion of some, but by others assigned to a higher part. The ἔμβολον[13] was the lower portion of the prow, which projected forward, and in war gallies was fitted to strike into the ships of the enemy. Behind this, and just below the στόλος, was the παράσημον or ensign, some image carved or painted.——To the MIDDLE belonged the following parts; the τρόπις[1] or στείρη, keel at the bottom of the ship, narrow and sharp, to cut the waves, with the χελεώματα, wedges or bilgeways, attached to it, for guarding the ship's bottom: φάλκις, limber, containing the bilgewater, conveyed out by the pump, ἀντλία; the κοίλη, hold (called also κῦτος, and γάστρα), surrounded by ribs or planks rising from the keel, νομεῖς or ἐγκοίλια; the ζωστῆρες, or ὑποζώματα, rafters, or ropes, on the sides (πλευραί[2]) of the ship from prow to stern; the τοῖχοι and ἑδώλια[4] seats for the rowers situated on the sides one above another; the τρήματα or ὀφθαλμοί[5] openings through which the oars were put out; the ἄσκωμα, a skin or the like, which lined the openings; sometimes there was one continued opening for the oars, called τράφηξ, a term applied also to the bulwark or upper part of it.——The STERN had ornamental images, called ἀφρονία, in common with those on the prow, but termed distinctively, ἄφλαστα[9]. To the stern was also attached the ἐπιτρόπη[11], the *tutela* or safeguard of the ship. Its bow was termed ἐπωτίων, and the planks composing it, περιτόνεια. The middle of the stern was named, ἀσάνδιον. The decks, ἴκρια, were covered parts at the prow and stern; the ζυγὰ were the rowers' seats in the middle and open parts.

2. Some of the principal instruments (σκεύη) in navigating vessels may be mentioned here; they are included under two divisions, the *wooden* (σκεύη ξύλινα) and the *hanging* (σκεύη κρεμαστά). The πηδάλιον[12], rudder, fixed not directly in the stern, but on the side of the ship, and near the stern. In the later periods, two rudders were used, one being placed, it is supposed, near the prow (hence νῆες ἀμφίπρυμνοι); sometimes there were four, one on each side of prow and stern. The parts of the rudder were διαξ, φθεῖρ, πτερύγιον, ἀυχλη, κάμαξ.—The ἐυνὴ, ἄγκυρα, anchor; first a stone bored in the middle, or

PLATE XXIII.



a basket filled with stones; afterwards made of iron with teeth, ὀδόντες, fastening it to the earth; the largest of a ship's anchors was called ἱερὰ, and hence βάλλειν ἄγκυραν ἱεραν obtained its proverbial sense, *to resort to the last refuge.* The cables attached to the anchors, were πείσματα, or κάμηλοι; ropes for towing were termed ῥύματα, ὅλκοι; those for binding a vessel to the shore, πρυμνήσια.—The κῶπαι and ἐρετμοί, oars, having a broad part covered with metal (πλάτη), and hung upon pieces of wood called σκαλμοί, by leathern thongs, τρόποι.—The ἱστὸς[16], mast, fixed in a hole (μασώδμη), in the middle of the ship; capable of being taken down and put in a case (ἱστοδόκη); having several parts, as πτέρνα, τράχηλος, καρχήσιον, Θωράκιον, ἰκρίον, ἠλακάτη. The κεραῖαι, or κέρατα[18], were the crosspieces or yards, fixed to the mast; the ἀκροκέραια were the extremities of the yards. The ἱστία[17], sails (called also ὀθόναι, ἄρμενα), including particular ones distinctively named, as ἐπίδρομος, mizen-sail; ἀκάτιον, main-sail (ἱκάτιον also signifies a small vessel, like a pirate's s); ἀρτέμων, top-sail; ὄδλων, sprit-sail.—The ἔρμα, Θεμέλιος, ballast.—The βολίς, the lead for sounding.—The κοντοί, poles for pushing the vessels from rocks.—The ἀποβάθραι, bridges, or stairs, to pass from ship to shore, or from vessel to vessel (called also ἐπιβάθραι and ἀναβάθραι).—The term ὅπλα was applied to the rigging generally.—The terms σχοινία, κάλοι, and τοπεῖα are commonly considered as synonymous, and as signifying the *cordage;* including ἐπίτονοι, πάδες[19], πρόποδες, μεσουρίαι, πρότονοι[20], made at first of leathern thongs, afterwards of flax, hemp, and the like. But Böckh considers the σχοινία as designating the stronger and heavier ropes, to which the anchor was attached and by which the ship was fastened to the land; and the τοπεῖα as designating the lighter ropes, including καλώδια or κάλοι, ἱμάντες, κερσῦχοι, ὑπέραι, the rope called ἄγκοινα, the χαλινός, ἐπίτονοι, &c.——The term ὑποζώματα has generally been interpreted as signifying *boards* or *planks* covering the outside of a ship; but it is shown by the inscriptions found in the Piræus and published by Böckh, that the ὑποζώματα were ropes which ran in a horizontal direction around the vessel from the stern to the prow, and were intended to keep the fabric together; and it would seem that such ropes were taken on board when a vessel sailed, to be used if necessary; the expression in Acts xxvii. 17, ὑποζωννύντες τὸ πλοῖον, probably refer to the act of putting these ropes about the vessel.

See *T. D. Woolsey*, on Acts xxvii. 17, in the *Bibl. Repos.* Sec. Series, vol. viii. p. 405.

3 *u*. In vessels of war the front point, and sometimes the whole of the front part, was covered with iron. In early times these points or *beaks*, ἔμβολα[13], were long and high; afterwards they were made short and low, in order to pierce the vessels of the enemy below the water. From each side of the front were planks or pieces of wood, ἐπωτίδες, jutting out, to protect the ship from the beaks of the enemy. The war-vessels usually had wooden decks or coverings (καταφράγματα[14]) on which the soldiers stood, and also coverings or guards of hides or the like, which were extended on both sides (περιφράγματα, παραῤῥύματα), to protect them from the waves and from the enemy's missiles. The usual sign of a war-vessel was a helmet, sculptured at the top of the mast.

4. The *beaks* are seen in Plate XXIII. fig. A, 13; and also in fig. *b*, which is a prow taken from a bas-relief at Rome, and which shows the *ensign* behind them, and the *acrostolia* above it. In fig. *a*, from an ancient coin, we have another *prow*, which has a trophy erected upon it. In fig. *c*, which is from the sculptures on the column of Antonine (cf. P. IV. § 168. 2), is a prow of another form. In fig. 4, we see a *merchant*-vessel, managed by oars or sails; in fig. 5, a war-vessel with oars alone, and in the early form of one bank only.

The names of the various parts of a ship may be found, with explanations of every thing relating to this subject, in *J. Scheffer*, Diss de Varietate navium. Upsal. 1654; contained also in *T. Gronovii* Thesaurus, &c. vol. xi. as cited § 13.—See also, *by the same*, Comment. de militia navali veterum. Upa. 1654. 4.—*Lescy*, La marine des anciens Grecs, in the *Mem. Acad. Inscr.* vol. xxxviii. p. 542.—*Potter's* Arch. Græc. bk. ii. ch. 14.—*Robinson's* bk. iv. ch. 14.—*A. Jal*, Archéologie Navale. Par. 1840.—Also *H. Atwell*, and *Le Roy*, as cited § 156.——On the Attic navy especially, *A. Böckh*, Urkunden über das Seewesen des Attischen Staates. Berl. 1840.

§ 156. Originally the employments of the rowers and the combatants were not distinct, but the same persons performed the functions of both. In later times there was a division into three classes; (1) the *rowers* or oarsmen, ἐρέται, κωπηλάται, who were also distinguished by specific names, according to the rank of their bench, and their work and pay; (2) the *sailors*, ναῦται, who attended to all the other proper duties of the ship; (3) the *marines*, ἐπιβάται, who were armed like infantry, only their armor was more heavy and durable.

Rowers in the upper tier of benches, or the portion of benches highest above the water (θρᾶνος) were called Θρανῖται; those in the middle, ζυγῖται (from ζυγόν); those in the lower tier or portion, Θαλαμῖται. The rowers were also distinguished, as those near the prow, πρόκωποι; and those near the stern, ἐπίκωποι.——Of the sailors, some (ἀρμενισται) had the care of the sails; others (σχοινοβάται) went aloft on the ropes to look out; others (μεσοναῦται) were to supply the seamen with whatever was needed.

There have been various theories to explain the manner in which the banks of rowers in the ancient galleys were arranged, in the different classes of ships termed τριήρεις, τετρήρεις, πεντήρεις, &c. *triremes, quadriremes, quinquiremes, &c.*—The most common idea formerly was, that the benches were placed one above another. But there were galleys of seven, twelve, fifteen, and

sixteen banks of oars; Ptolemy Philopater built one of forty banks. If the benches were placed directly above each other, the oars in the upper benches must have been so long as to be wholly useless.—Another solution is, that the banks were ranged in one continuous line along the side of the galley; in a *trireme*, the first bank being in her bows, the second in her middle or waist, the third in her stern. But such an arrangement would require a huge length in the vessel of forty banks, or even twelve; besides which, it is stated that the oars of a galley were not all of the same length.—It has been proposed to solve the difficulty by the suggestion that the galley received its denomination from the number of men pulling at the same oar: the trireme would have three at one oar; the quinquireme, five, &c.—Another suggestion is, that the banks rose one over another to the number of five or seven, the rowers in the higher banks being checkered in quincunx with those in the lower; and that if a galley was said to be of any great number, the rating was only by the number of men employed at an oar; e. g. in the galley of forty banks there would be *five* tiers with twelve men at each oar of the highest bank, ten at the next, and so on until the lowest, which would have four men, to make forty in all. The engravings of fig. B, in our Plate XXIII. are two views, exhibiting such an arrangement; the upper one is a front view, and the lower a sectional view.—Other schemes have been proposed which need not be mentioned. The latest is that of Mr. *Holwell*, of Edinburgh, which is thought by many to have set the matter at rest. He supposes a vessel in the original form having one bank of ten oars arranged horizontally; let these be divided into two banks of five oars each, and ranged obliquely, and they will require but about half as much length; this construction, according to his conjecture, is the *bireme;* a *trireme* would have *three* of these oblique ascents or banks, each bank having five oars; and thus a vessel might be built with any number of banks by only increasing its length, while no oar would be raised higher above the water, necessarily, than in a bireme. In Plate XXIII. fig. A, we have a view of a *hexireme*, or galley of *six* banks of oars, on his scheme; the Arabic numbers, 21, 22, 23, designate the portion of the banks occupied respectively by the three classes of rowers above mentioned.

See *J. Holwell*, Essay on the War Galleys of the Ancients. Lond. 1826. 8.—*De La Roy*, sur les navires employes par les anciens, &c. in the *Mem. de l'Institut*, Classe de *Lit. et Beaux Arts*, vol. i. 479; ii. 141, 158.—Of *Boyd's* ed. of *Potter*, p. 696, as cited § 13.

§ 157. Among the principal instruments employed for naval battle were the following; δόρατα ναύμαχα, very long spears; δρέπανον, a piece of iron formed like a sickle and fixed to the top of a long pole in order to cut the sail-ropes of the hostile ship; χεὶρ σιδηρᾶ the grappling iron; ἅρπαγες, large iron hooks attached to the mast of a vessel in such a manner that being thrown into the enemy's ships they seized and raised them up into the air. An instrument, called from its form the *dolphin* (δελφίν), was often used; it was made of iron or lead, and hung to the mast or sail-yards, and was thrown with great violence into an adverse ship, in order to pierce and sink it.—The means of defence against these instruments was to guard the ship by a strong covering of hides.

§ 158. Each fleet had officers of two sorts, such as had care of what pertained to the ships alone, and such as had care of the marines and all that pertained to warlike action. (1) The chief officer, or admiral, was called ναύαρχος, sometimes στόλαρχος, or στρατηγὸς; often there were several in equal command, often there was but a single one. The duration of his authority was decided by the people, who abridged it or prolonged it at pleasure. Next to him were the commanders of individual ships, τριήραρχοι; the Lacedæmonians, however, had a sort of vice-admiral in their officer called ἐπιστολεύς. (2) Of those, whose authority was confined to the care of the ships and the duties of the rowers or sailors, the principal were the following; the ἀρχικυβερνήτης, who had the care of the whole fleet; the κυβερνήτης, who had the care of a single ship, and who himself kept the helm; and the πρωρεύς, or πρωράτης, the next in command, having the care of every thing belonging to the forepart of the ship.

There were also, in the second class, the following: πρηραύλης, the musician, whose notes cheered the rowers and regulated the strokes of their oars; κελευστής, who gave the word of command to them; τοίχαρχος, who governed the rowers on one side; παραφύλακες, employed in guarding the ship from rocks and other dangers; ταμίας, who superintended the food; ἐσχαρεύς, who attended to the fires; λογιστής, who kept the ship's accounts.

§ 159. In the beginning of a sea-fight they sought first to lighten the ship of all superfluous and unnecessary burdens; and to render sails, mast, and every thing which was exposed to the violence of wind, as fast and safe as possible. Then the most favorable position and order of battle was selected, according to time, place, and circumstances. Sacrifices were next offered to the gods, and the commanders passed round in light boats from ship to ship, to animate their men. The signal for the onset was now given; usually done by hanging a shield, or flag, from the mast of the vessel bearing the ναύαρχος; while this signal was hanging, the battle went on. The mode of attack was similar to that

of a siege; the ships being drawn up in the form of a circle or semicircle or letter V.

§ 160. After a victory, they returned with the booty and captured vessels. All the cities which were in alliance with the victorious party, honored the successful general with crowns and garlands. With these it was also customary to adorn his vessel. Sometimes the wrecks of the enemy's ships were used for that purpose. These, as well as the better part of the spoils, were afterwards consecrated to the gods; the rest being divided among the men engaged in the battle. A monument was usually raised to the victors, and was sometimes adorned with the wrecks, especially the ornamental parts (ἀκρόνια, ἀκρωτήρια), of the captured ships.—The most common punishments in the naval service were whipping with cords, and submersion, the offender being dragged in the water by a rope even till drowned. Such as refused to serve at sea, ἀναυμάχοι, were, at Athens, punished with disgrace (ἀτιμία) together with their posterity. Deserters, λειποναῦται, were scourged, or had their hands cut off.

IV. AFFAIRS OF PRIVATE LIFE.

§ 161. In glancing at the private life of the Greeks, we shall follow the same order as in speaking of the earlier period (§ 51—60), and begin with the subject of *food*. In later times, when riches more abounded, the food was less simple than before; the Lacedæmonians maintained longest their strictness and frugality, no professed cook being suffered among them. Among the other nations, and especially the inhabitants of Sicily, the art of cooking was much more cultivated and practiced. The Athenians, however, lived to a great extent moderately, owing, perhaps, to the comparative unfruitfulness of the Attic territory. Water was the common drink, with which they were accustomed to mingle wine. The wine sometimes received an addition of myrrh (οἶνος μυρρινίτης,) or of barley meal (οἶνος ἀπηλφιτωμένος).

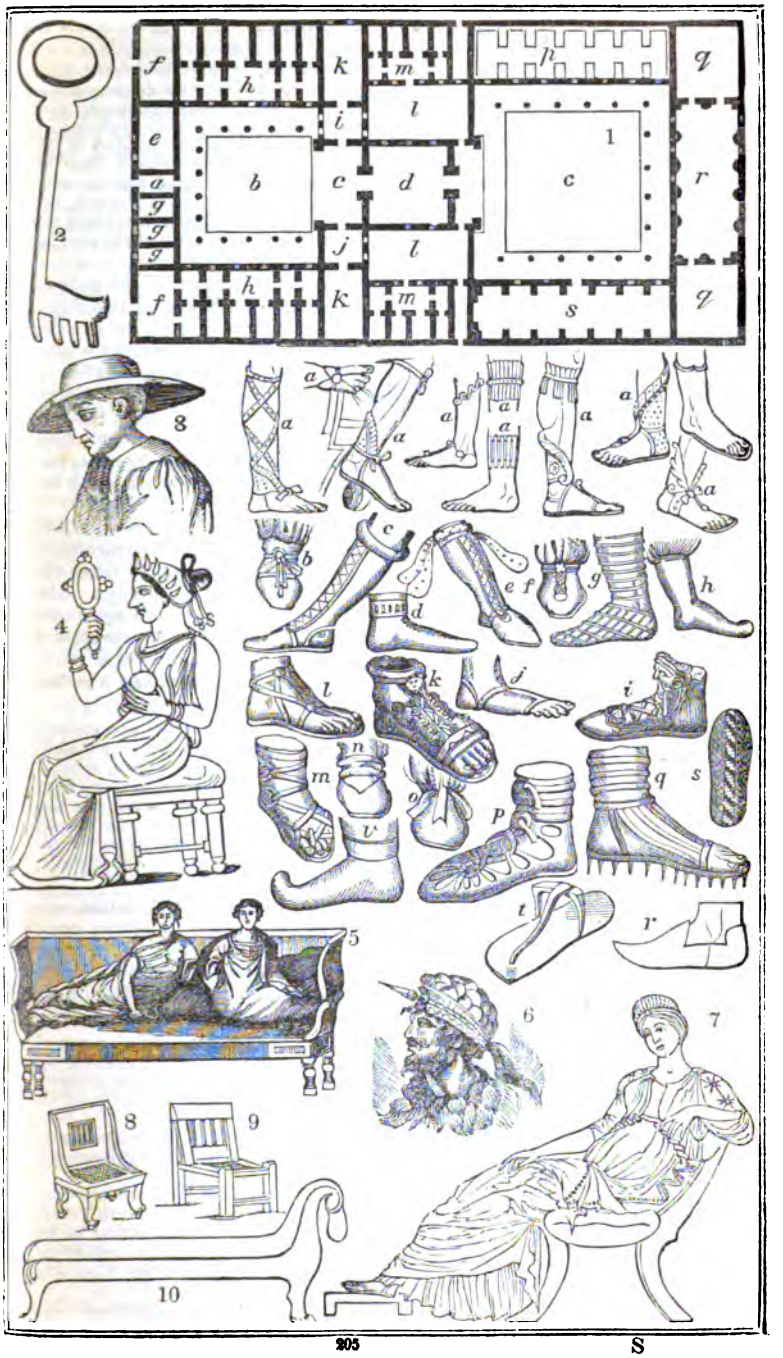
The term employed to designate a drinking cup, κρατήρ, is commonly derived from κεράσθαι, *to mingle*, indicating the prevalent custom of mixing water with wine. *Potter* states, that no certain proportion was observed in forming this mixture. A very common division of wines was into the πολυφόροι or strong wines, bearing a large addition of water, and ὀλιγοφόροι, weak wines. *To drink unmixed wine*, ἀκρατοπιεῖν, was described as synonymous with Σκυθιστί πιεῖν, *to drink like a Scythian*.—A common Homeric epithet for wine, is αἴθοψ; sometimes γερῦσιος. (Cf. *Hom.* Il. i. 462, iv. 259.)—The sweet, unfermented juice of the grape (*mustum*) was termed γλεῦκος. That which flowed from the clusters by merely their own pressure was called πρόχυμα. Unfermented wine, inspissated by boiling, bore the name of ἕψημα.—There were various sorts of wine, made from other substances besides the grape. Among the Greek wines from the grape, the earliest of which we have any distinct account, is the *Maronean*, probably produced on the coast of Thrace, a black sweet wine (*Hom.* Od. ix. 249). The *Pramnian* was another of early celebrity, supposed by some to have its name from a hill in the island of Icaria, where it was produced. In later times, the *Lesbian*, *Chian*, and *Thasian* wines were considered to possess uncommon excellence. The wines of Rhodes and Crete, Cnidus and Cyprus, were also much esteemed. The *Mendean* wine, from Mende, is commended for a peculiar softness. The Greeks also used wines imported from different places in Asia and Egypt; an excellent kind was brought from *Byblos* in Phœnicia; the *Alexandrian*, from the vicinity of Alexandria in Egypt, was highly valued.

Compare § 331 b.—See *Henderson's* History of Ancient and Modern Wines. Lond. 1824. 4.—This work is adorned with several beautiful illustrations taken from antiques, and relating to the use of wine.

§ 162. The Greeks had usually two meals a day, viz.: a breakfast, ἀκράτισμα, ἄριστον, the time of which was not fixed, and a main meal, δεῖπνον, which was regularly towards evening. But they also partook of an evening meal, δειλινὸν or ἐσπέρισμα, and an after-dish or supper, ὄψον.

Robinson remarks that most authors speak of but three meals a day, and do not consider the δειλινόν as a separate meal from the ὄψον; while others think that the Greeks had but two meals a day, the ἄριστον and ὄψον. It seems certain, that ἄριστον was finally used to denote the *dinner* (that is, the meal taken not far from the middle of the day), and δεῖπνον the *supper*, the latter being the principal meal.

"There was little variety in the private life of the Athenians. All of them rose at daybreak, and spent a short time in the exercise of devotion. Soon after six in the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morning, the judges (*dicasts*) took their seats on the tribunal, and those employed in agriculture, manufactures, or commerce, engaged in their different occupations. At mid-day, the more wealthy citizens, who by that time had commonly finished their serious business, refreshed themselves with a short sleep, and afterwards spent a few hours in hunting, or in the exercise of the palæstra, or in walking through the delightful groves on the banks of the Ilyssus and Cephisus: or more frequently in discussing with each other in the forum (agora) the interests of the state, the conduct of the magistrates, and the news of the day. It was also during the afternoon, that the Athenians sometimes played κυβεία and πεττεία; two games, the first of which resembled hazard, and the other either backgammon or chess."—"During the day, the Athenians either took no food or only a slight repast in private. At sun-set they sat down to supper, and considering the business of the day as over, devoted the evening to society and amusement, and often continued to a late hour in the night."

§ 163. In early times, entertainments were given only in honor of the gods on festival days; afterwards they became very common. They were of two sorts: the ἑιλαπίνη, given by a single person, and the ἔρανος, provided at the expense of the party present. Entertainments of the latter kind were generally the most frugal, orderly, and conducive to friendly feeling; such as were invited free of expense, as poets, singers, &c., were called ἀσύμβολοι; the contribution of each other guest was termed σύμβολή, καταβολή.—The marriage feast, γάμος, is sometimes considered as a third sort.—There were also public entertainments for a whole city, tribe, or fraternity, called συσσίτια, πανδαισίαι, δείπνα δημοσιὰ, φρατρικὰ, &c. furnished by contribution, by the liberality of rich persons, or by the state.

§ 164. Before partaking of an entertainment, the Greeks always washed and anointed. The hands were also again washed (νίψασθαι) between the successive courses, and at the close of the feast (ἀπονίψασθαι). In the early times the guests sat at table (cf. § 52); in later times they reclined, but not always. The couches, prepared for the purpose, were more or less splendid, according to each one's taste and condition in life. Five usually, sometimes more, occupied a single couch. The guests took their places according to their proper rank, although often no exact order was observed. The Greeks attached a certain idea of sanctity to the table and the rites of the table.

Three couches, κλίναι, were usually placed round the table, τράπεζα, one on each side, leaving the fourth side open to the servants; hence originated the word τρικλίνιον, *triclinium*; they were covered with tapestry, στρώματα, and had pillows, προσκεφάλαια, for the guests; they were often very costly, being highly ornamented with ivory and precious metals. Several persons usually reclining on the same couch, the first lay on the uppermost part, with his legs extended behind the back of the second, whose head was near the bosom of the first. See § 329. 2.—The tables were made of wood, highly polished (ξεστὴ, εὔξοος); in the later periods, exceedingly costly, adorned with plates of silver and gold, and curiously carved images.

§ 165. At a regular and principal meal (as the δεῖπνον), the first course, πρόπομα, δείπνου προοίμιον, consisted generally of pungent herbs with olives, eggs, oysters, a mixture of honey and wine (οἰνόμελι), and the like. Then came the chief dish, more substantial and costly, κεφαλὴ δείπνου. Afterwards the desert, δευτέρα τράπεζα, consisting of various sweetmeats, furnished with great splendor in times of luxury, and called ἐπίδειπνα, μεταδόρπια, &c.

1. The most common food among the Greeks is said to have been the μᾶζα, a kind of soft cake prepared in various ways, of the flour of barley or wheat. Among the vegetables that were eaten, were mallows (μαλάχη), lettuce (θρίδαξ), cabbages (ῥάφανοι), beans (κύαμοι), and lentils (φακαῖ). The sausage (φύσκη) was a favorite article. Fish (ὄψον) also became a favorite dish.

2 *a*. In all entertainments it was customary first to offer some of the provisions to the gods, especially to make an oblation from the liquor.—On cheerful occasions, the guests were clothed in white, and crowned with garlands.

3. At entertainments connected with the festivals of the gods, the garlands worn were formed of the leaf or flower sacred to the particular god honored on the occasion. At other entertainments they were composed of various sorts, according to the season of the year, and the taste and circumstances of the parties. The rose, being an emblem of silence, was often placed above the table, to signify that what was there said or done should be kept private; hence the phrase ὑπὸ ῥόδον, *sub rosa*.

§ 166. The officers and attendants at an entertainment were as follows: the Συμποσίαρχος, chief manager, who was either the maker of the feast (ὁ ἑστιάτωρ),

or one appointed to that place, called also τραπεζοποιός, ἀρχιτρίκλινος; the Βασιλεύς, whose business was to see that the laws and rules of such entertainments were preserved, and who was sometimes the same as the first mentioned; the Δαιτρός, who divided and distributed the food, of which the best and largest portions were given to the most honored guest; and the Οἰνοχόοι, who distributed the drink, and were heralds (κήρυκες), youths (κοῦροι) often of noble birth, or servants (δοῦλοι).

In the later ages, it became an object of luxury to have young and beautiful slaves, to perform the last mentioned office; for such ones extravagant prices were paid; and a distinction was made between the ὑδροφόροι, who served the water, and the οἰνοχόοι, who poured the wine, and were younger. When waiting at table, they were richly adorned in person and dress.

§ 167. The drinking vessels were generally large, often very rich and costly; they were frequently crowned with garlands.

1. The κρατήρ was the vessel in which the wine was mixed with the water and from which the cups were filled. Among the various cups used were the κύλιξ or κυλίσκη, the φιάλη, the ῥυτόν, the καρχήσιον, the κάνθαρος, the δέπας, &c. The κύαθοι are described as a sort of ladles used for conveying the wine from the crater to the cup.

2. It was customary for the master of the feast to drink to his guests, in the order of their rank, drinking himself a part of the cup and sending the remainder to the person named, which was termed προπίνειν; while the act of the person, who received the cup and drank the rest of its contents, was termed ἀντιπροπίνειν. It was also customary to drink to the honor of the gods, and to the memory of absent friends, calling them by name. Three craters were usually drank to the gods, each one to a particular god; as Κρατὴρ Ἑρμοῦ; Κρατὴρ Διὸς Σωτῆρος.—Sometimes the guests contended who should drink the most; and prizes were awarded to the conquerors. Some melancholy excesses are recorded; as, for instance, the case of Alexander, who in this way lost his life.——Singing (ᾠδή), instrumental music, and dancing (ὀρχησταί), were accompaniments of almost every feast. The songs were in early times chiefly hymns to gods or heroes; subsequently songs and dances of a wanton character were introduced. The most remarkable of the various songs used were those termed σκόλια.

Athenæus, L. x. c. 9, 10. Cf. *Ælian*, Var. Hist. L. ii. c. 41.—Respecting the σκόλια, see P. V. § 27.

3. After the music and dancing, the guests often were invited to participate in various sports. In earlier times, the athletic games were practiced; but in the later ages, less violent exercises were more frequently chosen, among which playing at the κότταβος seems to have been a favorite amusement. There were various forms of this game, in all of which the chief object was to throw wine from a goblet into another vessel in the most skillful manner.

See *Gedoyn*, Plaisirs de la table chez les Grecs; in the *Mem. Acad. Inscr.* vol. i. p. 54.—Cf. *Lond. Quart. Rev.* vol. xxiv. p. 421. ——For details respecting the *cottabus* in particular, *Robinson*, Arch. Græc. bk. v. ch. 21. p. 524.—*Groddeck*, Ueber den kottabos der Griechen, in his *Antiquarische Versuche*, Lpz. 1800.—*F. Jacobs*, Ueber den kottabos, in *Wieland's* Attisches Museum.

On the whole subject of Grecian meals and entertainments, see *Robinson*, Arch. Græc. bk. v. ch. 17-21.—*J. Cornarius*, De Conviviis Græcorum, in *Græevius*, vol. ix.—*Athenæus*, Deipnosophists (cf. P. V. § 123).

On the affairs of private life generally, *W. Becker*, Charicles; cf. § 13.

4. Frequently there were entertainments called συμπόσια (drinking-parties), at which conversation and discourses were expected to form the principal amusement; although the various games common at other entertainments were not excluded. The propounding of riddles (αἰνίγματα or γρῖφοι) was much practiced.

See P. IV. § 69.—*Eschenbach*, as there cited.—*Becker's* Charicles.

§ 168. The hospitality practiced by the early Greeks (cf. § 57) remained customary also in later times. The Cretans especially had the reputation of being hospitable; the Athenians were termed φιλόξενοι; but the Spartans were less courteous to strangers. Hospitality was viewed as a religious duty, and several gods were supposed to take strangers under special protection, and to avenge all injuries done to them.

1 *a*. It was customary, at the hospitable meal, first to present salt (θεῖος ἅλς) before the stranger, as a token perhaps of permanent friendship. The alliance contracted by mutual hospitality (προξενία, τὸ ὁμοτραπέζον) was as sacred as that of consanguinity. The parties often exchanged tokens of it (σύμβολα) in friendly gifts (ξένια, δῶρα, ξενικά), which were carefully preserved and handed down to posterity. Officers were publicly appointed, called πρόξενοι, whose duty it was to receive all foreigners, coming on any public errand, to provide entertainment and lodging for them, and conduct them to the public spectacles and festivals.

2. Inns, however, appear to have existed in Greece in the later ages. Cf. *Cic.* De Divin. ii. 68.—The term *πανδοχεῖον* (*cauponа*) designated an inn.

Simon, on the hospitality of the ancients, in the *Mem. de l'Acad. des Inscr.* vol. iii. p. 41.—*F. W. Ullrich*, De Proxenia. Berl. 1822.—*Zell*, Die Wirthshäuser d. Alten.—*Stockmann*, De Popinis.

§ 169. The dress of the Greeks did not undergo any very important changes; at least the names used in the first period were still applied to the principal garments in later times. Their clothing was more commonly made of uncolored white wool, sometimes of linen and cotton. Of the colors, which were given to dress, purple was the most esteemed.

1 *u*. Coverings for the feet (*ὑποδήματα, πέδιλα*) were used very early, but not universally: they were of various forms. Hats (*πῖλοι, πιλία, πιλίδια*) were first introduced at a later period, designed chiefly as a protection against the weather.

2. The shoes were tied under the soles of the feet by thongs, *ἱμάντες*; hence the terms *ὑποδεῖν* and *ὑπολυεῖν*, for putting on and taking off the shoes. The following were some of the varieties; *ἀρβύλαι*, large and easy shoes, which came up to the ankle; (the term *ἀρβύλη* is also applied to an appendage of the Greek chariot, a sort of shoe into which the driver thrust his foot to assist him in driving); *βλαῦται*, shoes worn chiefly in the house; *διάβαθρα*, shoes common to men and women; *ἐμβάται*, shoes used by comedians; *κόθορνοι*, shoes used by tragedians, buskins; *καρβατίναι*, coarse shoes worn by peasants; *κρηπῖδες*, a kind of slipper; supposed by some to be used by soldiers particularly; *λακωνικαὶ, ἀμυκλαῖδες*, Spartan shoes of a red color; *περσικαὶ*, shoes of a white color, generally worn by courtezans; *περιβαρίδες*, shoes worn by women of rank; *σάνδαλα*, shoes anciently peculiar to heroines, consisting originally of a piece of wood bound to the sole of the foot.

In our Plate XXIV. are illustrations of various forms of ancient coverings for the feet and legs. Several, marked by the letter *a*, are from *Mexican* monuments; those marked *b* and *c*, are said to be *Phrygian*; *d*, *s*, and *t*, are from *Egyptian* remains; *e*, *g*, *i*, *k*, *l*, *m*, *p*, and *q*, are *Greek* and *Roman* sandals; *k* and *i* having very rich ornaments for the instep attached to them; *q* having sharp iron nails underneath (used by warriors, it is supposed, so that an army marching with them must make a *confused noise*; cf. *Rosenmüller*, Schol. in Vet. Test. Isai. ix. 5); *f*, *n*, *o*, are *Dacian*; *h*, *j*, *v*, are *Persian*; *r* is the *Turkish* slipper made of morocco.

3. The military covering for the head was the helmet (cf. § 44). The *πῖλος* seems to have been a sort of skull-cap of felt, being of a conical form; varying, however, in elevation; but always without a brim. A broad-brimmed hat, termed *πέτασος*, was used by young men: it is seen in Plate XXIV. fig. 3. "Travellers among the Greeks wore the chlamys, sword, and petasus or flat hat; this hat is sometimes thrown back on the shoulders and retained by thongs fastened under the chin; travellers carried their money in their girdles." The *καυσία* was similar to the *πέτασος*, with a brim turned upwards. Women always wore upon their heads coverings or ornaments; some of them were the following; *ἄμπυξ*, a *fillet*, with which the hair was tied, forming on the forehead a *frontal*, which was often made of gold, and ornamented sometimes with precious stones; *κάλυπτρα*, a *veil*; *κρήδεμνον*, a covering which came down from the head to the shoulders; *κεκρύφαλος*, a net inclosing the hair; *μίτρα*, a sort of cap or turban. The term *μίτρα* is also applied to a kind of girdle worn by military men under the *Θώραξ*. A form of the fillet used by women given to luxury was termed *στεφάνη ὑψηλὴ*. The *ὅρμος* was a sort of necklace, an ornament much worn, and often very costly (cf. § 338). The women frequently had also ear-rings, *ἔρματα, ἕλικες, ἐνώτια, ἐλλόβια*.—Among the Athenians, some of the men wore in their hair golden ornaments called *τέττιγες*.

The term *κόμη* designated the hair of the head generally; the word *θρίξ*, the general term for hair, is used in the same sense; but there were distinctive terms designating peculiar properties of the hair, or peculiar modes of arranging it: as *ἔθειρα*, a head of hair carefully dressed; *χαίτη*, long flowing hair, like the mane of a horse; *κουκάς*, the hair when combed and dressed; *φόβη*, the hair in disorder, as when a person is in fear; *κόρση*, the hair on the top of the head; *κόρυμβος*, the hair of women when drawn up all round the head and fastened in a bow on the top; *κρώβυλος*, the hair of men in the same fashion; the Athenians used the *τέττιξ* in fastening the bow; *μαλλός*, curly hair like wool; *κέρας*, hair combed up from the temples so as to appear like horns; *κίκινος*, hair in ringlets, called also *πλόκαμος*.

4 *u*. Next to the body, both men and women wore a tunic, an under-garment of wool, *χιτών*, which extended to the knee, and when worn alone, was trussed up by a rich girdle (*ζώνη*); in some cases it was fastened from the shoulders by costly buckles or clasps (*περόναι, πόρπαι*). Over this garment the men wore a mantle or robe, which was long (*φᾶρος, ἱμάτιον*) as worn by the more respectable; while the lower classes used a shorter kind (*χλαῖνα*). There was also another sort of short mantle, *χλαμύς*, worn chiefly by soldiers. The women generally wore over the tunic a robe (*ἱμάτιον*), rather short, and over this a broad veil or outer robe, *πέπλος*, with which they could cover also the head.

5. **The *χιτών* is represented as being of two kinds, the Doric and the Ionic. The Doric corresponded to the description above given, being of woolen stuff, short, and without sleeves. The Ionic is described as long, sometimes reaching the feet (*ποδήρης*), made of linen, with wide sleeves (*κόραι*).—The *ἱμάτιον* or *φᾶρος* was always a rectangular piece of cloth, exactly or nearly square; made of wool most commonly, but also of cotton, and of flax; usually all of one color (*ἰδιόχροον*), sometimes variegated (*ποικίλον*) and embroidered; sometimes ornamented with a**

fringe. It was often used to spread over beds and couches; to cover the body in sleep; to form a sort of carpet; to serve for an awning or curtain.

Of coverings for the body, called in general ἐσθής, ἔσθημα, and εἷμα, there were many varieties and forms, besides those named above; as, βαίτη, διφθέρα, a shepherd's garment, of skins; ἐπένδυμα, a cloak used by shepherds and servants; ἀτωμίς, a short garment for females, which was thrown over the shoulders; ἐξωμίς, a slave's garment, having only one sleeve (cf. § 99); ἰφεστρίς, a kind of great coat, made of skins of goats; ζῶστρον, a girdle appropriate for women; διπλοστρίον, a thin garment for summer; κατωνάκη, a slave's robe, bordered at the bottom with sheepskin; λῆδος, a garment common to both sexes, suitable for warm weather; στολή, a long robe reaching to the heels; στρόφιον, a kind of kerchief worn by women over the bosom (στηθοδέσμη); τρίβων, τριβώνιον, a cloak of coarse stuff, worn by philosophers and poor persons; ταινία, a sort of band used by females and passing over the breast; used also to signify an ornament for the head; φαινόλης, a cloak without sleeves for cold or rainy weather; χλανίς, a fine thin robe. The ψέλλιον was an ornament worn, by women chiefly, upon the arms and hands; a *bracelet* or armlet (χλιδών, ἀμφιδεδ). The περισκελίς was probably an *anklet*, an ornamental ring worn to decorate the leg; frequently represented in the paintings of Greek figures found at Pompeii; yet the word is sometimes translated *drawers*, *feminalia*. The ἀναξυρίδες were a sort of pantaloons (*braccæ*) worn by the Gauls, Sarmatians, and others, both in Europe and in Asia, but not by the Greeks. *Robinson's* Arch. Gr. p. 541–546.

Our Plate XXV. contains several engravings illustrating ancient and Oriental female costume. In fig. *a*, which is Egyptian, we see a form of the *veil*; similar to it is the vail in fig. *g*, which is taken from the French work *L'Egypte*, &c., and represents an Egyptian spinning; another form appears in fig. *d*, an Arabian hood; in *y*, which is Syrian, is another kind, a sort of muffler; in *w*, which is Egyptian, is one which floats in the wind like a modern vail, but was attached to a ribin or chain passing round the forehead and joined by a clasp above the eyes. In fig. *u*, is a Grecian lady with a peculiar *head-dress*, somewhat resembling the spiral curl of the *murex* shell from which the Tyrian purple was said to be obtained. Other head-ornaments appear in fig. *h*, a Grecian female, with the double flute, dressed for a festal occasion, and in fig. *i*, another Grecian in a funeral dress. The *net* above mentioned is seen in fig. 4, of Plate XXIV; in fig. 7, of the same Plate is a form of the turban, like the crescent-shaped *tiara* or diadem sometimes seen on representations of Juno. In these figures we also see the *tunic* fastened to the shoulders by clasps; in fig. 4, it is without sleeves, as in fig. *h*, Plate XXV. This figure, *h*, shows also the *robe* called *peplos*, which is seen also in fig. *k*, said to represent a Grecian lady in full costume of the olden style; an outer garment like the peplos of the Greeks is seen likewise in fig. *b*, which represents a Cairo dancer, and in fig. *c*, which shows an oriental silk robe thrown over the head and arms. In fig. *e* and *f*, we have two female Bacchantes; their costume, like that of the musician, fig. *h*, appears to be highly ornamented; one holds the *thyrsus* and a wine cup, probably the *culix* (cf. § 167. 1); the other appears to be playing with a sort of castanets. In fig. *n*, is a representation of an Egyptian princess from the palace at Karnac; it exhibits a slight under dress and a close robe in slanting folds open in front, the whole scarcely concealing the form; it may illustrate the *Coan* vestments, or *woven wind*, of the ancients. A nearly transparent robe is also seen in fig. *o*, which is an Egyptian priestess holding in her right hand a *sistrum*, and in her left some mythological image probably pertaining to the worship of Isis.

The following is an incidental remark of *Chateaubriand* respecting the *materials* of ancient clothing. "My host laughed at the faces that I made at the wine and honey of Attica; but, as some compensation for the disappointment, he desired me to take notice of the dress of the female who waited on us. It was the very drapery of the ancient Greeks, especially in the horizontal and undulating folds that were formed below the bosom, and joined the perpendicular folds which marked the skirt of the tunic. The coarse stuff of which this woman's dress was composed, heightened the resemblance; for, to judge from sculpture, the stuffs of the ancients were much thicker than ours. It would be impossible to form the large sweeps observable in antique draperies with the muslins and silks of modern female attire; the gauze of Cos, and the other stuffs which the satirists denominated *woven wind*, were never imitated by the chisel." *Travels in Greece*, &c. p. 137, (N. Y. ed. 1814).

Respecting the material of the vestments of Cos, see § 336. — On the question concerning the use of silk among the Greeks, cf. *Anthon's* Lemprière, under the word *Seres*. — On the use of cotton, *E. Baines*, History of Cotton Manufacture. Lond. 1836. 8. (chap. ii.)

Respecting the costume generally, see a brief account in *North Amer. Rev.* for July, 1836. p. 148.—*Monge*, Sur habillemens des anciens, (Gr. and Rom.) in the *Mem. de l'Institut*, Classe d'Hist. et Lit. Anc. vol. iv. p. 232.—*Faibroke's* Encyclop. p. 610, 919, giving some illustrations drawn from the Hamilton vases.—*A. Rubenius*, De Re Vestiaria Veterum. Ant. 1665. 4; also in *Grævius*, vol. vi.—*G. Ferrario*, Del Costume Antico e Moderno di tutti i Popoli. Milan, 1826. 18 vols. fol. exhibiting in vols. v. and vi. the costume of the Greeks.—*Bardon*, *Hope*, &c. cited § 197. 3.

6. The Athenian women seem to have paid much attention to the adorning of their persons. "They painted their eye-brows black, and applied to their faces a layer of ceruse or white lead, with deep tints of rouge. They sprinkled over their hair, which was crowned with flowers, a yellow-colored powder." At the toilet they used mirrors (Κάτοπτρα), commonly made of polished metals; sometimes of the length of a person's body.

The Bride, in Plate XXIV. fig. 4, holds a *mirror* in her right hand.—See *Menard*, Sur les miroirs des anciens, in the *Mem. de l'Acad. des Inscr.* xxiii. 140.—*Cf. Class. Journ.* xvi. 162.—*Caylus*, Recueil d'Antiquités, vol. iii. p. 331; vol. v. p. 173.—*Böttiger*, Vasengemälden, iii. 48.

§ 170. The custom of frequent bathing and anointing continued to the latest period, and both were practiced for pleasure as well as for cleanliness and vigor of body. Public baths became at length very common, even in the cities which had not previously admitted them. They were furnished with several distinct rooms for undressing, for bathing, for anointing, &c., which were named from their appropriate uses.

1. The public baths were furnished with various accomodations for convenience and pleasure. Among the separate rooms were the following: the ἀποδυτήριον, in which

those who bathed put off their clothes; the ὑπόκαυστον, the "sweating room," or room for taking vapor baths; the βαπτιστήριον, for the hot bath; the λουτρόν, for the cold bath; the ἀλειπτήριον, the anointing room.

This account of the rooms is according to *Robinson*, Arch. Græc. p. 506.—For a more full account of ancient baths, see P. IV. § 241 b.

2 *u*. The various ointments used had different names according to the modes and materials of their preparation. To such an extent did extravagance go in this respect, that it was sometimes necessary to check it by laws. At Sparta the selling of perfumed ointments was wholly prohibited, and in Athens *men* were not allowed to engage in it.

3. "Every part of the body had its appropriate unguent. To the feet and legs the Greeks applied Ægyptian ointment; the oil extracted from the palm was thought best adapted to the cheeks and breasts; the arms were refreshed with balsam-mint; sweet marjoram had the honor of supplying an oil for the eyebrows and hair, as wild thyme had for the knee and neck.—A nice distinction divided perfumes into two kinds: the first were a thicker sort, and applied more as salves or wax (χρίματα); the others were liquid, and poured over the limbs (ἀλείμματα). To indulge in the liquid ointment was thought to evince a feminine and voluptuous disposition; but the sober and virtuous, it was allowed, might use the thicker sort without any impeachment of their good qualities." *Lond. Quart. Rev.* xxiii. 263.—Persons called ἀλείπται were employed to anoint the body after the washing and the rubbing or scraping with the instrument termed στλεγγίς or ξύστρα.

4 *u*. Some of the services connected with washing and anointing were performed by women; in particular they washed and anointed the feet. It was the custom to kiss the feet of such as were highly esteemed.

In illustration of this custom of kissing the feet, cf. *Aristophanes*, Σφῆκες, (p. 460. ed. Lug. Bat. 1624), and in New Test. *Luke* vii. 38; *John* xi. 2.

§ 171. The general construction of Greek houses has already been stated (§ 56). Perfect as was the art of architecture, particularly at Athens, it was applied to public buildings rather than private dwellings, which were mostly of an ordinary character. This was true also at Thebes, otherwise greatly celebrated for her superb architecture. Much more care was bestowed in ornamenting the interior apartments, especially the hall for eating, with rich furniture and utensils, and with elegant works of art (cf. P. IV. § 178). Besides, the custom of encompassing and bordering most of the public places or openings with colonnades, hindered a free view of the private houses, and rendered their beauty or splendor superfluous. The artists also found it to their honor and profit to construct the public edifices in a style of superior magnificence.

1. The common term for the whole house was οἶκος; the eating hall was called τριπλίνιον and ἑστιατόριον; the sleeping room, κοιτών.—*Potter* gives the following account of Grecian houses. "The men and women had distinct apartments. The part in which the men lodged was towards the gate, and called ἀνδρὼν or ἀνδρωνῖτις; that assigned to the women, was termed γυναικών, γυναικωνῖτις, and was the most remote part of the house, and behind the αὐλή, before which were other apartments denominated πρόδομος and προαύλιον. The women's chambers were called τέγεοι Θάλαμοι, as being placed at the top of the house (cf. § 56), for the lodgings of the women were usually in the highest rooms (ὦα, ὑπερῶα). Penelope lodged in such a place, to which she ascended by a κλίμαξ (*Odyss.* i. 330)."—The terms ἀναβαθμός, ἀναβαθμίς, ἀνάβαθρα, and ἀνάβαθρον, are all used to designate a *staircase*, a flight of *steps*, or *stairs*.—Portions of the upper story sometimes projected beyond the walls of the lower part, forming balconies or verandahs (προβολαὶ, γειαιποδίσματα). The roofs were usually flat; sometimes pointed, with a ridge and gable. The windows or openings for light and air (θυρίδες) were commonly in the roofs of the *peristyles*. The chimney (καπνοδόκη) is supposed to have been merely an opening in the roof.——Although in general the private dwellings were of an ordinary character, yet in the time of Demosthenes there were some, which were very costly and splendid. The houses of Sparta are said to have been more lofty and built with greater solidity than those at Athens.

In our Plate XXIV. fig. 1, is a plan of a Grecian house as given by *Stuart* (Dictionary of Architecture). His account is as follows: "The Greek house had no *atrium*, but instead of it the *peristyle* was approached by a passage called *thyroreum*. On the side of the peristyle opposite the entrance was a kind of vestibule called *pastas*; the apartments on the right and left of which were termed severally *thalamos* and *amphi-thalamos*, and beyond them were the *æci* or halls. In the *first peristyle* were the *triclinia* in daily use, and the apartments of the domestics; this division of the house was called *gynæconitis*. In the south portico of the *greater peristyle*, which was styled *andronitis*, were the *pinacothecæ* and *Cyzicene æcus*; in the eastern, the *bibliotheca*; in the western, the *exedra*; and in the northern, the *great æcus*, or banqueting-room. The *hospitalia* consisted of triclinia and sleeping-rooms for strangers, and were on the right and left of the great æcus. There were courts or passages to these apartments called *mesaulæ*. In the plan [given in Plate XXIV.] *a* is the *thyroreum*; *b*, peristyle of the *gynæconitis*; *c*, the *pastas*; *d*, the *great æcus*; *e*, stables; *f*, *f*, courts; *g*, *g*, *g*, porter's *cellæ*; *h*, *h*, common *triclinia*; *i*, the *thalamos*; *j*, the *amphi-thalamos*; *k*, *k*, *æci* or halls; *l*, *l*, the *mesaulæ*; *m*, *m*, the *hospitalia*; *n*, the vestibule; *o*, the *great peristyle*; *p*, the *bibliotheca*; *q*, *q*, the *pinacothecæ*; *r*, the *Cyzicene æcus*; *s*, the *exedra*."

2. A door (θύρα, πύλη) was fastened by means of lock and key (κλείς); the key de-

PLATE XXV.

scribed by Homer seems to have been merely a bolt which was moved by a thong (ἱμὰς) attached to it (Od. i. 442). In later times keys similar to the modern were in use. —Various articles of furniture are named. Although the house usually had a fixed fireplace (ἑστία), portable stoves (ἐσχάραι) or chafing-dishes (ἀνθράκια) were frequently used. In the sleeping room was the bed, κοίτη or λέχος; this was often in the form of the sofa, about six feet long and three broad; called also κλινή. The chair (θρόνος), ewer (πρόχοος) and basin for washing (λουτήριον), mirror (κάτοπτρον) and its case or stand (λοφεῖον), clothes-chest (κίστη), &c. are mentioned.

In Plate XXXII. fig. *b*, is a sort of *key* formed by a bolt and string; it was found at Pompeii: in Plate XXIV. fig. 2, we have a Grecian metallic key, selected from a number given in *Montfaucon*.—Fig. 5, of this Plate, shows a Grecian sofa-*bed*, with a man in one corner and his wife reclining behind him. Fig. 10, of the same Plate, is another form of the Greek *sofa*; it is covered with a cushion, from which an ornamental appendage hangs over one end of the frame. Fig. *d*, of Plate XXXII. is a curious form, taken from an Egyptian monument.—*Chairs* (Egyptian) are seen in fig. 8, and fig. 9, of Plate XXIV.; others (Grecian) in fig. 7, and fig. 4.—The latter, fig. 4, shows also a *mirror*, held by the female before her face.

Respecting the Greek house, &c. see *Becker's* Charicles.—*Hirt's* Geschichte der Baukunst, cited P. IV. § 248. 4.

§ 172. The arts of industry, especially navigation and commerce, were highly prosperous in the flourishing period of Grecian history.

1 *u*. The business of navigation was originally in the hands of the Phœnicians solely; but afterwards was shared by the occupants of Asia Minor and several of the Greek islands. The lucrative commerce of Egypt was then chiefly monopolized by the Greeks. Athens was forced to engage in this pursuit by the unproductiveness of her soil; and although Lycurgus prohibited commerce at Sparta, yet afterwards even there it gradually and constantly increased. By the union with Egypt at a later period, Grecian commerce rose to still higher success. Besides the states just named, Corinth and the islands Ægina and Rhodes were the principal places of commerce; and their industry and enterprise contributed very much to the wealth and power of the Grecian states.

2. Attica was favorably situated for commerce, being washed on three sides by the sea. Her merchants are said, besides receiving the corn, wines, and metals, which came from various places in the Mediterranean, to have imported also timber, salted fish, and slaves from Thrace and Macedonia; woolen and other stuffs from Asia Minor and Syria; and honey, wax, tar, and hides from the cities on the Black sea. They likewise exported, not only different commodities brought from foreign countries for the purpose, but the products of Attica, which were chiefly olives and oil, and various articles of manufacture, particularly arms and domestic utensils.

Barthelemy's Anacharsis, ch. lvi.—*D. H. Hegewisch's* geograph. und histor. Nachrichten die Colonien der Griechen betreffend. Altona, 1808. 8.—*Rollin's* History of the Arts and Sciences of the Ancients.—*Benedict*, Geschichte der Schifffahrt und des Handels der Alten.——For an account of the routes by which the productions of the east were conveyed through Babylon to the countries of the Mediterranean, see *Heeren* on the *Commerce of Ancient Babylon*, as translated by *F. M. Hubbard*, in the *Bibl. Repos.* vol. vii. p. 364 *u*.

3. It is evident from the poems of Hesiod (cf. P. V. § 51), that *agriculture* was at an early period a subject of practical interest among the Greeks. Yet the art does not appear to have been carried to very great perfection in any of the states. (Cf. § 58.) ——The plow (ἄροτρον) of the Greeks is said to have been of two kinds (δύο εἴδη); the one kind, composite (πηκτόν); the other, simple (ἀντόγυον). (Cf. *Hes.* Works and Days, v. 432, 436.) The principal parts of the composite were the following; the ἰστροβοεύς or ῥόμος, *beam;* the former term is also put for the *yoke*, or the string or thong connecting the yoke with the beam; the ὄυνις or ὄυνη, *plowshare*, whose extreme point was called νύμφη; it was attached to a piece of wood called ἔλυμα, and connected with a piece termed γύη; the ἰχέτλη, *handle.*

A specimen of the simple may be seen in our Plate XXXII. fig. 6, which represents a Syrian plow, with a small metallic blade or share, furnishing an illustration of the metaphor of the prophet (*Micah* iv. 3): other forms are seen in fig. iii.; one of the engravings shows a single bullock drawing the plow, which is held in one hand of the laborer, while with the other he guides the animal by a rein.

See *Mongez*, Sur les instrumens d'agriculture des anciens, in the *Mem. de l'Institut*, Classe d'*Hist. et Lit. Anc.* vol. ii. p. 616; vol. iii. (published 1818), p. 1. with engravings.—Cf. *Rougier*, as cited § 13. 5.

4. The soil of Attica was more favorable to the production of the grape (βότρυς), olive (ἔλαιος), and fig (σῦκον), than of grain (σῖτος); and it was necessary to import the latter; it has been estimated that one-third of the quantity annually consumed was imported. The exportation of corn was prohibited. The sale of it was under the supervision of officers called σιτοφύλακες. If corndealers (σιτοπῶλαι) combined to raise the price, they were liable to capital punishment. In order to avoid a scarcity of corn (σιτοδεία), public granaries (σιτοδόκαι) were kept, under the direction of purveyors (σιτῶναι) and receivers (ἀποδέκται).

On this subject see *Böckh's* Public Economy of Athens.

§ 173. Here it may be proper to give a brief account of the moneys, weights, and measures of the Greeks. In early times, traffic was effected only by exchange of goods, or barter, the inconvenience of which must soon be felt. Rude

metals were next employed, in order to render an equivalent for what was purchased, and were weighed for the purpose. Afterwards their weight and value were indicated by signs, marked or impressed upon them. At length, regular coins were stamped, but the exact time of their first appearance cannot be decided (cf. P. IV. § 94, 95). It is known, however, that in the time of Solon, B. C. about 600, they were in common use in Greece. The metals used in making money-coins were gold, silver, brass, copper, and iron. The oldest coins were impressed only on one side. The impressions were various, both as to the objects represented and as to the art and skill therein exhibited. The Attic coins were stamped with an image of Minerva, and of the owl, her sacred bird.

1 *u*. The general terms used to designate metals as a circulating medium were these: *νόμισμα*, any legitimate coin; *χρῆμα*, money in the loose sense; and *κέρμα*, small coin or change. Besides these there were numberless specific names, derived from the weight of the coins, the place where they were struck, or the image upon their face. There were also terms, which expressed large sums or amounts, but were not names of actual coins; as e. g. the *μνᾶ* or *μνέα*, and the *τάλαντον*. The former (*μνᾶ*) designated at Athens the sum of 100 drachms; at Ægina, the sum of 160; the term was however also used to signify merely the golden *στατήρ*. The latter (*τάλαντον*) was usually the sum of 6000 drachms, but had different values in different places; a talent of gold in Attica was equivalent to ten talents of silver.

2 *u*. Of the actual and circulating coins the *λεπτόν* was the smallest. *Seven* of this name were equal to the *χαλκοῦς*, and *eight* of the latter to the *ὀβολός*. This last varied, however, in value, according to the place where it was coined. *Six* *ὀβολοί* were equivalent to the *δραχμή*, which had its name from the weight, but was of different values in different places. The names of the coins *ἡμιωβόλιον*, *διωβόλιον* or *διόβολον*, *τριόβολον*, &c., and *ἡμιδράχμον*, *δίδραχμον*, &c., are easily understood. *Four* *δραχμαί* were equal to the *στατήρ* in silver, a coin, which was also called *τετράδραχμον*, and seems to have been the one most generally in use among the Greeks. The *στατήρ* in gold was equal in value to 20 *δραχμαί*, in weight to 2, and was sometimes called *δίδραχμος*, but was most generally termed *χρυσοῦς*. It received likewise other names from the places where, or the kings under whom, it was struck; as e. g. *Stater Daricus*, *Stater Crœsi*, &c.

3. Among the coins, named from the image upon them, were the *βοῦς*, bearing the figure of an ox; the *κόρη*, having a representation of Pallas, the maid; *γλαῦξ*, with an owl for its device, another name for the tetradrachma.

In Plate XL. are several specimens of Greek coins, taken from *Montfaucon's* Antiquity Explained, and from *Calmet's* Dictionary. Fig. 1 is a coin of Thebes; fig. 2, of Argos; 3, of Ægina; 4, and also *a*, *d*, and *e*, are Macedonian coins; 5, and also *g*, *c*, *f*, and *v*, are Athenian; 6 is a coin of Thespiæ; 7 is an Ætolian. Fig. 5 is an Attic *tetradrachm*, with Minerva's head on the obverse, and on the reverse an owl standing on a prostrate vase, the *ἀμφορεὺς* (*amphora*) or *δίωτη* (*diota*), with the inscription AΘE , the whole encompassed with an olive crown. Fig. *v* is the reverse of a *didrachm*, showing an augur's wand and a sacrificial vase. Fig. *f* is the *drachm*, bearing a sort of tripod; fig. *c* is another, which has the head of a Vulcan, and on the reverse are two lighted torches; on *b*, Apollo appears in company with the owl.—Cf. P. IV. § 93.—For a *tabular view* of the chief coins and their relative value, see our Plate XXV *a*.

§ 174 *u*. Various changes successively took place in the denomination of Greek coins. There were changes also in the worth of these coins, both as to their actual contents and their relative value. Sometimes it was necessary to coin tin and iron for money. The Spartans were required by the laws of Lycurgus to use tin and iron, and did not depart from the custom until a late period. The common ratio between gold and silver was as one to ten, but it was sometimes above; as one to twelve and a half. There are many difficulties in the way of comparing Grecian money with modern, and thus obtaining a settled idea of the value of the former. The *δραχμή* equalled about 9d sterling.

1. The mint at Athens, or place where money was coined, was called *ἀργυροκοπεῖον*; here were kept the standard weights for the various coins.—Many specimens of the silver *στατήρ* or *τετράδραχμον* are still preserved in collections. *Letronne*, having accurately examined five hundred of them, and arranged them according to the centuries in which they were struck, deduced the mean weight of the old Attic *δραχμή*, coined B. C. two centuries and more; and the value, as thus derived, is stated at 17 *cents* 5.93 *mills* of our currency. The later *δραχμή* is stated at 16 *cents* 5.22 *mills*.

2. See *Conger's* Essay on the Measures, Weights, and Moneys of the Greeks and Romans, in *Anthon's* ed. of *Lempriere*.—*G. Gruner*, Metrol. Tafeln über die alt. Masse, &c. Roms und Griechenlands. (by *A. G. Kästner*.) Braun. 1792. 8.—*F. Ch. Matthäi*, Uebersicht des röm. und griech. Mass- Gewichts- und Münz-Wesens. Frankf. 1809. 4.—*J. F. Wurm*, De ponderum, etc. rationibus apud Romanos et Græcos. Lips. 1821. 8.—*Hussey*, Ancient Money, Weights, &c. cited § 274. 2.—*Böckh*, Ueber Münzen, Masse, und Gewichte des Alterthums. Lpz. 1838. 8.—*Eckel*, as cited P. IV. § 99. 1.——On the whole subject of Greek Coins and Medals, see P. IV. §§ 93-99.

§ 175. In connection with the account of Grecian money, it is proper to speak of their systems of notation, or of denoting numbers. The more ancient method was quite simple. Six letters were used for the purpose, viz. for *one*, I, perhaps from Ἰα for Μία; for *five*, Π, from Πέντε; for *ten*, Δ, from Δέκα; for a *hundred*, H, from Ηεκα-

τὸν (ἑκατον); for a *thousand*, X, from Χίλια; and for *ten thousand*, M, from Μύρια. All numbers were expressed by combinations of these letters; each combination signifying the *sum* of the numbers designated by the letters separately; e. g. ΠΙΙΙ represented *eight*; ΔΠΙ, *sixteen*; Δ Δ, *twenty*, &c. Sometimes they were combined so as to express the *product*, instead of the *sum*, of the separate letters; in such case, one of the letters was made large, and the other was written within it of a smaller size; for example, ⊞ (representing a Π with a Δ in its bosom) signified 10×5, i. e. 50: so a Π with an H placed within it signified 100×5, or 500; and a Δ having M within it, signified 10,000×10, or 100,000: this form of combination was chiefly confined to numbers involving 5 as a factor; such numbers were expressed by using a large Π and writing the letter for the other factor in its bosom. This was the old Attic system, and is found on inscriptions; it is seen in the Chronicon Parium (cf. P. IV. § 91. 4).

But this method was superseded by another; in which all the letters of the alphabet were employed, and also three signs in addition, viz. Βαῦ, Κόππα, and Σαμπῖ, mentioned in P. IV. § 46. 2. By this system, the first eight letters, from *Alpha* to *Theta*, expressed the units respectively from 1 to 9, Βαῦ being inserted after *Epsilon*, to signify 6; the second eight, from *Iota* to *Pi*, expressing the tens; the last (Π) signifying 80, and Κόππα being used for 90; the next eight, from *Rho* to *Omega*, expressed the hundreds; Ω standing for 800, and Σαμπῖ being used for 900. The letters, when thus used to designate numbers, were usually marked with a stroke above; thus, ι΄, 10; κ΄, 20: κβ΄ 22. In order to express *thousands*, the eight first letters with Βαῦ were again used, but with a stroke beneath; thus, ,δ, 4,000; ,ς, 6,000; ,φκϐ΄, 20,432.

Cf. *Robinson's* Buttmann, § 2.—*Bouillet*, Dict. Class. (*Tableaux*, &c. N. 24.)

§ 176. The use of *weights* was of early origin among the Greeks, as elsewhere. Grecian weights had the same names with their coins of money, a circumstance which seems clearly to point back to the custom of weighing uncoined gold and silver for purposes of exchange. The proportions of the weights were different in different applications of them; as, e. g. those of common merchandise did not in all respects correspond with those of the apothecary. The ὀβολός is said to have been the smallest weight used, except by apothecaries or physicians, who used a weight, termed κεράτιον, about one-fourth of the ὀβολός, and another, σιτάριον, only one-fourth of that.

Cf. *L. Pautus*, De Mensuris et Ponderibus Rom. et Grœcis. Venet. 1673. fol.—*Wurm*, *Hussey*, &c. as cited § 174. 2.—See the *tabular view* given in Plate XXV a.

§ 177. In speaking of the Greek *measures*, we may notice them as divided into measures of length, of surface, and of capacity.

1 *u*. The names of the measures of length were taken, as was the case in most of the ancient nations, from members of the human body; e. g. δάκτυλος, a finger's breadth; σπιθαμή, a span, hand's width, the distance from the extremity of the thumb to that of the little finger; πούς, a foot. The Herculean or Olympic foot was longer. The πῆχυς, a cubit, was the distance from the elbow to the extremity of the middle finger. Ὀργυιά, a fathom, was the distance across the breast, between the extremities of the hands, the arms being extended (ὀρέγω) in a horizontal line.

2. Of measures including length and breadth, or measures of surface, the principal were the πούς, the ἄρουρα, and the πλέθρον. The πούς was a square with each side one foot; the ἄρουρα, a square with each side 50 πόδες; and the πλέθρον, a square with a side of 108 πόδες; so that 2,500 πόδες made an ἄρουρα and 4 ἄρουραι a πλέθρον.—The term σπαρτίον seems to have been used to designate a measuring line.

3 *u*. Measures of capacity had mostly the same names, whether applied to liquids or to things dry. The largest liquid measure was μετρητής, equal to about 8 gallons, and called also sometimes κάδος, κεράμιον, and ἀμφορεύς. The smallest measure was the κοχλιάριον, containing less than a hundredth part of a pint, and so called from κόχλος or κοχλίον, a snail-shell. The ξέστης contained about a pint, and was equal to twice the measure termed κοτύλη. Between the κοτύλη (half pint) and the κοχλιάριον, six intervening measures are named. The measure next larger than the ξέστης (pint) was the χοῦς, containing upwards of two quarts.

4. The κοτύλη is said to have been applied by ancient physicians to the same use as modern graduated glasses of apothecaries, being made of horn, and divided on the outside by lines, so that certain parts of the measure corresponded to certain denominations of weight. The largest measure applied to things dry was the μέδιμνος, which contained somewhat more than a bushel and a fourth, and received different names in different regions. The χοῖνιξ was a little less than a quart; forty-eight of which were contained in the μέδιμνος. The ἄδδιξ, equivalent to the ἡμίεκτον contained four χοίνικες. Most of the other measures were of the same names as the liquid measures.

See *G. Hooper*, Inquiry into the state of Ancient Measures, Attic, Roman, and Jewish. Lond. 1721. 8.—*Böckh*, *Wurm*, &c. cited § 174. 2.—Cf. the *tabular view*, given in Plate XXV a.

§ 178. The social pleasures and amusements of the Greeks were very nu-

GRECIAN MONEYS, MEASURES, AND WEIGHTS.

The estimated value in our denominations is given according to the Tables of A. B. Conger, which are based on the Treatise of *Wurm*, & the Tables of *Bouillet*.

Moneys.

1. *Below the Drachm.*

									Dolls. cts. m.
Λεπτόν									0 00 0.5
7	Χαλκοῦς								0 0 3.6
14	2	Δίχαλκον							0 0 7.3
28	4	2	Ἡμιοβόλιον						0 1 4.6
56	8	4	2	Ὀβολός					0 2 9.3
112	16	8	4	2	Διόβολον				0 5 8.6
224	32	16	8	4	2	Τετροβόλιον			0 11 7.2
336	48	24	12	6	3	1.5	Δραχμή		0 17 5.9

2. *Above the Drachm.*

									Dolls. cts. m.
Δραχμή									0 17 5.9
2	Δίδραχμον								0 35 1.8
4	2	Τετράδραχμον							0 70 3.7
20	10	5	Χρυσοῦς						3 51 3.6
100	50	25	5	Μνᾶ					17 59 3.2
6000	3000	1500	300	60	Τάλαντον of Silver.				1055 59 3.2
60000	30000	15000	3000	600	10	Τάλαντον of Gold.			10555 98 2.6

Measures of Capacity.

1. *For Liquids.*

									Gal. qt. pts.
Κοχλιάριον									0 0 0.007
2	Χήμη								0 0 0.015
2.5	1.25	Μέστρον							0 0 0.019
5	2.5	2	Κύγη						0 0 0.039
10	5	4	2	Κύαθος					0 0 0.079
15	7.5	6	3	1.5	Ὀξύβαφον				0 0 0.118
30	15	12	6	3	2	Τέταρτον			0 0 0.237
60	30	24	12	6	4	2	Κοτύλη		0 0 0.475
120	60	48	24	12	8	4	2	Ξέστης	0 0 0.950
720	360	288	144	72	48	24	12	6	Χοῦς 0 2 1.704
4320	2160	1728	864	432	288	144	72	36	6 Διέτη 4 1 0.229

The Διέτη doubled formed the next and largest measure, Μετρητής 8 2 0.459

2. *For Things Dry.*

									Bu. pk. qt. pts.
Κοχλιάριον									0 0 0 0.007
10	Κύαθος								0 0 0 0.079
15	1.5	Ὀξύβαφον							0 0 0 0.118
60	6	4	Κοτύλη						0 0 0 0.475
120	12	8	2	Ξέστης					0 0 0 0.950
240	24	16	4	2	Κοτυλῆ				0 0 0 1.901
960	96	64	16	8	4	Ἡμίεκτον			0 0 8 1.606
1920	192	128	32	16	8	2	Ἕκτος		0 0 7 1.213
3840	384	256	64	32	16	4	2	Τριτός	0 1 7 0.426
11520	1152	768	192	96	48	12	6	3	Μέδιμνος 1 1 5 1.279

Measures of Length.

1. *Small Measures.*

										Ft. In.
Δάκτυλος										0 0.75
2	Κόνδυλος									0 1.51
4	2	Παλαιστή, or Δῶρον								0 3.03
8	4	2	Διχάς, or Ἡμιπόδιον							0 6.06
10	5	2.5	1.25	Διχάς						0 7.58
11	5.5	2.75	1.375	1.01	Ὀρθόδωρον					0 8.34
12	6	3	1.5	1.2	1.09	Σπιθαμή				0 9.10
16	8	4	2	1.6	1.45	1.3	Πούς			1 0.13
18	9	4.5	2.25	1.8	1.63	1.5	1.125	Πυγμή		1 1.65
20	10	5	2.5	2	1.81	1.6	1.25	1.1	Πυγών	1 3.17
24	12	6	3	2.4	2.18	2	1.5	1.3	1.2 Πῆχυς	1 6.20

2. *Great Measures.*

										Miles. yds. ft.
Πούς										0 000 1.01
2.5	Βῆμα									0 0 2.52
6	2.5	Ὄργυιά								0 2 6.06
10	4	1.6	Δεκάπους, Κάλαμος							0 3 1.11
60	24	10	6	Ἅρπα						0 20 0.66
100	40	16.6	10	1.6	Πλέθρον					0 33 2.14
600	240	100	60	10	6	Στάδιον				0 202 0.87
1200	480	200	120	20	12	2	Δίαυλος			0 404 1.75
2400	960	400	240	40	24	4	2	Ἱππικόν		0 809 0.50
7200	2880	1200	720	120	72	12	6	3	Δόλιχος	4 667 1.51

Measures of Surface.

									Poles. sq. ft.
Πούς									0 001.02
36	Ἑξακόσης								0 36.82
100	2.7	Ἄκαινα							0 102.30
833.3	23.145	8.3	Ἡμίεκτος						3 35.79
1666.6	46.3	16.6	2	Ἕκτος					6 71.58
2500	69.4	25	3	1.5	Ἄρουρα				9 107.37
10000	277.7	100	12	6	4	Πλέθρον			37 157.36

Weights.

1. *Below the Drachm.*

(Troy Weight.)

									Dwts. grs.
Λεπτόν									0 00.20
7	Χαλκοῦς								0 1.40
28	4	Ἡμιοβόλιον							0 5.61
56	8	2	Ὀβολός						0 11.22
112	16	4	2	Διοβόλον					0 22.44
336	48	12	6	3	Δραχμή				2 19.33

2. *Above the Drachm.*

(Troy Weight.)

									Lbs. oz. dwts. grs.
Δραχμή									00 00 2 19.33
2	Δίδραχμον								0 0 5 14.66
100	50	Μνᾶ							1 2 0 13.46
6000	3000	60	Τάλαντον						70 1 13 17.29
10000	5000	100	13	Τάλαντον of Ægina					116 10 16 4.82

merous, and in the better portion of their history, various, refined, and tasteful. Music and dancing were among the most prominent, and were almost a necessary accompaniment of public and private festivals, entertainments, and social meetings. In this custom there was a regard not merely to immediate gratification, but also to the promotion of the general culture. Song and musical accompaniment were almost inseparable; at least instrumental music was scarcely ever practiced without vocal. There were several kinds of exercise, which it was common to connect with the entertainments of the banquet, and various social games or plays (cf. § 167).

There was an amusement in which dancing and playing with a ball (*σφαῖρα*) were connected together[1]. The game at ball was a favorite amusement, and was ranked among the gymnastic exercises; five different modes are named: *οὐρανία*, *ἐπίσκυρος*, *φαινίνδα*, *ἁρπαστόν*, *ἀπόῤῥαξις*. There was a sort of dancing in which the dancers or tumblers[2] (*κυβιστητῆρες*) flung themselves on their heads and alighted again on their feet, and made somersets over knives and swords.—A favorite dance is still preserved[3] in Greece, called *Romaica*.

[1] *Burette*, Spheristique des Anciens, in the *Hist. de l'Acad. des Inscr.* vol. i. p. 153.—[2] See *Pacicaudius*, as cited § 88. 2.—*Becker*, Charicles, &c.—[3] *Lond. Quart. Rev.* xxiii. 260.

See *Burette*, De la danse des Anciens, in the *Hist. de l'Acad. des Inscr.* i. 93.—*J. Meursius*, De Saltationibus Veterum, contained in vol. viii. of *Gronovius*, as cited § 13.—*Jul. Cæs. Bulengeri* de ludis privatis ac domesticis veterum liber unicus. Ludg. 1627. 8. This is given also in the *Class. Journ.* vol. v.—On various Doric dances, cf. *Müller*, Hist. and Antiq. of Doric Race, bk. i. ch. vi.

§ 179. Under the Archæology of Greek literature notice is taken (cf. P. IV. § 63, § 65) of the great importance and comprehensive meaning of music (*μουσική*) in the system of education among the Greeks. Here we introduce some remarks on *musical sounds* and *instruments*. To denote what is now called the *Science of Music* the Greeks used the term Ἁρμονική. The subject was divided into several parts; stated by some as follows: 1. of *sounds* (*περὶ φθόγγων*); 2. of *intervals* (*περὶ διαστημάτων*); 3. of *systems* (*περὶ συστημάτων*); 4. of *genera* (*περὶ γένων*); 5. of *modes* (*περὶ τόνων* or *νόμων*); 6. of *transition* or *mutation* (*περὶ μεταβολῆς*); 7. of *composition* (*περὶ μελοποιΐας*).—"The notes or sounds of the voice were seven, each of which was attributed to some particular planet: 1. *ὑπάτη*, to the Moon; 2 *παρυπάτη*, to Jupiter; 3. *λίχανος*, to Mercury; 4. *μέση*, to the Sun; 5. *παραμέση*, to Mars; 6. *τρίτη*, to Venus; and 7. *νήτη*, to Saturn. Some, however, take them in a contrary order, and ascribe *ὑπάτη* to Saturn, and *νήτη* to the Moon.—The tone or mode, which the musicians used in raising or depressing the sound was called *νόμος*; and they were called *νόμοι*, as being laws or models by which they sang or played. There were four principal *νόμοι* or modes; the Phrygian, the Lydian, the Doric, and the Ionic. To these some add a fifth, which they call the Æolic, but which is not mentioned by ancient authors. The Phrygian mode was religious; the Lydian, plaintive; the Doric, martial; the Ionic, gay and cheerful; and the Æolic, simple. The mode used in exciting soldiers to battle was called Ὀρθιος.——Afterwards, the term *νόμοι* began to be applied to the hymns which were sung in those modes."

Robinson, Arch. Græc. bk. v. ch. xxiii.—For a fuller account of the science, see *Smith*, Dict. of Ant. p. 634.—*Drieberg*, Musikalische Wissenschaften der Griechen.—Also, *Burette*, *Chabanon*, &c. as cited P. IV. § 63.—*Meibomius*, Collection of ancient writers on Music, cited P. V. § 208. 1.

§ 180. "The music of the Greeks was either vocal or instrumental. The music of those who only played on instruments was called *μουσικὴ ψιλή*; that of those who also sang to the instrument, *μουσικὴ μετὰ μελῳδίας*. The musical instruments were divided into *ἐμπνευστὰ*, wind instruments, and *ἔντατα* or *νευρόδετα*, stringed instruments. The lyre, the flute, and the pipe, were the three principal instruments; but there were several others.—Of the instruments to which chords or strings were applied, the most famous was the lyre, which was called in Greek *κιθάρα* and *φόρμιγξ*, though some affect a distinction between the harp and the lyre. At first, the strings were made of linen thread, and afterwards of the intestines of sheep. Anciently, the chords or strings were three in number, whence such lyre was called *τρίχορδος*; and the lyre with three strings is said by some to have been invented in Asia, a city of Lydia, whence it was sometimes denominated *δσίας*. Afterwards, it was rendered more perfect by having seven strings, and hence was called *ἑπτάχορδος*, *ἑπτάφθογγος*, and *ἑπτάγλωσσος*. They struck the strings sometimes with a bow, and sometimes only with the fingers; and to play on this instrument was called in Greek *κιθαρίζειν*, *κρούειν πλήκτρῳ*, or *διώκειν*, *δακτυλίοις κρούειν*, and *ψάλλειν*. To learn to play well on the lyre, an apprenticeship of three years was necessary. This instrument was invented in Arcadia, which abounded with tortoises, of the shell of which the lyre was made.—The flute, *αὐλός*, was a celebrated instrument. It was used in the sacrifices of the gods, at festivals, games, entertainments, and funerals. Minerva is said to have invented the straight, and Pan the oblique flute (*πλαγίαυλος*). Flutes were made of the bones of stags or fawns, and hence called *νέβρειοι αὐλοί*, and the invention of making them of these materials is ascribed to the Thebans. They were also made of the bones of asses, and of elephants; and likewise of reed, box, and lotus. The Bœotians excelled all the other Greeks in playing on this instrument.—The pipe

was called σύριγξ, and differed in sound from the flute. The tone of the pipe was sharp and shrill, and hence its sounds were called λεπταλέαι. On the contrary, the sound of the flute was grave, full, and mellow; and hence the flute was denominated βαρύβρομος."

Besides the instruments already named, we may mention the following, arranged under the heads of *stringed instruments*, *wind instruments*, and *instruments of percussion*.

1. *Stringed* instruments: νάβλα, a sort of lute or lyre, said to have twelve strings (δώδεκα φθόγγους); πηκτίς, another variety of the lyre, used by the Lydians; μαγάδις, a lute with twenty strings; άσκαρον, said to be of a square form and similar to the ψιθύρα; κινύρα, an Asiatic lute often said to be of a melancholy tone, but perhaps without foundation; it has been supposed that the strings were drawn over a sounding board, and in playing were struck with a plectrum (πλῆκτρον), like a modern violin; σαμβύκη, *sambuca* (cf. *Persius*, Sat. v. 25), *sackbut* (cf. *Dan.* iii. 5), a harp of a triangular form, with four strings of acute sound, used in chanting iambics; τρίγωνον, a triangle with several strings of unequal length; ψαλτήριον, said to be like the μαγάδις, and also used for any variety of the lyre; ψιθύρα, a Libyan instrument of a square form.

In Plate XXVI. are given various forms of stringed instruments. Fig. 1. is a triangular form of the harp or lyre, by some considered as the *sambuca*, by others as the *trigonon*. Fig. C presents a similar form; this is taken from a representation of a religious festival found at Herculaneum (cf. *Lond. Quart. Rev.* xviii. 87); it shows a Cupid dancing and playing. Fig. 10 is by some called the *sambuca*; having four strings apparently over a sounding board. Fig. w is an old form of the lyre with three strings. Fig. 11 is another, given in *Calmet* as "Timotheus's harp with nine strings." Fig. 4 is the *ascaron* as given by *Montfaucon*. Fig. 2 is a form of the lyre found on Egyptian monuments; fig. *e* shows the mode of playing upon it. (For the Thespian lyre, see Plate XL. fig. 6.)—In fig. 6, we have the *kinura* or violin, from *Montfaucon*. In fig. 7 is a similar instrument from *Niebuhr*, in a side view; a front view of it is given in fig. 8, having *five* strings of metal wire. Fig. 3 and fig. 5, also from *Niebuhr*, are given in *Calmet*, as other forms of the *kinura* or *kinnor*, which have been noticed by travelers in the east. A harp consisting of seventy-two strings or wires is said to be used in Kurdistan (cf. *A. Grant*, p. 57, as cited P. I. § 154 b). Fig. 9 is taken from a sculpture at Thebes in Egypt, and seems to be the same instrument with three strings; it has been supposed to represent the Hebrew *shalishim* played on by females in David's time (1 *Sam.* xviii. 6). In fig. *f* is seen a Persian violin and fiddler.

2. *Wind* instruments: ἔλυμος, a kind of flute of Phrygian invention, usually made of boxwood; γίγγρα or γιγγρία, a Phœnician pipe (cf. § 77. 2), short, of a plaintive note; μόναυλος, a flute used especially at nuptial festivals; δίσκαυλος, a sort of bagpipe. It may be remarked, that there was a great variety of these instruments belonging to the class of pipes or flutes. The σύριγξ, which is called also the pipe of Pan, is of great antiquity; some suppose it to be the instrument mentioned by *Moses* (Gen. iv. 21, cf. *Comprehensive Commentary*) by the name of *ugabh*. It is still found in the east, in Turkey and Syria; with the number of its reeds varying, it is said, from *five* to *twenty-five*. A *double* flute is often mentioned, called also the *right and left* (cf. § 238); the right one, or that held in the right hand, is represented as shorter and having a higher tone than the left; and both as blown by the performer at the same time. The male flute-player was termed αὐλητής; the female, αὐλητρία, or αὐλητρίς.—There were several varieties likewise of the σάλπιγξ, or trumpet; as, κέρας, a Phrygian trumpet, or flute crooked like a horn; κερατινή, a trumpet of similar form, probably less crooked.—There seems also to have been, in the later times at least, a variety of musical instruments of the kind termed ὕδραυλις, or water-organ; the shape of an ancient organ is exhibited partly at least in a poem, by Optatianus (cf. P. V. § 341), describing the instrument in verses so constructed as to resemble its form.

In Plate XXVI. we have also represented a number of wind instruments. Fig. *s* is the *pipe* with seven reeds. Fig. *y* is the single flute as given by *Pfeiffer*, from *Niebuhr*. In fig. *a* we see a musician blowing the *double* flute; it is taken from a representation found at Pompeii (cf. *Pompeii*, p. 260, as cited P. IV. § 226. 1). Fig. ii. presents also, as has been supposed, the double flute; it is from a representation found at Herculaneum; the two parts seem to be of equal length. (The same appears to be the case in the views given Plate XXV. fig. h and i.)—Fig. n is the *keras* or horn, a form of the trumpet. Fig. *t* is another form, straight; by some supposed to represent the *silver* trumpets used for assembling the Israelites in the wilderness (cf. *Num.* x. 2). Fig. B shows a form of the Roman *cornu*. Fig. i represents a performer upon a sort of *flute*; it is from an Egyptian monument. Fig. A is taken from an ancient altar on which is sculptured the funeral pomp of Hector; the figure here given leads the procession; it is a woman blowing a long flute with its extreme end fashioned like that of the trumpet; a funeral pipe, used as an accompaniment to the *threne* or funeral song (cf. *Matt.* xi. 17). See *Galand*, as cited § 282. 2.—A description of the *hydraulis* is given in a treatise of the mathematician *Heron* (cf. *Thevenot*, Vet. Math Op., cited P. V. § 208 *t*. 1); a drawing, designed after this description, is found in *Forkel's* Geschichte (cited P. IV. § 63). Cf. *Nov. Comm. Soc. Reg. Götting.* vol. ii.

3. Instruments of *percussion:* some instruments of this class were also used; τύμπανον, a sort of kettle-drum, flat on one side and convex on the other, formed of wood with leather drawn over it; sometimes flat on both sides, consisting of a short hollow cylinder with leather or skin drawn over both ends; beaten with the hand, or with a stick; much used at the festivals of Cybele and of Bacchus; κύμβαλα, cymbals which were of metal (χάλκα); in the shape of two half globes; usually large and broad; sometimes smaller, so that two (perhaps those termed κρούματα) were held in each hand of the player, and such as are used by oriental dancing-women. The κώδων was merely a little bell; the

forms and uses of bells were various. The *κρόταλον* is described by some as a sort of bell made of brass; by others, as "made of a reed split in two and so fitted as to emit a sound from the touch." The *σείστρον*, *sistrum*, was properly an Egyptian instrument, used in the worship of Isis; it consisted of an oval frame, with several bars of metal, which passed through it transversely, and being loose gave sounds when the instrument was shaken in the hand. A peculiar instrument was formed by placing metallic rings so as to move freely upon a metallic rod, which was sometimes in the form of a *circle*, sometimes of a *triangle*.

Several instruments of percussion are exhibited in Plate XXVI. Fig. iii. is the *tympanum* or drum; in fig. *h* are the large *cymbals*, and in fig. *i*, the smaller, called *castanets*. Fig. *e*, different forms of the simple bell. Fig. iv. shows the *triangle with rings*; by it is a stick with a knob at the end, used perhaps in striking the rings. Fig. *d* presents the Persian drum, with the hands of the drummer. Fig. *c* is a Turkish female playing on a *dulcimer* (cf. *Dan.* iii. 10).—In Plate XLV. representing a sacrifice to Priapus, we see two women playing on the *tympanum*. In Plate XXV. fig. *f*. the Bacchante is playing with either the *crotala* or the small cymbals. The *sistrum* is seen in fig. *e*, of the same plate; also in the paw of the Sphinx, Plate VIII.

On the musical instruments of the ancients, cf. *Montfaucon*, as cited P. II. § 15. 2. (d), vol. iii. p. 342, and Supplem. vol. iii. p. 185. —*Calmet*, Dictionary, &c. vol. iii. p. 337. ed. Charlest. 1813.—*Fosbroke's* Encyclop. cited § 13. p. 704.—*F. A. Lampe*, De Cymbalis Veterum. Traj. ad Rhen. 1703. 12.; also in *Ugolinus*, cited § 197. 1.—*Pfeiffer*, on the Music of the Hebrews, translated by *O. A. Taylor*, in the *Bibl. Reposit. and Quart. Observ.* vol. vi. p. 367. (with a plate)—*Sulzer*, Allg. Theorie, Article *Instrumental-Musik*.—*J. Hawkins*, History of Music. Lond. 1776. 5 vols. 4.

§ 181. The restraint imposed upon the female sex among the Greeks has already been mentioned (cf. § 59). This state of subjection and degradation continued even in the most flourishing times. Unmarried females were very narrowly watched. Their apartment in the house (*παρθενών*) was commonly kept closed and fastened. The married women were at liberty only to go as far as the door of the court or yard. Mothers were allowed a little more freedom. In general, women were allowed to appear in public but seldom, and then not without wearing a veil (*κάλυπτρον*).

1 a. In Sparta, however, only married women were required to wear veils; the unmarried might appear without them. The sex enjoyed generally far more liberty at Sparta than at Athens. Lycurgus hoped by removing restraints to promote an innocent familiarity of intercourse. But this freedom, however virtuous it might be at first, at length degenerated into licentiousness.

On the state of female society in Greece, see *Lond. Quart. Rev.* vol. xxii. 162.—*Bibl. Repos.* vol. ii. p. 478.—*Social Condition of the ancient Greeks*. Oxf. 1832.—*J. Walker*, Woman physiologically considered as to Mind, Morals, &c. Lond. 1839. 8.—*W. Alexander*, History of Women. Lond. 1782. 2 vols. 8.—*Lenz*, as cited § 59.—*G. Bernhardy*, Grundriss der Griech. Lit. p. 36.

2. The employments of the women continued generally the same as in the earlier ages (cf. § 59). They practiced weaving, with the loom (*ἱστός*) and shuttle (*κερκίς*); the loom was upright; two perpendicular beams (*ἱστοπόδες* or *κελεόντες*) supporting a cross-beam, from which the threads constituting the *warp* (*στήμων*) were hung; the *woof* was termed *κροκή*; also *ἐφυφή* and *ῥοδάνη*. They also employed the needle (*ἀκέστρα*, *ῥαφίς*) in making garments, and various furniture for household use. Embroidery (*ἔργον Φρύγιον* or *Φρυγίονων*, *opus Phrygium*) was an art much cultivated, being perhaps the most important part of the general art of variegating in colors (*ποικιλία*), which was effected also by painting and dyeing, and by weaving. Curtains (*περονήματα*, a term applied to a garment or any article of cloth fastened by a *περόνη* or brooch), and other articles, richly embroidered (*πολύκωτα*), were wrought for private dwellings and for the temples (cf. § 28).

A splendid work on *Ancient Tapestry* was commenced at Paris in 1837, to be completed in 4 vols. fol. with cuts and engravings.—See *Countess of Wilton*, The Art of Needle-work from the earliest Ages; with Notices of the Ancient Historical Tapestries. 3d ed. Lond. 1841. 12.—Cf. *Miss Lambert*, Hand-book of Needle-work; with Illustrations. N. York, 1842.

§ 182. The *marriage state* was much respected among the Greeks, and was promoted and guarded by the laws. In Sparta particularly, certain penalties were inflicted upon such as remained unmarried after a certain age. At Athens also, all who wished to be commanders or orators, or to hold any public office, were required to have a family and own a real estate. Polygamy on the other hand was not permitted, although exceptions were made in some special cases. The age at which marriage (*γάμος*) should be allowed was also prescribed, a younger age being granted to females than to males; the latter, at Athens, were forbidden to marry until they were thirty-five. At Sparta the usual age for men to marry was thirty, and for women twenty. Marriage between parties of near consanguinity was not allowed, or at least was generally viewed as improper and scandalous. The Athenians, however, were allowed to marry sisters by the same father (*ὁμοπατρίους*), although not those by the same mother (*ὁμομητρίους*). In most of the states, a citizen could marry only the daughter of a citizen; yet there was sometimes an exception.

PLATE XXVI.

1. Adultery was punished, and in some cases with severity. Although polygamy was not generally allowed, concubinage was permitted without restraint. Concubines (παλλακίδες) were usually captives or purchased slaves. Prostitution was exceedingly common, and favored even by the whole system of religious worship. In Athens the most distinguished statesmen and philosophers openly associated with females of dissolute morals (ἑταῖραι). The city of Corinth was still more famous for licentiousness. One of the most odious forms of licentiousness among the Greeks was the παιδεραστία; however free from impurity might have been originally the relation and the habits of intercourse in Sparta and in Crete between the boys loved (κλεινοὶ or ἄϊται) and their lovers (φιλήτορες), and whatever excellent qualities might have belonged to the Theban *sacred band* (ἱερὰ φάλαγξ) said to have been a body of 300 composed of *lovers* and *their beloved*, it is nevertheless true that the hateful debauchery commonly designated by this term was extensively practiced.

Respecting the prevalence of sensuality among the Greeks, cf. *Bibl. Repos.* vol. ii. p. 441.—On pederasty, cf. *Barthelemy*, Grundriss der Griech. Lit. p. 43.—*Müller*, Hist. and Ant. of Dorians, bk. iv. ch. 6.—*Boyd's* Potter, p. 600.

2 *t*. When a virgin was sought in marriage, it was necessary first to consult the parents, and if they were not living, the brother or guardian (ἐπίτροπος). The betrothing was usually made in a formal manner by the father. The parties pledged to each other mutual fidelity, by kissing or by joining right hands. The bridegroom also bestowed on the bride a present as a pledge of his honor, called ἄρρα, ἀρραβών, μνῆστρον. The giving of a dowry (προῖξ, φερνὴ) with the bride was a custom in Greece generally. At Athens it was a legal and indispensable requisite, although the dowry was but small. In Sparta, however, Lycurgus nearly abolished the custom. In the settlement of the dowry, and the stipulations connected with it, witnesses were called in, and the husband delivered an acknowledgment or receipt (προικῷα), when he took the stipulated gifts. At Athens it was customary before the actual marriage, to present the bride before Diana with offerings and prayers; this ceremony was called ἀρκτεία, and was designed to appease the goddess, who was supposed to be averse to marriage. There were other divinities, male and female, who were imagined to preside over marriage, and were therefore called γαμήλιοι θεοί, to whom it was necessary to offer sacrifices on entering into the marriage contract.

3 *u*. At the nuptials the betrothed pair, as well as the place of the festivity, were adorned with garlands and flowers. Towards the evening the bride was conducted to the house of the bridegroom (οἶκον ἄγεσθαι) either on foot or in a carriage (ἅρμα). The bridesman, who attended her on this occasion, was called πάροχος or παράνυμφος. A procession went before her, bearing lighted torches, and accompanied with music and dancing. When the newly married couple entered the house, it was customary to place or pour upon their heads figs and other varieties of fruit. The parties then sat down to a banquet, which was, as well as the nuptial ceremonies together, termed γάμος, and was attended with music and dancing. The songs were called ὑμέναιοι, or ὑμένες. After the dancing, the pair were conducted with torches to the bridal chamber (θαλάμος), which, as well as the nuptial bed (λέχος, λέκτρον), was usually highly decorated (παστὸς) for the occasion. The young men and maids remained without, dancing and singing the ἐπιθαλάμιον κοιμητικόν, while a friend of the bridegroom stood by as keeper of the door (θυρωρός). This company returned to the door in the morning, and sung what was called the ἐπιθαλάμιον ἐγερτικόν. The nuptial solemnities occupied several days; one of the days was called ἐπαύλια; another ἀπαύλια.

See a lively description of an Athenian marriage in *Barthelemy's* Anacharsis, ch. lxxvii.—On the marriage customs of Sparta cf. *Müller*, bk. iv. ch. iv.

4. Children were discriminated as γνήσιοι, lawfully begotten; νόθοι, born of harlots or concubines; θετοὶ, adopted. The paternal authority over the son ceased, at Athens, when the son had completed his nineteenth year. It was an ancient custom for legitimate sons to divide their father's estate by lot, all having equal share, without respect to priority of birth; allowing a small pittance to such as were unlawfully begotten. The father could dissolve the legal connection between himself and his son, and thus disinherit him by a form of proceeding termed ἀποκήρυξις. If there were no legitimate sons, the estate of the father fell to the daughters, who in such a case were termed ἐπίκληροι; but their nearest relatives might claim them in marriage. When there were no lineal descendants (ἔκγονοι) to inherit the property, it fell by law to the collateral relations (συγγενεῖς); first to descendants of the same father with the deceased, to brothers and the children of brothers; next to descendants of the same grandfather with the deceased, to cousins and children of cousins, the issue of males in every case taking precedence of the issue of females; a first cousin was termed ἀνεψιός; a first cousin's son, ἀνεψιαδοῦς. The heir (κληρονόμος) was said to receive his inheritance (κλῆρος) either by right of descent (ἀγχιστεία) or by right of consanguinity (συγγένεια). A male heir by right of descent might take possession immediately; or, if any one hindered him, might bring against that one an action of ejectment (ἐμβατεία). Persons who had no lawful issue were allowed to adopt whom they pleased; but at Athens foreigners although adopted by citizens could not take an inheritance, unless they had received the freedom of the city.—Free citizens

were permitted to dispose of their property by will (*διαθήκη*), after the time of Solon; but there were certain conditions to be regarded. Wills were signed and sealed before witnesses, and put into the hands of trustees (*ἐπιμεληταί*) who were to execute them.

Potter, Arch. Græc. bk. iv. ch. xv.—*Blanchard*, On Laws respecting Adoption, &c. in the *Mem. Acad. Inscr.* xii. 68.—On the subject of inheritances, see Sir *W. Jones*, in his Transl. of Isæus (cf. P. V. § 104. 3.)—*Bunsen*, De Jure hered. Athen.—*Schömann*, Ant. Jur. Publ. Græc.

§ 183. Something should be said of the Greek customs in later times in reference to funerals and burials. Funeral obsequies were considered as a sacred duty to the departed, and were therefore termed *δίκαια*, *νόμιμα*, *ὅσια*. They were denied only to notorious criminals, traitors, and suicides, especially such as destroyed themselves to escape punishment, spendthrifts, and the like, whose remains, if they happened to obtain burial, were even disinterred.

§ 184 *t*. Some of the customs connected with the burial of the dead have already § 30, 31) been mentioned. In later times it was common to wrap the corpse in a costly robe, the color of which was generally white; and deck it with green boughs and garlands of flowers. The body was then laid out to view (*προτίθεσθαι*) in the entrance of the house, on the ground, or on a bed (*κλίνη*) or a bier (*φέρετρον*), where it remained at least one day, with the feet towards the gate. It was while here constantly watched. A vase of lustral water (*ἀρύβαλλος*) stood by, to purify such as touched the corpse. Shortly before it was removed for burial, a piece of money, usually an *ὀβολός*, was placed in the mouth, as the fare (*ναῦλον*, *πορθμεῖον*) due to Charon for ferrying the departed over the Styx. A cake made of flour and honey (*μελίττουτα*) was also put in the mouth, to appease the dog Cerberus, supposed to guard the entrance into Hades (*Ἅιδης*).

On the meaning of the term *Hades*, and the opinions of the ancients respecting the state of the soul after death, see P. II. § 92.

As a burial soon after death was supposed to be pleasing to the deceased (cf. *Hom.* Il. xxiii. 71) the Greeks usually kept the corpse only until the third day. It does not appear that they ever adopted the Egyptian custom of embalming the dead.

Respecting the custom of embalming, see *De Caylus*, in the *Mem. Acad. Inscr.* xxiii. 119.—*J. C. Warren*, Description of an Egyptian Mummy. Bost. 1824. 8.—*Granville*, On Egyptian Mummies; in the *Philos. Transactions* of the Royal Soc. for the year 1825. p. 269.—*T. J. Pettigrew*, History of Egyptian Mummies. Lond. 1834. 4.

§ 185 *t*. The funeral itself was termed *ἐκκομιδή*, or *ἐκφορά*, the carrying forth of the corpse, which at Athens was performed before sunrise, but elsewhere in the day time. In Greece, generally, young persons were buried at break of day or early morning twilight. The corpse was placed on a bier, or if the deceased had been a warrior, on a large shield, and the bearers (*νεκροθάπται*) carried it on their shoulders (*ἀρὴν φέρειν*), followed by the friends and relatives of both sexes. The procession was commonly on horseback, or in carriages; it was a token of higher respect when all went on foot.—Sorrow for the deceased was manifested by solitary retirement, fasting, and silence, by wearing black and sordid garments, by covering the head with ashes, and plucking off the hair, by cries of lamentation, and by funeral dirges. The latter were performed by musicians employed for the purpose (*θρήνων ἔξαρχοι*); one dirge (*θρῆνος*) was sung as the corpse was borne forward; another, at the funeral pile; and a third, at the grave; they were called *ὀλοφύρμοι*; also *ἰάλεμοι*, *τάλεμοι*.

Funeral chants are still common in Greece, termed *myriologues*.—See Mrs. *Hemans*, Greek Funeral Chant, in her *Poems*. Bost. 1827. vol. ii. p. 160.

§ 186. The custom of burning the corpse became universal among the later Greeks; the ceremonies attending it have been chiefly mentioned before (§ 31).

1 *t*. The ashes and bones were gathered (*ὀστολόγιον*) in an urn, and buried commonly without the city, amid many blessings and prayers for their repose. The urns used for this purpose (*κάλπαι*, *λάρνακες*, *ὀστοθῆκαι*, *ὀστοδόχεῖα*, *σοροί*, &c.) were made of different materials, wood, stone, or precious metal, according to the rank and circumstances of the deceased. These urns were sometimes inclosed in a sort of chest, which was formed of stone or other materials; and to this chest, as well as to the urn, the term *σαρκοφάγος* seems to have been applied.

The body of Alexander was conveyed from Babylon to Alexandria in a splendid carriage, and his funeral there conducted with great pomp by Ptolemy. The *Sarcophagus* in which the *golden* coffin or *urn* containing his remains was inclosed, is said to be now in the *British Museum*, having been discovered at Alexandria by the French in the expedition of Bonaparte, and by them surrendered to the English.

E. D. Clarke, The Tomb of Alexander. Camb. 1805. 8. Cf. also *Clarke's* Travels, vol. iii. p. 164. ed. N. York, 1816.—*Quatr. de Quincy*, Sur le char funeraire qui transporte de Babylone en Egypte le corps d'Alexandre, in the *Mem. de l'Acad. des Inscr.* Classe d'*Hist. et Lit. Anc.* vol. iv. p. 315, with a plate. Cf. *C. de Caylus*, in the *Mem. de l'Acad. des Inscr.* xxxi. 86.

On an alabaster Sarcophagus discovered at Thebes, in the tombs of the kings, *Lond. Quart. Rev.* xviii. 369; xix. 192, 404.

Along with the corpse when buried, and with the urns containing the ashes when the corpse was burned, it was customary to deposit cups, phials (*φιαλίδες*), vases (*λήκυθοι*), of different kinds, and other articles; many of which have been found in modern times by searching ancient sepulchers. These vessels are sometimes of *terra cotta*, sometimes of *alabaster*, not unfrequently of *glass*. Some made of the latter material have been gathered from the catacombs in the island

Milo, the ancient Melos, one of the Cyclades (cf. P. V. § 146). "Among the decayed bones are found coins, ornaments of gold and precious stones for the ears, lamps, lachrymatory vases (cf. § 341. 7), with large quantities of glass, earthen, and copper vessels, probably for oils and perfumes. . . . Many earthen cups are of the form we call Etruscan; the larger are painted with a light pencil; often only the outlines are given, but generally with much spirit. The question whether the ancients knew the use of glass, was settled by the discoveries in Pompeii; this is the first I have heard of among the Greeks. The vessels are generally flat at the bottom, and four inches over; they rise one inch, of this diameter, and then suddenly narrowing to the diameter of an inch and a half, pass thus to the height of seven or eight inches; their shape is much like that of a candlestick: but I have several other forms, running through a considerable variety."

The above quotation is from *Jones's* Sketch of Naval Life. N. Haven, 1829. 2 vols. 12.—Cf. *Silliman's* Journal, vol. xvi. p. 333, for engravings of some of these vases.—Specimens of the vases found at Milo are in the cabinet of Amherst College.—For further notices of the urns and vases found in sepulchers, see § 341, and P. IV. § 173.

2 *t*. The solemnities of the funeral were concluded with an oration or eulogy, with games, repasts, and sacrifices and libations; which, in many cases, were repeated on successive anniversaries; the sacrifices and offerings in honor of the dead were various; *τρίτα*, those offered on the second day after the funeral; *ἔννατα*, on the ninth; *τριακάδες*, on the thirtieth, when the time of mourning expired, which at Sparta, however, was limited it is said to eleven days: *χοαί* and *ἐναγίσματα*, libations and offerings of flowers and fruits at various times; *γενέσια*, offerings on the birth-day of the deceased; *νεκύσια*, offerings on the anniversary of the death.—In the case of such as had died in war, the oration at their funerals and at subsequent anniversaries of their decease, was viewed as so important that the speaker for the occasion was appointed by the public magistrates. Thus Pericles was appointed, when the Athenians solemnized a public funeral for those first killed in the Peloponnesian war (*Thucyd.* ii. 34); and Demosthenes, when the same honor was rendered to those who fell in the fatal battle of Chæronea (cf. *Mitford's* Greece, ch. xlvii. sect. 6).

For a very interesting view of the games and exercises performed in honor of the dead, the student is referred to the *twenty-third book of the Iliad*, where Homer gives an account of the funeral of Patroclus.——Solemn games with rich prizes were instituted by Alexander in honor of his friend Hephæstion at Ecbatana; the whole ceremonies of the funeral were conducted with great magnificence, according to *Arrian* (lib. vii). Diodorus Siculus speaks also particularly of Hephæstion's funeral pile.

Cf. *Comte de Caylus*, Le bûcher d'Hephæstion, in the *Mem. Acad. Inscr.* xxxi. 76.—*Quatr. de Quincy*, on the same, in the *Mem. de l'Institut*, Classe d'*Hist. et Lit. Anc.* iv. p. 396, with a plate.

The custom of honoring by festivals the anniversary of the death of friends and eminent persons was followed by some Christians of the early ages, in the celebrations termed *μαρτύρων γενέθλια*. "These festivals were preceded by vigils, and celebrated around the graves of the martyrs, where their lives were read, and eulogies pronounced, the sacrament administered, and public entertainments given gratuitously by the rich."

See *L. Coleman*, Antiq. of Christian Church, p. 441.—*J. P. Schwabe*, De Veneratione erga Martyres in prim. Ecclesia. Lips. 1748. 4.

§ 187. The sepulchral monuments of distinguished men were built often with great expense and splendor. Monuments were also frequently erected to them in other spots, where their ashes were not deposited.

1. In early times, the Greeks were accustomed to place their dead in repositories, made for the purpose, in their own houses. Temples also were sometimes made repositories for the dead; especially for such as had rendered eminent public services. But in later ages it became the general custom to bury the dead without the cities and chiefly by the highways. At Athens the most common place of burial was near the road leading to the Peiræus, outside of the Itonian gate, which on that account was styled the burial gate (*ἱπρίαι πύλαι*); those who had fallen in battle, however, were buried in the outer Cerameicus, at the public expense. Graves at first were mere openings dug in the earth, *ὑπόγαια*. Soon there was a custom of paving and arching them with stone. The place of interment was originally marked simply by a barrow or mound of earth (*χῶμα*); which sometimes had a circular basis of masonry (*κρηπίς*). On this a rude stone (*σῆμα*) was placed afterwards; then, a stone more carefully prepared, a cippus or truncated column; at length, larger and more imposing monuments were built.

2. The terms *μνῆμα* and *μνημεῖον* were applied to designate the whole structure, including the receptacle for the remains and the monumental erections. Two parts are discriminated; (1) the *grave* strictly, called *θήκη, σπήλαιον, τύμβος, τάφος, ἠρίον*, which last means specially the portion under ground; (2) the *space around it*, usually fenced with poles or a sort of balustrade, called *θριγκός, σκέπη, περιοικοδομή, ἕρκος, σηκός*; within this space the monumental pillars (*στῆλαι*) and ornaments were erected.—The various monuments have been discriminated under four heads; 1. *στῆλαι*, designating upright tablets terminating in an oval heading called *ἐπίθημα*, but applied to any form of sepulchral pillars; 2. *κίονες*, columns; 3. *τράπεζαι*, flat horizontal tablets; 4. *ἡρῷα* or *ναΐδια*, small buildings in the form of temples.—On the pillars, or other structures forming the tomb, were placed inscriptions (*ἐπιγραφαί*); and often images of the deceased (*ἀγάλματα*), and also other ornaments, with devices denoting their character and pursuits or particular achieve-

ments. Thus on the monument of Diogenes was inscribed the figure of a dog; on that of Isocrates, a syren reclining upon a ram; on that of Archimedes, a sphere and cylinder. Tombs adorned with sculptured bas-reliefs have been discovered at Athens and other places. Some of the most remarkable Greek tombs were recently discovered in Lycia.

See *De Boze*, Descript. d'un Tombeau, &c. in the *Mem. de l'Acad. des Inscr.* iv. 648.—*Archæologia*, (as cited P. IV. § 243. 3), vol. xiii. p. 280, on a Greek sepulchral Monument; with a plate.—Also, specially, *Becker's* Charicles; and *Stackelberg*. Die Gräber der Hellenen. Berl. 1837.——On the tombs of Lycia, *C. Fellows*, Account of Discoveries in Lycia, a Journal kept during a second Excursion in Asia Minor. Lond. 1841. 8. with thirty-eight plates. Cf. *C. Fellows*, Journal during an Excursion in Asia Minor. Lond. 1839. 8. with twenty-two plates.

3. Cenotaphs (*κενοτάφια, κενήρια*) were monuments erected for the dead, which were not the repositories for their remains. They were raised both for persons who had never obtained a proper funeral, and also for such as had received funeral honors in another place. It was a notion of the ancients, that the ghosts of unburied persons could not be admitted into the regions of the blessed without first wandering a hundred years in misery; and if one perished at sea or where his body could not be found, the only way to procure repose for him was to build an *empty tomb*, and by certain rites and invocations call his spirit to the habitation prepared for it.

4. A common place of sepulture for many individuals was called *κοιμητήριον*.—The term *κοιμητήριον*, *cemetery*, appears to have been introduced by Christians, in accordance with their faith, that the grave is but a temporary *sleeping-place*. The early Christians protested against the practice of burning the bodies of the dead, and followed the Jewish custom of burying them. In the fourth century, an open space near the church was appropriated for the burial of princes and the clergy, which was afterwards made common to all the members of the church. In earlier periods, the Christians buried their dead chiefly in subterranean excavations, which were often of vast extent, and which in those days of persecution served at once as the home of the living and the repository of the dead. See § 341. 8.

5. The custom of raising splendid monuments in honor of the dead at length led to such extravagance, that it became necessary to impose penal restraints. The splendor of the monument erected to *Mausolus* (cf. P. II. § 72) occasioned the word *Mausoleum* to be applied as a common name to such structures. It is said to have been more than 400 feet in compass, surrounded by 36 beautiful columns.

See *De Caylus*, Tombeau de Mausole, in the *Mem. Acad. Inscr.* xxvi. 321.—*Sainte Croix*, Tomb. de Maus. in the *Mem. de l'Institut*, Classe d'*Hist.* &c. ii. 506.

In our Plate XVIII. are some specimens of monumental structures. Fig. 1 represents a tomb of white marble at Mourghab in Persia, corresponding to the ancient Pasargada; it has commonly been supposed to be the *Tomb of Cyrus*, which was erected by himself, and visited by Alexander (cf. *Arrian*, vi. 29); some, however, declare it to be a more modern structure. Cf. *Morier*, cited P. IV. § 243. 3.——Fig. 2 represents a structure called *Absalom's Pillar*, which stands near Jerusalem (cf. P. I. § 168 b). In the time of Josephus there was a marble structure by this name, said to have been reared by Absalom (cf. 2 *Sam.* xviii. 18). The one here given is, however, no doubt, comparatively recent. "The lower portion is quadrangular, standing detached from the living rock, from which it was hewn. Upon the four facades are cut Ionic pillars, above which is a frieze with Doric metopes and triglyphs. Over this basis rises a square piece of masonry, smaller; and the whole is crowned by a tall conical tower;" and the "dome or cupola runs up into a low spire, which spreads a little at the top like an opening flower." Cf. *Robinson*, as cited P. I. § 171. vol. ii. p. 519.——Fig. 3 gives a view of the *Tomb of Cestius* at Rome; cf. P. IV. § 226. 1: it is taken from *Pronti*, cited P. IV. § 243. 2.——Fig. 4 presents the *gates of a tomb*; over them is a Greek inscription, *Glycon and Hemera to the infernal gods*; Mercury, with his wand, is represented as in the act of closing or opening them, it being a part of his office to introduce departed spirits into *Hades*. See P. II. § 32. 1. § 56. Cf. *Calmet*, Dictionary, &c. vol. iii. p. 279. Charlest. 1813.

ATTIC CIVIL INSTITUTIONS.

Classes of the Population.

These were—*Citizens*, Πολῖται ; *Residents*, Μέτοικοι ; *Slaves*, Δοῦλοι ; and *Strangers*, Ξένοι.

Πολῖται, divided by *Cecrops* into 4 *Tribes*, Φῦλαι ;
Each Φυλὴ into 3 *Races*, Φρατρίαι, Ἔθνη ;
Each Φρατρία into 30 *Kindreds*, Γένη, Τριακάδες ;
His *Tribes*, Καπροναῖς, Ἀθηνάχων, Ἀκταῖαι, Παραλία.

Tribes, by Clisthenes, ten ; afterwards, twelve.

Solon's 4 *Classes*, Πεντακοσιομέδιμνοι, Ἱππεῖς, Ζευγῖται, Θῆτες ; according to wealth.

A division also into 174 Δῆμοι, or Wards.

Various Public Officers.

1. For the Executive.

The *Eleven*, Οἱ Ἕνδεκα ; a sort of Sheriffs the Νομοφύλακες perhaps the same.

The *Lexiarchi*, Ληξίαρχοι ; six chief ; 30 subordinate.

The *Taxiæ*, Ταξίαι ; 1000.

2. For the Legislature.

The *President of Senate*, Ἐπιστάτης τῆς Βουλῆς.

The *President of Assembly*, Ἐπιστάτης τῆς Ἐκκλησίας.

The *Proedri*, Πρόεδροι.

The *Prytanes*, Πρυτάνεις.

The *Nomothetæ*, Νομοθέται.

The *Syndics*, Σύνδικοι.

The *Orators*, Ῥήτορες, same as Συνήγοροι.

The *Ephydor*, Ἐφύδωρ, having care of the Clepsydra.

The *Syngraphs*, Συγγραφεῖς ; 30, who collected the votes.

The *Clerks*, Γραμματεῖς.

Heralds, Κήρυκες.

Ambassadors, Πρεσβεῖς.

The *Pylagori*, Πυλαγόροι, delegates to the Ἀμφικτυονία.

3. Connected with the Courts.

The *Areopagites*, Ἀρεοπαγῖται.

The *Heliasts*, Ἡλιασταί.

The *Ephetæ*, Ἐφέται.

The *Tribe-kings*, Φυλοβασιλεῖς.

The *Paredri*, Πάρεδροι, who sat in Courts held by Archons.

Dicasts, Δικασταί.

Accountants, Λογισταί.

Directors, Εὐθυνοί.

Summoners, Κλήτορες.

Ushers, Κιγκλίδες.

4. For Public Works and Lands.

Superintendents of Buildings, Ἐπιστάται τῶν Ἔργων.

Superintendents of Waters, Ἐπιστάται τῶν Ὑδάτων.

Guard of Founts, Κρηνοφύλακ.

Surveyors of Ways, Ὁδοποιοί, *of Walls*, Τειχοποιοί.

Astynomi, Ἀστυνόμοι, having care of streets, &c.

Clerouchi, Κληροῦχοι, to divide lands in colonies ; applied also to the settlers.

5. For the Treasury.

Chief Tamias, Ταμίας τῆς Διοικήσεως ; for 5 years.

Sub-Treasurers, Ταμιοῦχοι ; Ταμίας τῶν στρατιωτικῶν, Ταμίας τῶν θεωρικῶν, &c.

Collectors of Fines, Πράκτορες.

Tax-gatherers, Ἐκλογεῖς.

Hellenotamiæ, Ἑλληνοταμίαι, for the Tribute from Greek allies.

Poleta, Πωλῆται, ten overseers of sales.

Theori, Θεωροί, deputies with presents for festivals, &c.

Assessors of taxes, Ἐπιγραφεῖς.

Registers of accounts, Διαγραφεῖς.

Auditors, Ἀντιγραφεῖς.

Receivers, Ἀποδέκται.

Colacretæ, Κωλακρεταί, for money due to the temples.

Searchers, on *Debts*, Ζητηταί, on *Confiscations*, Μάστηρες.

6. Connected with Trade.

The *Sitophylaces*, Σιτοφύλακες.

The *Sitonæ*, Σιτῶναι.

The *Sitometræ*, Σιτομέτραι.

Overseers of Port, Ἐπιμεληταὶ Ἐμπορίου, or τῶν νεωρίων.

Inspectors of { *Weights*, Μετρονόμοι, *Markets*, Ἀγορανόμοι, *Fish*, Ὀψωνόμοι.

Pilots, Ναυφύλακες.

7. For Manners and Morals.

Œnopta, Οἰνόπται, to notice wine-mixing at banquets.

Gynæconomi, Γυναικονόμοι, to watch the dress of women.

Gynæcomompi, Γυναικονόμοι, to guard the conduct of women.

Phratores, Φράτορες, to see to the register of births.

Sophronists, Σωφρονισταί, over youth in Gymnasia.

Orphanists, Ὀρφανισταί, to take care of orphans.

Episcopi, Ἐπισκόποι, overseers of allied cities and colonies ; occasional office.

The Legislature.

Assembly, Ἐκκλησία, of all the Πολῖται.

Senate, Βουλή, of 400 at first ; then 500 ; finally 600 ; 50 from each tribe ; by lot.

The Executive.

Archons, Οἱ Ἄρχοντες ; Nine, by lot ; the Ἐπώνυμος, the Βασιλεύς, the Πολέμαρχος, and the six Θεσμοθέται ; forming the *State Council*.

The Judiciary.

Areopagus, Ἀρεοπάγος ; at first, *Supreme*.

Epidelphinium, Ἐπὶ Δελφινίῳ, *Epipalladium*, Ἐπὶ Παλλαδίῳ, *Epiprytaneum*, Ἐπὶ Πρυτανείῳ, *Emphreattium*, Ἐν Φρεάττοι, } in *Actions of Blood*.

Heliæa, the Highest ; *Five others* ; Παράβυστον, Τρίγωνον, Καινὸν, Τὸ ἐπὶ Δήλῳ, and Τὸ Μητίχου, } in *Civil Actions*

The *Diætæ*, Διαιτηταί ; two kinds ; public, κληροτοί ; private, αἱρετοί ; Arbitrators or Referees.

The *Forty*, Τεσσαράκοντα, a Circuit Court for the Δῆμοι.

The *Nautodicæ*, Ναυτοδίκαι, in naval affairs ; at Piræus.

The *Eustatæ*, Ἔξετασταί, of 10 Λογισταὶ and 10 Εὔθυνοι ; on accounts of officers.

The *Thesmothetæ*, Θεσμοθέται, on subjects not falling to other Courts.

Actions in Law.

Public, Δίκαι δημόσιαι ; which included Γραφή, Φάσις, Ἔνδειξις, Ἀπαγωγὴ, Ἐφήγησις, Ἀνόρολψία, Εἰσαγγελία ; under the Γραφὴ came the highest crimes ; *murder*, &c.

Private, Δίκαι ἰδίαι ; including actions for *trespass*, Βλάβης ; *theft*, &c.

Punishments.

Fine, Ζημία ; *Disgrace*, Ἀτιμία ; *Slavery*, Δουλεία ; *Branding*, Στίγμα ; *Posting*, Στήλη ; *Bonds*, Δεσμοί ; *Banishment*, Φυγὴ ; *Death*, Θάνατος ; Ὀστρακισμὸς was Banishment for 10 years.

Civic Honors.

First Seat, Προεδρία ; *Statues*, Εἰκόνες ; *Crowns*, Στέφανοι ; *Exemption*, Ἀτέλεια ; *Pension*, by Σίτησις ἐν Πρυτανείῳ.

Revenues.

Fines, Τιμήματα ; *Tributes*, Φόροι ; *Rents*, Τέλη ; *Contributions*, Εἰσφοραί ; *Services*, Λειτουργίαι ; the latter including Χορηγία, Γυμνασιαρχία, Ἑστίασις, and Τριηραρχία.

Expenditures.

Public Works, Ἔργα δημόσια ;
Festal Shows, Πομπαί, &c. τ. λ.
Donatives, Διανομαί ;
Theatric Fee, Διωβολία ;
Pay of Senate, Μισθὸς Βουλευτικὸς ;
Pay of Assembly, Μισθὸς Ἐκκλησιαστικὸς ;
Pay of Army, Μισθὸς Στρατιωτικὸς ;
Pay of Navy, Μισθὸς Ναυτικὸς ; &c.

ROMAN ANTIQUITIES.

Introduction.

§ 188. It belongs to the topics of history and geography rather than antiquities to describe the origin and progress of the Romans, and the extent of their empire. Yet a glance at these subjects, and a few remarks upon them, will aid in getting a better view of the Roman antiquities, and enable one to understand and appreciate more correctly the people and their more important peculiarities. Some notices of Rome and its empire will be given first, and then something respecting the Romans themselves.

§ 189. According to the common accounts of history, the city of Rome was founded 752 B. C. by Romulus and Remus, grand-children of the Alban king Numitor. It was situated not far from the mouth of the Tiber, in Latium, a province in middle Italy. In the beginning it was of small extent, confined to Mount Palatine, on which it was built. The number of inhabitants did not amount to 4,000. This more ancient part of the city was afterwards called *oppidum*, while the better part, later built, was called *urbs*, which became at length a general name for Rome. It was first peopled by some families from *Alba Longa*, and afterwards by various accessions (cf. P. IV. § 109, 110); partly of the vagabond and worthless from the neighboring people of Italy.

1 *n.* The Capitoline Hill was occupied next after the Palatine, and at last five other mountains or hills were included in the city, and thence was derived the epithet *septicollis*. The first walls around the city were low and weak; Tarquinius Priscus and Servius Tullius improved them.

2 *n.* Among the principal events which greatly changed the appearance of the city were the capture and burning of it by the Gauls, 385 B. C., and the erection of numerous buildings in the reign of Augustus, and after the conflagration under Nero. In the two last-mentioned periods, Rome was very rapidly enlarged and adorned, and continued to be further improved under succeeding emperors down to the time of Honorius. In his reign occurred the capture and sack of Rome by the Goths under Alaric, A. D. 410. The city was in a great measure rebuilt by Theodoric. But by that disaster, and the still greater devastations of the Gothic king Totila, A. D. 547, it lost much of its ancient splendor. It continued to wane during the ages following.

3 *n.* After all the exertions of the later popes to restore its former beauty, there is a vast difference between modern and ancient Rome. Of the latter we find only certain traces and monuments, and these are in part mere ruins and fragments.

P. Macquer, Römische Jahrbücher, oder chronol. Abriss der Gesch. Roms; aus dem Franz. mit Anmerk. von *C. D. Beck*. Leipz. 1788. 8.

A more particular notice of the topography of Rome is given in P. I. §§ 61-71.

§ 190. In the most flourishing period of Rome, at the close of the republic and beginning of the imperial monarchy, the population was very great. The number of citizens may be estimated at three hundred thousand, and the whole number of residents at two millions and upwards.

"Concerning the number of inhabitants in ancient Rome, we can only form conjectures. *Lipsius* computes them, in its most flourishing state, at four millions." (*Adam.*) *Tacitus* (Annals, L. xi. c. 25) states, that by a census in the reign of Claudius the number of Roman citizens amounted to nearly seven millions; it is supposed that this number must have included the citizens in other places besides the city of Rome itself.—Gibbon has the following remarks on the population of the Roman empire: "The number of subjects who acknowledged the laws of Rome, of citizens, of provincials, and of slaves, cannot now be fixed with such a degree of accuracy as the importance of the object would deserve. We are informed that when the emperor Claudius exercised the office of Censor, he took an account of six millions nine hundred and forty-five thousand Roman citizens, who with the proportion of women and children must have amounted to about twenty millions of souls. The multitude of subjects, of an inferior rank, was uncertain and fluctuating. But after weighing with

attention every circumstance which could influence the balance, it seems probable that there existed, in the time of Claudius, about twice as many provincials as there were citizens, of either sex and of every age; and that the slaves were at least equal in number to the free inhabitants of the Roman world. The total amount of this imperfect calculation would rise to about one hundred and twenty millions of persons; a degree of population which possibly exceeds that of modern Europe, and forms the most numerous society that has ever been united under the same system of government."

De la Malle, Sur la population libre, &c. de la Republ. Rom. in the *Mem. de l'Institut*, Classe de *Hist. et Lit. Anc.* vol. x. 461. —*R. Wallace*, Dissertation on the Numbers of Mankind in Ancient and Modern Times. Edinb. 1753. 8.—*Hume*, Essay on the Populousness of Ancient Nations.—*Amer. Quart. Register*, vol. ix. 140.

§ 191. Originally the authority of Romulus extended scarcely six thousand paces beyond the city. But he and the succeeding kings considerably enlarged the dominion of Rome. During the time of the republic her empire was rapidly and widely spread, and at length, by numerous and important conquests, a great part of the known world was subjected to her sway.

1 *u*. In the reign of Augustus the limits of the Roman empire were the Euphrates on the east, the cataracts of the Nile, the African deserts, and Mt. Atlas on the south, the ocean on the west, and the Danube and the Rhine on the north. Under some of the succeeding emperors, even these limits were transcended.

The following countries were subject to Rome: in *Asia;* Colchis, Iberia, Albania, Pontus, Armenia, Syria, Arabia, Palæstina, the Bosphorus, Cappadocia, Galatia, Bithynia, Cilicia, Pamphylia, Lydia, in short the whole of Asia Minor: in *Africa;* Egypt, Cyrenaica, Marmarica, Gætulia, Africa Propria, Numidia, and Mauretania: and in *Europe;* Italia, Hispania, Gallia, the Alps, Rhætia, Noricum, Illyricum, Macedonia, Epirus, Græcia, Thracia, Mœsia, Dacia, and Pannonia. In addition to these were a number of islands, from the Pillars of Hercules to the Black sea, to which Britain may be added.

2 *u*. Augustus made a division of the whole empire into twelve parts.—The emperor Hadrian afterwards gave a new form to this division, and separated Italy, Spain, Gaul, Aquitania and Britannia, Illyricum, Thracia and Africa into provinces.—One of the last changes of this kind was made by Constantine the Great, who divided the empire into four Præfecturates, containing various dioceses and distinct provinces, for the government of which he appointed a number of new magistrates (cf. § 309. 3).

The most complete description of the Roman Empire, and of its various changes, is found in *Onuphrii Panvinii* Romanum Imperium, in the Thesaurus Antiq. Rom. of *Grævius*, vol. i.—Cf. *Gibbon*, Decl. and Fall, &c. ch. i.

§ 192. In a few centuries the Romans acquired a greatness and power, which is altogether singular and the most remarkable in all history.

1 *u*. What in the highest degree contributed to this was their warlike character, for which they were from their first origin distinguished. Bodily strength and superior prowess constituted the grand object of their wishes and efforts, and war and agriculture were their only pursuits. A great part of the people were directly occupied in their constant wars; the proportion of soldiers compared with the rest of the citizens is estimated to have been as one to eight. All the early Romans felt an equal interest in defending their country, because the conquered territory was divided equally among them. In addition to all this, much must be ascribed to their policy in the manner of maintaining their conquests, in the treatment of allies, and in arranging the government of the provinces, and to the respect towards them awakened in other nations.

2 *u*. To treat of these topics belongs to history; yet a brief view of the principal revolutions in Roman affairs seems to be necessary for our object.

§ 193 *u*. Romulus, the founder and builder of Rome, was the first king. According to the common accounts (not altogether certain, however,) six other kings succeeded him; *Numa Pompilius*, *Tullus Hostilius*, *Ancus Martius*, *Tarquinius Priscus*, *Servius Tullius*, and *Tarquinius Superbus;* men of active enterprise, who contributed to the growth and stability of the nation. The most remarkable circumstances or events, during the *regal form* of government, were the division of the people into Tribes, Curiæ, Classes, and Centuries; the separation of Patricians and Plebeians; the establishment of the senate, and of the religious worship; the settlement of the mode of computing time, of the military discipline, of the valuation and taxation; and the introduction of coined money. In general it may be remarked, that the principles of the government under this first form were not strictly monarchical, but rather of a mixed character, and really laid the foundation of the subsequent advantageous system of the republic. During this whole period, the Romans were involved in wars; but this uninterrupted continuity of war contributed to their success, for they never would make peace until they had conquered. The regal government continued 244 years, and was abolished B. C. 509, because the last king, Tarquinius Superbus, had provoked the nobility by arrogant haughtiness; and the people by heavy impositions.

The immediate occasion of Tarquin's expulsion and the abolition of the monarchy, is said to have been the vile abuse committed upon Lucretia, wife of Collatinus, by Sextus Tarquinius, the king's son.—Cf. *Goldsmith's* Rome, by Pinnock; p. 65. ed. Phila. 1835.

§ 194 n. Rome was now a *free state*, at first aristocratical, and then for a period governed more by the Plebeians, whose importance and power, sustained by their tribunes, constantly increased. During this time the dominion of the Romans, as well as the vigor of their constitution was augmented; their legislation was judicious; and their morals comparatively rigid. For a considerable period they maintained an elevated national character, in which simplicity and propriety of manners, a high spirit of enterprise, a strong sense of justice, daring boldness and self-denial and the warmest patriotism, were prominent traits.—The most brilliant era in the Roman republic was the first half of the sixth century from the building of the city, and especially during the sixteen years of the second Punic war, at the close of which Rome was in possession of her greatest strength. But immediately after this, corruption of morals advanced with rapid steps. Among the various causes of this, we may mention the victories in Greece and Asia, the long residence of the legions and officers amidst the luxuries of the east, and at last the overthrow of Corinth and Carthage; each of these things contributed to the unhappy result. Through debauchery, luxury, and effeminacy, the Romans now suffered a universal degeneracy of manners and morals, although they gained from their intercourse with the Greeks and the eastern nations an increase of knowledge and much polish and refinement in matters of taste.

A valuable work on this subject is the following: *Chr. Meiners*, Geschichte des Verfalls der Sitten und der Staatsverfassung der Römer. Leips. 1782. 8.—Also, by same, Geschichte des Verfalls der Sitten, Wissenschaften und Sprache der Römer in den ersten Jahrhunderten nach Ch. Gebert. Wien und Leipzig, 1791. 8.—More minute, but especially instructive, is *Ad. Ferguson's* Rise and Prog. of Rom. Republic, cited P. V. § 229. 7.——On the state of morals in ancient Greece and Rome, *Spirit of the Pilgrims*, vol. iv. p. 579.

§ 195 n. Selfishness, avarice, and lust of power were immediate consequences of this degeneracy; and became in turn causes of the most melancholy disorders in the state, and of those civil wars, the leaders in which contended for the supreme authority. Octavius at last gained the point, and under the name of Augustus was the first possessor of the now established *Imperial* throne. His reign throughout was a flourishing period of Roman history. Some of his successors were worthy rulers. But much more effectual and more fatal was the influence of those emperors, who disgraced the throne by the lowest voluptuousness and vilest despotism; under these, the already prevailing corruption was fully completed. Now arose in rapid succession the most violent and fatal internal commotions; the right of the strongest triumphed over every thing, and although particular emperors endeavored to prop up the sinking dominion, it constantly drew nearer and nearer to final ruin.

Goldsmith's Rome, and *Gibbon's* Decline and Fall of the Roman Empire. Cf. P. V. § 229. 7.—*Bridge's* Roman Empire under Constantine the Great.

§ 196. It may be seen from this brief delineation of the Romans, that their history must be crowded with interesting and instructive incidents: and that a familiar acquaintance with their constitution and customs must be highly useful. The utility of studying the Roman antiquities needs, therefore, no further recommendation.

1 n. But besides the indispensable importance of a knowledge of the antiquities in order to understand properly the history of the Romans, there are other advantages, which render it worthy the attention of every lover of literature, and of every one, in fact, who is not wholly indifferent to intellectual refinement and taste. It is essential as a help in reading the distinguished Roman authors, whose writings are preserved, and in obtaining a correct idea of the various works of Roman art.

2 n. The best sources, whence a knowledge of Roman antiquities may be drawn, are doubtless the Roman writers themselves, particularly the historians. There are also several Greek writers valuable in this respect, as they lived among the Romans, and being strangers, many things must strike them as more important and remarkable than they might seem to the native citizens. Among the latter class of writers are Polybius, Dionysius, Strabo, Plutarch, Appian and Dion Cassius, and even some later writers, as Procopius, Zonaras, Lydus, &c. Some aid may be derived also from the writings of the Christian Fathers.

3 n. In modern times Roman antiquities have been formed into a sort of science. The materials drawn from the sources just named, and various others, have been digested into regular systems on the one hand, while, on the other, particular branches of the subject have been examined in more full detail. Yet this has perhaps never been done with sufficient knowledge of fact, or adequate or critical skill and discrimination; the essential has not been sufficiently distinguished from the less important, nor the general and universal from the particular and local; nor has there been suitable care to note the periods in which the customs and principles were introduced, made prevalent, or changed. These are defects, which we must notice rather than

avoid in the brief treatise, upon which we now enter, and which cannot be fully removed without more labor than has hitherto been devoted to the subject.

E. Plattner, Ueber Wissenschaftliche Begründung und Behandlung der Antiquitäten, insbesonders der Röm. Marb. 1812. 8.—*F. A. Wolf*, Vorlesungen über Alterthums wissenschaft, &c. as cited P. V. § 7. 9.

§ 197. We mention here some of the principal writers on Roman antiquities.

1. The largest *Collections* of separate treatises are the two following:

Jo. Georg. Grævius, Thesaurus Antiquitatum Romanarum; c. fig. Traj. ad Rhen. 1694–99. 12 vols. fol. (For an account of the contents of this, see Appendix to *Kennett*, cited below.)

J. M. Polenus, Supplement to Grævius and Gronovius. Ven. 1737. 5 vols. fol.

Alb. Henr. de Sallengre, Novus Thesaurus antiq. Rom. Hag. Com. 1716–19. 3 vols. fol.

Very useful on account of its copiousness and its good references, is *Sam. Pitisci* Lexicon Antiq. Roman. Hag. Com. 1737. 3 vols. fol.

As a system formally arranged, may be mentioned, *Jo. Rosini* Antiq. Roman. Corpus absolutissimum, c. n. *Tho. Dempsteri*. Traj. ad Rhen. 1710. 4. (Ed. *J. F. Reitzius*.) Amst. 1743. 4.

Some pertinent treatises are contained in *B. Ugolinus*, Thesaurus Antiquitatum Sacrarum, complectens selectissima clarissimorum virorum Opuscula; in quibus Vet. Hebræorum Mores, Ritus Sacri, &c. illustrantur: Opus ad Philologiam Sacram et Profanam utilissimum. Venet. 1744–69. 34 vols. fol.

Manzi, as cited § 240, vol. 2d exhibits the writers on Roman Antiquities, &c.

2. Under the class of *Manuals* are the following:

Thos. Godwyn, Roman Antiquities, 15th ed. Lond. 1699. 4.

B. G. Struvius, Antiquitatum Romanarum Syntagma. Jen. 1701. 4.

W. Baxter, Glossarium Antiq. Romanarum. Lond. 1726. 8.

Bas. Kennett, Romæ Antiquæ Notitia, or the Antiquities of Rome, in two Parts. Lond. 1731. 8. There have been many later editions; first American, Phil. 1822. 8.

G. H. Nieuport, Rituum, qui olim apud Romanos obtinuerunt, succincta explicatio. 14th ed. Berl. 1784. 8.

C. G. Swartz, Observationes ad *Nieuportii* Compendium antiquitatum Romanarum (ed. *A. M. Nagel*). Altd. 1757. 8.

C. J. H. Haymann, Anmerkungen über *Nieuport's* Handbuch der römischen Alterthümer. Dresd. 1786. 8.

Christ. Cellarius, Compendium Antiq. Rom. cum admot. *J. E. Im. Malchii*. 2d ed. Hal. 1774. 8.

G. C. Maternus von Cilano, Ausführliche Abhandlung der römischen Alterthümer, herausgegeben von *G. C. Adler*. Altona, 1775–76. 4 vols. 4.

C. G. Heynii Antiquitas romana, inprimis juris romani. Gott. 1779. 8.

P. F. A. Nitsch, Beschreibung des häuslichen, wissenschaftlichen, sittlichen, gottesdienstlichen, politischen und kriegerischen Zustandes der Römer, nach den verschiedenen Zeitaltern der Nation, by *J. H. M. Ernesti*. Erfurt, 1812. 2 vols. 8.—Same work abridged (by Ernesti). Erf. 1812. 8.

K. Ph. Moritz, ΑΝΘΟΤΣΑ, oder Rom's Alterthümer. 1st part (of the sacred rites of the Romans). Berl. 1791–97. 8. 2d part (of the civil and private affairs), ed. by *F. Rambach*. Berl. 1795.

Alexander Adam, Roman Antiquities, &c. Edinb. 1791. 8. Often reprinted. An improved ed. by *James Boyd*. Edinb. 1834. 12mo. Another ed. by *J. R. Major*. Oxf. 1837. 8.—Transl. into German, with improvements, by *J. L. Meyer* (3d ed.) Eriang. 1818. 2 vols. 8.

J. K. Unger, Sitten und Gebräuche der Römer. Wien. 1805–6. 2 vols. 8. with plates.

G. G. Wöpke, Antiquitates Romanæ, in xii. tab. descr. Berl. 1808.

L. Schaaff, Antiquitäten und Archäologie der Griechen und Römer. (In his *Encyclop. d. class. Alterthumskunde*). Magdeb. 1820. 8.

F. Creutzer, Abriss der römischen Antiquitäten zum Gebrauche bei Vorlesungen. Leipz. 1824. 8.

J. D. Fuss, Roman Antiquities. Translated from the German. Oxf. 1840. 8.

The 5th vol. of *Wolf's* Vorlesungen, as cited P. V. § 7. 9, treats of Roman Antiquities.

Less extensive, but useful and instructive, is the following: *J. H. L. Meierotto*, Ueber Sitten und Lebensart der Römer, in verschiedenen Zeiten der Republik. Berlin, 1814. 8. (Ed. *Ph. Buttmann*).

Worthy of mention also is, *Wilcock's* Roman Conversations, or Descriptions of the Antiquities of Rome. Lond. 1797. 2 vols. 8.

The following are abridgments:

Abriss der griech. und römisch. Alterthümer, von *Chr. Friid. Haacke*. Stendal, 1821.

Roman Antiquities, and Ancient Mythology, for Classical Schools; by *Chs. K. Dillaway*. Boston, 1831; 2d ed. 1836. 12.

Thos. S. Curr, Manual of Rom. Antiquities. Lond. 1836. 12.

3. We may also refer here to *Montfaucon's* Antiquité Expliquée, as illustrating by its plates and descriptions *Roman* as well as *Greek* Antiquities (cf. § 13).

The following work contains many excellent delineations: Raccolta Tavole rappresent. i costumi religiosi, civili e militari degli antichi Egiziani, Etruschi, Grecie Romani, tratti dagli antichi monumenti,—disegnate, ed incise in rame, da *Lorenzo Rocheggiani*. 2 vols. 4. containing one hundred plates each.

As pertaining especially to the subject of costume, we add, *Bardon*, Costume des Anciens Peuples. Par. 1786. 2 vols. 4.

A. Lenz, Le Costume, ou Essai sur les habillements et les usages de plus. peupl. de l'Antiquité, prouvé par les monuments. Liège, 1776. 4.

Thos. Hope, The Costume of the Ancients. Lond. 1812. 2 vols. 8. with numerous engravings in outline. New ed. Lond. 1841. 2 vols. 8.

Particularly, *Maillet and Martin*, Recherches sur les costumes, les mœurs, &c. des anciens peuples, &c.—orné de 296 planches, au trait. Par. 1804–6. 3 vols. 4. "The first volume contains, in great detail, the costume, manners, &c. of the Romans, from Romulus to the last emperors of Constantinople. The engravings are taken from medals and monuments of each epoch."

4. It is proper also to refer here to works illustrating the remains of Roman Antiquity.

See P. IV. §§ 130, 136, 137, 186, 191, 236, 243.

F. A. David, Antiquités d'Herculanum. Par. 1780–1808. 12 vols. 4.

W. Stukeley, Itinerarium Curiosum, &c. Lond. 1760. 2 vols. in one, fol. with two hundred copper-plates; containing notices of Roman monuments in England.

The Publications of the *Instituto di Corrispondenza Archeologica*, a society for archæological correspondence, founded in Rome by several distinguished scholars and antiquaries. The *Bullettino dell' Instituto*, commenced 1829, contains brief notices of new discoveries and new works, with other articles of special interest. By the title of *Monumenti Inediti*, the annual volume of plates is designated. The *Annali dell' Instituto*, the chief publication, gives essays, reviews, and extended descriptions. Gerhard, Kestner, Raoul-Rochette, Bock, Panofka, Hirt, Müller, Millingen, &c. have been contributors.

5. On various points it will be useful to consult *Lardner*, *Pauly*, *Weber*, *Forbiger*, &c. as cited § 13. 5.

Also, *F. Sabbathier*, Institutions, Manners, and Customs of the Ancient Nations. Translated from the French by *F. Stockdale*.

W. Smith, Dictionary of Greek and Roman Antiquities.

6 Other references to authors on particular topics are given under the sections treating of those topics.

Lockhart's Valerius, *Bulwer's* Pompeii, and *Ware's* Letters from Palmyra, are fictions professing to exhibit the state of manners in the first centuries after Christ.

§ 198. We shall treat the Roman Antiquities, as we did the Greek, under four distinct branches; thus exhibiting separately the affairs of *religion*, *civil government*, *war*, *and private life*.

I. RELIGIOUS AFFAIRS.

§ 199. As the word religion is of Roman origin, it may be well to notice the ideas attached to this term in the Latin language. Originally, *religio* seems to have signified every sort of serious and earnest exertion, to which one was impelled by external or internal motives. Afterwards, it was used chiefly to express the included idea of duty towards the Deity and towards fellow-creatures; and the theory of this, as well as the practice, then took the name of *religion*. In the plural number, the word usually designates the regulations and practices pertaining to the worship and propitiation of the Deity. And, in as much as the knowledge and practice of duty towards men and the Divine Being will lead to a certain permanent moral sensibility and conscientiousness of deportment, the word *religio* was also naturally employed as comprehending in its meaning this correctness of morals.

§ 200. In inquiring into the origin of the religion of the Romans, we must revert to the origin of the nation, already noticed (§ 189). There doubtless existed in Latium, long before the founding of Rome various religious customs and the worship of various divinities; and it is not easy to trace out their gradual rise and establishment. By the subsequent colonies from Greece, Elis, and Arcadia, this native religion received many additions and modifications; hence the great similarity between the Greek and Roman systems of mythology and worship (cf. P. II. § 8). In some particulars the Roman traditions differ from those of the Greeks, where the divinities and their chief attributes are the same. The Romans also adopted several religious usages not practiced by the Greeks, as e. g. in relation to *auguries* and *auspices*, which were borrowed from the Etrurians. To the latter source we may chiefly ascribe the great prevalence of superstition in the earliest part of the Roman history.

§ 201. The religion of the Romans was, like that of the Greeks, intimately connected with their politics. It was often employed as a means of promoting secret designs of state, which the projectors knew how to render agreeable and desirable, by the help of superstition. Thus the inclinations of the mass of the people were determined by pretended oracles and signs. Many military enterprises derived their most effective stimulus from this source; and not seldom it furnished the strongest motives to patriotic exertion, since love of country was held to be a religious duty. The pomp of the religious solemnities and festivals served to foster and to deepen sentiments of awe and fear towards the gods, and thus contributed to the same end. The purpose and influence of the gods were considered as effecting much in all events and transactions, and this belief was greatly confirmed by the artifice of the poets, who sought to impart dignity to the incidents of their stories, by describing the intervention and agency of the gods therein.

§ 202. On the first establishment of the city, Romulus made it a prominent object to render the national religion a means of union between the various and discordant materials of which the first inhabitants were composed. Still more carefully was this object pursued by his successor Numa, who is viewed as the chief author of many of the religious usages of the Romans, which were in part, as has been suggested, borrowed from the Greeks and Etrurians. His pretended interviews with a supernatural being, the nymph Egeria, secured greater respect and success in his efforts. The fundamental principles of Numa's system, being retained, were afterwards carried out more fully and variously.—As knowledge and sound philosophy advanced among the Romans, the religious notions of the more intelligent portion were gradually rectified and elevated; but this was confined to a few, while the great mass adhered to the common faith, even in the period when the system became inconsistent and cumbrous by the deification of the emperors.

On Numa, cf. P. V. § 447.—For a particular account of the gods worshiped by the Romans, we refer to the part (II.) of this work which treats of the subject of Mythology. The Roman division or classification of their gods is noticed in (P. II.) § 9.

§ 203. The great number of the Roman deities occasioned a large number of *temples*, of which, as some assert, there were in Rome above four hundred [four hundred and twenty]. The name of temples, *templa*, however, properly belonged only to such religious buildings as were solemnly consecrated by the augurs; by this circumstance, and also by a less simple style of architecture, they were distinguished from the *ædes sacræ*, although the names are often used interchangeably. Their form was almost entirely in Grecian taste, oblong rectangular oftener than round. It was customary to dedicate them with various ceremonies, on laying the foundation and on the completion of the building, and also after a remodeling or repairing of it.—The principal parts of a temple were commonly the sanctuary (*cella sanctior*, *adytum*), the interior, appropriated for the ceremonies of sacrifice, and the exterior or court, serving for various purposes. The temples, however, were often used, not only for religious solemnities, but also for meetings of the senate, select councils, and the like. They usually stood in an open place, and were surrounded with pillars, or at least ornamented with them on the front.

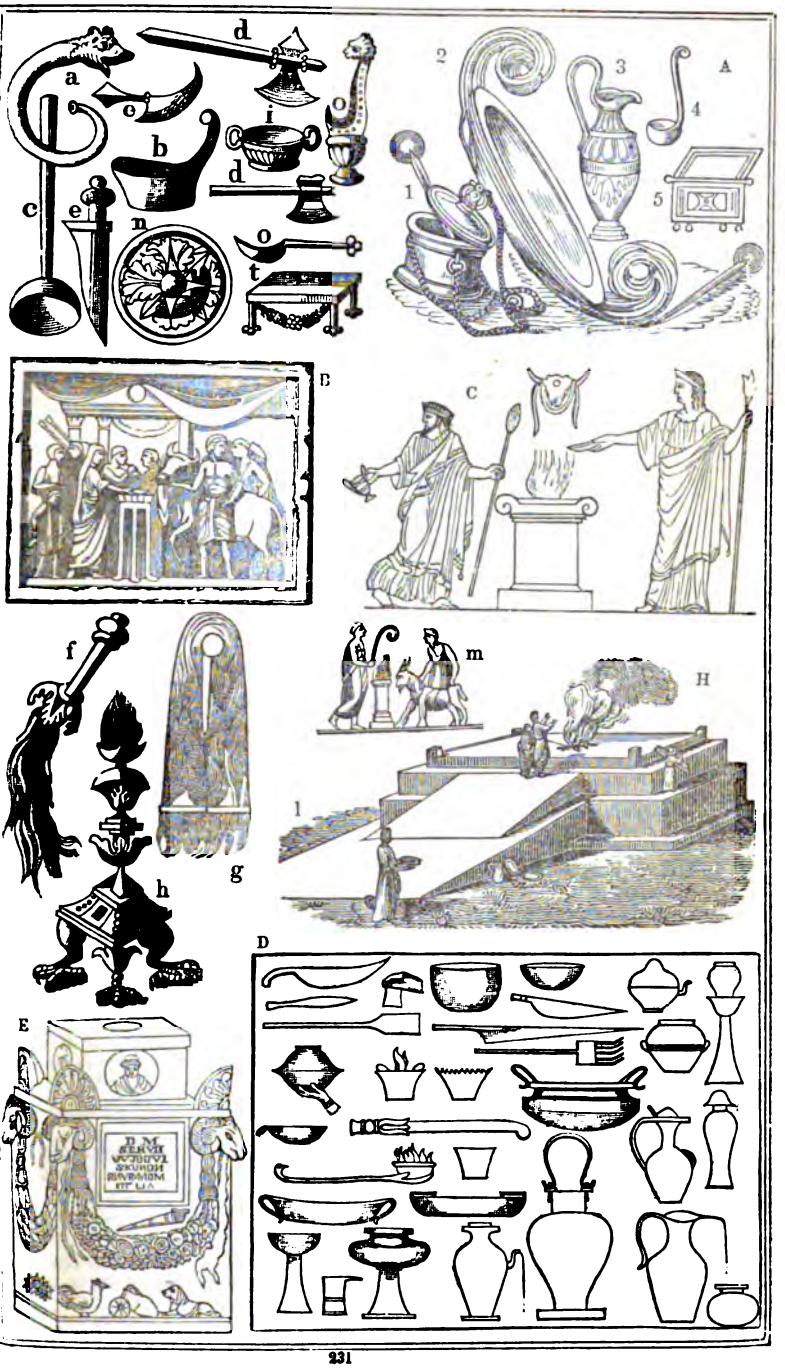
On the structure of ancient temples, cf. P. IV. § 234, and references there given.—On the temples at Rome, cf. P. I. §§ 58-60.—See *Simon*, Temples de l'ancienne Rome, in the *Mem. Acad. Inscr.* i. 199.

§ 204. The Romans adorned the interior of their temples, as did the Greeks, with statues of the gods, with other works of sculpture and painting, and with consecrated offerings of various kinds, called *donaria*. Every thing connected with a temple was held as sacred to the god or gods to whom it was devoted.—A general name for such places as were sacred to the gods, even if no buildings were there erected, was *fanum*. The word *delubrum*, on the other hand, had a more limited meaning, signifying properly only that portion of the temple where stood the images of the gods, one or more; but it is often used in a more general sense. Small temples, or chapels, also places for worship without roofs and only guarded by a wall, were termed *sacella*. Among the groves (*luci*) consecrated to the gods, of which there were thirty-two in the city, those of *Vesta*, *Egeria*, *Furina*, and *Juno Lucina* were the most noted.

§ 205. *Altars* were sometimes erected apart from any temple, and were then inscribed merely with the name of the god to whom they were dedicated; usually, however, they were placed in temples. A distinction was made between *altaria* and *aræ;* the former were raised higher (*alta ara*), and were used for offering the sacrificial victim; the latter were lower, and were used in offering the prayer and libation. The former were more usually consecrated to the celestial gods; the latter, to the infernal. They stood one behind the other, and were so placed that the images of the gods appeared behind them.

1 *u*. There was also a third kind of altar, *anclabris* or *enclabris*, a sort of table, on which the sacrificial utensils were placed and the entrails of victims were laid by the Haruspices. The *mensa sacra* was something still different, a table on which incense was sometimes presented, and offerings not designed to be burned, as various articles of fruit and food.—Altars were sometimes made of metals, even of gold or some metal gilded, but more frequently of marble and other stones, commonly of a white color. Sometimes they were hastily formed of ashes, earth or turf, or the horns of victims. The form of altars was various, quadrangular oftener than round. Not unfrequently they were adorned with sculpture and image-work.

Different forms of altars are seen in our Plate XXVII. fig. B, C, m. Fig. t is the *enclabris*. Fig. H is a representation of Solomon's *altar of burnt offering* (cf. 2 Chron. iv. 1); given by *Prideaux*, as drawn according to accounts of the Rabbins; copied and described in *Calmet*, Dict. &c. vol. iii. p. 144, 357, ed. Charlest. 1813.—Fig. E. is an altar erected as a sepulchral monument, in honor of a Roman emperor; it is highly ornamented with sculptures, and bears an inscription; the letters D M stand for *Diis Manibus*. The elevations at the corners in this and in fig. H, show what is designated by the phrase "*horns of the altar*."—In Plate XX. are other forms of the altar. In the Sup. Plate 30, are four others; on the *altar of Jupiter* is seen the bust of the god, and below it an eagle holding a thunderbolt in his claws; beneath this, in the original monument, is the inscription, I. O. M. IVSSA OCTAVIA SVCCESSA P.; i. e. *Jovi Optimo Maximo, jussu Octavia Successa posuit*. On the *altar of Bacchus*, a Bacchanal is dancing over a prostrate wine-cup, holding another cup in one hand and the thyrsus in the other. The *altar of Neptune* is one of the four discovered at Antium (Nettuno); on it is sculptured Neptune with the trident in his left hand and a dolphin in his right; above this is inscribed, in the original, ARA NEPTVNI. The *tripod* was often used as the form of an altar to Apollo; the very remarkable one given in this Plate corresponds to a representation on a silver coin of Consul M. Æm. Lepidus.—See *Montfaucon* (as cited P. II. § 12), ii. 242. 132. Sup. ii. 56.—For various altars as sepulchral erections, see *Montfaucon*, vol. v. and Suppl. vol. v.—Roman altars have repeatedly been found in England. *Archæologia*, as cited P. IV. § 32. 5. vol. iii. p 118, 324.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2. It was common also to adorn altars with fillets or ribins, and garlands of herbs and flowers. Altars and temples afforded a place of refuge among the Romans as well as Greeks (cf. § 66), chiefly for slaves from the cruelty of masters, for insolvent debtors and criminals, where it was impious to touch them, although contrivances might be employed (as e. g. kindling a fire around them) to force them away, or they might be confined there until they perished.

§ 206. A great variety of instruments and vessels, *vasa sacra*, were employed in the sacrifices offered to the gods.

1 *u*. The most important were the following: the ax (*bipennis*, *securis*, d, d), or club (*malleus*, c), with which the victim was first struck; knives for stabbing (*cultri*, e, e), and others, long, two-edged, for dividing the flesh and entrails (*secespitæ*); the censer (*thuribulum*, 1), and the box containing the substance burnt for incense (*acerra* or *arcula thuraria*, 5); a vessel used in dropping the wine upon the sacrifices (*guttus*); a flat vessel in which the priests and others offering sacrifices tasted the wine (*simpulum*, b); broad dishes or bowls (*pateræ*, i, 2), for wine and the blood of the victims; an oblong vase with one or two handles (*capedo*, *capeduncula*, *capis*, o, o); vessels to hold the entrails (*ollæ extares*); plates on which the entrails and flesh were brought to the altar (*lances*, *disci*, n); baskets, particularly to contain the fruit offered (*canistra*); small tables with three legs (*tripodes*); an instrument, having a tuft of hair, or the like, for sprinkling the sacred water (*aspergillum*, f); pans for the sacrificial fire (*præfericula*); metallic candlesticks (*candelabra*, h) to which the lamps were attached.

2. The numerals and letters included in the parentheses with the Latin terms in the above specification, refer to the figures thus marked in our Plate XXVII. The figures marked by the letters are drawn from *Montfaucon*, vol. ii. p. 150. Those marked by the numerals are from *Pompeii*, p. 130, as cited P. IV. § 226.——The Plate exhibits other articles of sacrificial apparatus; fig. g shows the sacred fillet (*vitta*), which was sometimes hung from the neck; fig. 4 is a ladle (*ligula*); fig. 3, a pitcher (*urceus*, *culullus*) used for the libations; these figures are taken from sculptured representations on an altar standing in the court of a temple found at Pompeii; fig. B exhibits a scene from the same altar; a magistrate in his robe is offering sacrifice; he holds in his hand a *patera*; the victim is led forward by the *popa* or *cultrarius*, who is naked to his waist with a wreath on his head; behind the magistrate is a boy holding a vase or pitcher, and an older servant bearing a platter (*discus*); by his side is a musician blowing the flute, followed by lictors with their *fasces*; in the back ground appear the pillars of the temple decorated with garlands.—Fig. m also represents a sacrifice; given by Montfaucon from an ancient coin; the augur's wand (*lituus*) is seen in the hand of the principal person. The group of articles included in fig. D is drawn from Egyptian monuments, and may serve to illustrate also Hebrew and likewise Greek and Roman sacred utensils. The observer will notice among them the shovel, the fork of several tines, knives, a vessel like the modern teapot, a fire-pan, jars, bowls, dishes, &c. cf. Exod. xxv. 29.—Fig. a, is the sacred trumpet (*tuba*) sounded at hecatombs and other sacrifices. The straight trumpet was also used at sacrifices, as is seen in Plate XXIX, and likewise the flute or clarionet, as is seen in Plate XXIX, and Plate XLV.—In Plate XLV. is seen, hanging from the girdle of a priest (the one that holds the head of the victim) the case (*vagina*) for the knives; the same article is given in the Sup. Plate 31. fig. 18. In this Plate also are various instruments of sacrifice; 1, 2, the *acerra* and *thurarium*; 3, *enclabris*; 4, *thuribulum*, as given by Montfaucon, differing from the form given in Plate XXVII., fig. 1; 5, *capis*; 6, 7, 10, forms of the *simpulum*; 8, *patera* or *patella*; 9, the vessel given by Montfaucon as the *præfericulum*, which he describes not as a pan for holding the fire, but as a vessel for holding the wine of the libation; 11, 17, *cultri*; 12, *tuba*; 13, *malleus*; 14, *Dolabra*; 15, *securis*; 16, *seva*, or *secespita*; 19, *discus*, a broad shallow platter; 20, *olla*; 21, *lituus*; 22, *candelabra*; 23, *aspergillum*, *asporsorium*, or *lustrica*.

§ 207. The priests were very numerous, and were formed into certain common orders, or colleges. These were mostly established by the first kings; Romulus established the *Luperci*, *Curiones*, *Haruspices*; Numa, the *Flamines*, *Vestales*, *Salii*, *Augures*, and *Feciales*. During the republic the *Rex sacrorum* and the *Epulones* were introduced; and under the emperors some others.—The Roman priests may be ranged in *two* general *classes*; those common *to all the gods* (*omnium deorum sacerdotes*); and those appropriated *to a particular deity* (*uni numini addicti*). Of the *former* were the Pontifices, Augures, Quindecemviri sacris faciundis, Haruspices, Fratres Arvales, Curiones, Epulones, Feciales, Sodales Titienses, and Rex Sacrorum. Of the *latter* class were the Flamines, Salii, Luperci, Potitii, Pinarii, Galli, and Vestales.

§ 208. The first rank was held by the *Pontifices*, instituted by Numa, originally only one, subsequently four, then eight, and finally more even to fifteen. The chief of these was styled *Pontifex Maximus*, who held the highest priestly office, dignity, and power. He was appointed at first by the kings, subsequently by the college (*Collegium*) or whole body of Pontifices, but after 104 B. C. by the people. Sylla restored the right to the college, but it was again taken from them. All the other priests and the vestals were subject to the Pontifex Maximus.

1 *u*. He had the oversight of all religious affairs, the regulation of the festivals and

the solemnities connected therewith, and the keeping of the records of public transactions (*annales*). He was also judge in many questions of right.—His dress was a *toga prætexta*, and his head-ornament a sort of cap made of the skin of a victim and called *galerus*.——Augustus assumed this office himself as emperor, which was done likewise by his successors down to Gratian, who abolished it.

2. Those who held the office of *Pontifex Maximus*, are said to have resided in a public house called *Regia* (cf. § 213).—The hierarchy of the church of Rome is thought to have been established on the model of the Pontifex Maximus and the college of Pontifices.

L. Simard, Le Pontificat des Empr. Romains, in the *Mem. Acad. Inscr.* xii. 365; xv. 38. Cf. ix. 115.——On the Roman pontiffs, &c. cf. *Moyle's* Works, vol. i.—*Beaufort*, Republique Romaine.

§ 209. The *Augurs*, in ancient times called *auspices*, derived their name from consulting the flight of birds, *augurium*, *avigerium*. They were introduced from Etruria by Romulus, and established as a regular order by Numa. Their number was originally three, then four, afterwards nine, and finally increased by Sylla to fifteen. At first they were taken only from the Patricians, but after B. C. 300, in part from the Plebeians. Their chief was called *Magister Collegii*, and *Augur Maximus*. Their badges of office were a robe striped with purple (*trabea*), a crooked staff (*lituus*), and a conical cap (sometimes called *apex*). Their principal business was to observe the flight and cry of birds (*auspicium*), from which they predicted future events. They also explained other omens and signs, derived from the weather, the lightning, and the observation of certain animals, particularly of young fowls and the like.

1 *a*. In the camp auspices were taken *ex acuminibus*, i. e. prognostics were drawn from the glittering of the points of the spears by night, or from the adhesion of the lower points of the standard poles in the ground, where they were planted. The places where auspices were to be taken or holy edifices were to be erected, were consecrated by the Augurs. The order of Augurs continued until the time of Theodosius the Great. The public Augurs of the Roman people should be distinguished from the private Augurs of the emperors.

2. The omens, *signa*, *portenta*, *prodigia*, from which the Augurs conjectured or pretended to foretell the future, have been classed in five divisions. (1) From birds; chiefly the flight of some (*alites*), such as eagles, vultures, and buzzards; but also the chattering and singing of others (*oscines*), such as the owl (*bubo*), crow (*corvus*, *cornix*,) or cock (*gallus*). (2) From appearances in the heavens; as thunder, lightning, meteors, and the like.—For taking omens of either of these two kinds the augur stood on some elevated point (*arx*, *templum*), which was frequently called *auguratorium*, with his head covered with the *læna*, a gown peculiar to the office; after sacrificing and offering prayer, he turned his face to the east, and divided the heavens in four quarters (called *templa*) with his *lituus*, and waited for the omen. A single omen was not considered significant; it must be confirmed by another of the same sort. In whatever position the augur stood, omens on the left were by the Romans reckoned lucky, contrary to the notions of the Greeks (cf. § 75); the explanation given of this disagreement is, that both Greeks and Romans considered omens in the east as lucky; but the Greek augur faced the north, and the lucky omens would be on his right, while the Roman augur usually faced the south, and therefore had the lucky omens on his left. It is certain, however, that omens on the left were sometimes called unlucky among the Romans, and the term *sinister* came to signify *unpropitious*, and *dexter* to mean *propitious*. (3) From chickens (*pulli*) kept in a coop for the purpose, by the *pullarius*. The omen was taken early in the morning from their actions when the augur threw crumbs of corn before them; if they turned away from it, or ate reluctantly, it was an unlucky omen; if they devoured greedily, very lucky. Taking this augury was called *Tripudium*, perhaps from the bounding of the corn when thrown to the fowls. (4) From quadrupeds, chiefly by observing whether they appeared in a strange place, or how they crossed the way, whether to the right or the left, and the like. (5) From various circumstances and events, which may be included under the term *accidents*; among these were sneezing, falling, hearing sounds, seeing images, spilling salt upon the table, or wine upon one's clothes, and the like. Omens of this class were usually unlucky, and were called *Diræ*.

Kennett, as cited § 197. 2, ch. iv.—Cf. *Morin*, Les Augures; and *Simon*, Les Presages, in the *Mem. de l'Acad. des Inscr.* i. 54 and 128.—*Mayo*, Mythology, i. 255.

§ 210. The *Haruspices* were the priests who inspected the entrails of animals offered in sacrifices, in order to ascertain future occurrences; they were called *extispices*. They appeared under Romulus and were established by him; it is doubtful of what number their college consisted. For some time Etrurians only, and not Romans, discharged the duties of the office. It was borrowed from the

Etrurians directly, but seems to have been primarily of Asiatic origin; the discovery of the art (*Haruspicina*) was ascribed by fable to Tages, a son of Jupiter. The number of the Haruspices gradually was increased up even to sixty. Their overseer was styled *Magister Publicus* or *Summus Haruspex*. From the different modes and objects of their divination, they were divided into three classes, *extispices*, *fulguratores*, and *prodigiatores*. For, besides observing the entrails of victims and the various circumstances of the sacrifice, as the flame, smoke, &c., they also were consulted in relation to lightning and places or buildings stricken by it, and they likewise explained prodigies and dreams.

1 *a*. In examining the entrails, they observed chiefly their color, their motion, and the condition of the heart, and when they could determine nothing from the appearances, they called them *exta muta*. On the other hand, the term *litare* was used to signify an auspicious sacrifice.

2. The college of Haruspices had their particular registers and records, as also the other religious orders had; these seem to have been accounts of their observations, memorials of thunder and lightning, and ominous occurrences. Their art was at one time considered so important that the senate decreed that a number of youth should be regularly instructed in it; at a later period it fell into disrepute; the emperor Claudius attempted to revive it. Cf. *Cicero*, De Div. i. 41, 43. ii. 24, 29, 35. *Tacitus*, Ann. xi. 15.—Most of the ominous circumstances connected with sacrifices are alluded to by *Virgil* (Georg. iii. 486).

§ 211. The *Epulones* were priests, who attended on the feasts (*epulæ*) of the gods. There were three first appointed, B. C. 197; by Sylla the number was increased to seven, called *Septemviri Epulones*, and by Cæsar at last to ten. They had the care of what were called the *Lectisternia*, when couches were spread for the gods as if about to feast, and their images were taken down, and placed on the couches around the altars or tables loaded with dishes; the most important of these was the annual feast in honor of Jupiter in the Capitol. They were required to be present also at the sacred games to preserve good order. Very young persons, even those under sixteen, were often taken for this office; yet it was so respectable, that even Lentulus, Cæsar, and Tiberius performed its duties. Like the Pontifices, they wore a *toga prætexta*. The *viri epulares* must not be confounded with the *epulones*; the former were not the priests, but the guests at the repasts spoken of.

§ 212. The *Feciales* were a class of priests or officers existing long before the building of Rome, among the Rutulians and other Italian states. The order was introduced at Rome by Numa. It continued to the beginning of the imperial authority, and consisted of twenty, sometimes of fewer, members. They may be considered as a body of priests, whose business chiefly related to treaties and agreements pertaining to peace and war. The highest in rank was called *Pater patratus*. It devolved upon him, or the Feciales under him, to give the enemy the warning, which preceded a declaration of war, and to make the declaration by uttering a solemn form (*clarigatio*), and hurling a spear (*hasta sanguinea*), into the enemy's limits. These priests were also the customary agents in effecting an armistice or cessation of hostilities. Their presence and aid was still more indispensable in forming treaties and at the sacrifices therewith connected. They were charged also with the enforcing of treaties, and the demanding of amends for their violation, and also with guarding the security of foreign ambassadors at Rome.

§ 213. The *Rex sacrorum*, or *Rex sacrificulus*, held an office, which was instituted first after the expulsion of the kings, and probably derived its name from the circumstance, that originally the public sacrifices were offered by the kings themselves or under their immediate oversight. Perhaps, as Livy suggests, the office and name both arose from a desire that the royal dignity might not be wholly forgotten. This priest had a high rank, and at sacrificial feasts occupied the first place, although the duties were not numerous, and consisted chiefly in superintending the public and more important sacrifices. He was also required at the beginning of every month to offer sacrifice jointly with the Pontifex Maximus, to convoke the people (*populum calare*), and make known the distance of the Nones from the Calends of the month then commencing. At the *Comitia* he offered the great public sacrifice, after which, however, he must withdraw from the forum, and conceal himself. His wife was called *Re-*

gina sacrorum; she was also a priestess, and offered sacrifices to Juno. His residence, freely granted to him, was also often termed *Regia*. The office continued until the time of Theodosius the Great.

See *Ambrosch*, Studien und Andeutungen, p. 41.—*Cf. L. Schmitz*, in Smith's Dict. of Antiq. p. 823.

§ 214. The name of *Flamines* was given in general to all such priests as were devoted to the service of a particular deity. The most eminent of them was the *Flamen Dialis*, or chief priest of Jupiter. At the first institution of the order, there were but two besides this, viz.: the *Flamen Martialis* and the *Flamen Quirinalis*. Afterwards the number rose to fifteen and still higher. They were divided into *majores*, who must be Patricians, and *minores*, who were taken also from the Plebeians. Their dress was a long white robe with a purple border (*læna*), and a cap of conical form (*apex*) adorned with a twig of olive. The Flamen Dialis had a lictor, and also a *sella curulis* and the *toga prætexta*; his wife was called *Flaminica*, and aided him in some parts of the worship on the festivals of Jupiter. This priest likewise held a seat in the senate, and enjoyed several other privileges, which were peculiar to the Flamines. Many duties and services were required of the Flamines, especially of the Flamen Dialis. They were distinguished by names derived from the god to whose service they were devoted, as Flamen *Neptunalis*, *Floralis*, *Pomonalis*; so of those belonging to a deified Cæsar, as Flamen *Augustalis*, *Flavialis*, &c.

§ 215. The *Salii* were priests of Mars Gradivus, and according to the common opinion had their name from dancing (*salire*), because on certain festival days they passed about the city dancing, and singing songs in honor of Mars. They were first instituted by Numa. The immediate occasion of their institution, according to the tradition, was the famous shield, *Ancile*, said to have been sent from heaven; this shield, and the eleven others made exactly like it in order to hinder its being stolen, which were all guarded by the Vestals, were carried by the twelve *Salii Palatini*, when they made their circuit around the city.

1 *n*. Their chief and leader in the procession was styled *Præsul*, whose leaping was expressed by the verb *amtruare*, and the leaping of the others after him by *redamtruare*. They had their appropriate residence (*curia Saliorum*) upon the Palatine Hill. Besides the music which accompanied their dancing, they struck their shields together, and in that way noted the measure of their songs, which celebrated the praises of the god of war (cf. P. IV. § 114. 4.) and of Veturius *Mamurius*, the artist who made the eleven shields.

2 *n*. The order was highly respected, and was rendered the more so by the accession of Scipio Africanus as a member, and some of the emperors, especially M. Aurelius Antoninus. Their term of service was not for life, but only for a certain period. —The *Salii Collini* or *Quirinales* were distinct from this body, and established by Tullius Hostilius.

See *Lyd.* i. 20.—*Ov. Fast.* iii. 259.——On the Salii, and other classes of priests, cf. *Göttling*, Geschichte der Röm. Staatsverfass.—See also especially *Hartung*, Die Religion der Römer.—*T. Gutberlethi* de Saliis Martis sacerdotibus apud Romanos liber singularis. Franequeræ, 1704. 8.—*Cf. Seidel*, De Saltat. sacr. vet. Rom. Berl. 1826.—*A. Apel's* Metrik, Th. 2. p. 647.

§ 216. The *Luperci*, priests of Pan, were of Arcadian origin, and established by Romulus. Their name was derived from that designation, which Pan received from his guarding the flocks against the wolf, *Lupercus* (*ab arcendo lupos*). His temple was from the same circumstance called *Lupercal*, and his most celebrated festival at Rome, *Lupercalia*. This festival began about the middle of February, and was regarded as a season of expiation for the whole city. The Luperci, on this occasion, ran up and down the streets, naked excepting a girdle of goat's skin about the waist; they carried in their hands thongs of the same material, with which they struck those whom they met; the word to express the action was *catomidiare*. A peculiar efficacy was ascribed to these blows, particularly in rendering married women prolific.

1 *n*. There were three distinct companies (*sodalitates*) of these priests; the *Fabiani*, *Quintiliani*, and *Julii*. The last were of later origin and took their name from Julius Cæsar; the others were named after individuals, who had been their chief or head priests.

2 *n*. The *Potitii* and *Pinarii* were not companies or *sodalities* of Luperci, but priests of Hercules; they were not held in important estimation, although their pretended origin was traced to the age of the hero himself. The tradition was, that Hercules,

during his residence in Italy with Evander, instructed in the rites of his worship the tribes or families bearing this name, which was afterwards retained by the priests.

§ 217. The *Galli* were priests of Cybele the great mother of the gods, so called from the river Gallus in Phrygia, whose water was regarded as possessing singular virtues, rendering frantic those who drank it. The circumstance of their being castrated is referred to the fable respecting Atys. At the festival of their goddess, celebrated in March, and called *Hilaria* (cf. P. II. § 21), these priests imitated the phrensy of Atys by strange gestures, violent motions, and self-scourging and cutting. Their chief priest was termed *Archigallus*. The order was not highly respected.

§ 218. The Vestals, *Virgines Vestales*, were an order of Priestesses, of very early origin, devoted to the goddess Vesta. The constant preservation of the *holy fire* and the guarding of the Palladium (P. II. § 43, § 67) were the principal duties of the Vestals. They were first instituted by Numa, four in number; two were added by Tarquinius Priscus or Servius Tullius, and the number ever after remained six. Their leader, the eldest, was called *Vestalis* or *Virgo Maxima*. They were selected (*capere*) between the age of six and ten, particular regard being had to their descent and their bodily vigor and perfection. They were obliged to continue in the office thirty years unmarried. The first ten years were employed in learning the rites, the second ten in performing them, and the rest in instructing others. Negligence in any of their duties was severely punished. If any one violated her vow of chastity, she was buried alive in a place called *Campus sceleratus*, near the Porta Collina. Besides the two principal duties of these priestesses, they were accustomed to offer certain sacrifices, whose precise object is unknown. They also had the care of some preparations and services connected with other sacrifices. They enjoyed great respect, and many privileges; e. g. entire freedom from parental control; authority to deliver from punishment a criminal, who accidentally met them; certain revenues of lands devoted to them; the attendance of a lictor, whenever they went out; a public maintenance, and release from the obligation to take an oath. Their office was abolished under Theodosius, on account of its expense.

For representations of Vestals, see Plate XXVIII. and explanations given P. II. § 67.—Cf. *Nadal, Dupuy*, &c. as there cited.

§ 219 a. A few words must be added respecting the other classes of priests before named (cf. § 207). The *Quindecemviri sacris faciundis* had the care of the Sibylline books (cf. § 226). The *Fratres Arvales* served especially at the festival called *Ambarvalia* (cf. P. II. § 63), when the fields were dedicated and blessed, these priests passing over them in procession (cf. P. IV. § 114), with a crowd of attendants. The *Sodales Titii* or *Tatii* had their name from the Sabine king Titus Tatius: each tribe had seven of them. There were also *Sodales Augustales*, or priests in honor of Augustus. The *Curiones* were thirty priests, who performed the sacred rites common to the several Curiæ.

1. Each of the *Curiæ* had a president or priest called *Curio;* these thirty priests formed a college under a chief president termed *Curio maximus*. Cf. § 251; also P. I. § 61.

2 *u*. The priests of all the various classes had their assistants and servants (*ministri*). Among these were the waiting boys and maids, *camilli* and *camillæ;* the assistants of the priests who offered sacrifices, *flaminii* and *flaminæ;* the keepers of the temples, *ædilui* or *æditumni;* those who brought the victims to the altars and slew them, *popæ, victimarii, cultrarii*. The *tibicines, tubicines, fidicines*, &c., who accompanied the sacrificial rites with music, formed likewise another fraternity.

3. The *mystagogi* were those who initiated others into mysteries; the name is also given to those who showed to visiters the curiosities of the temples.——By some late writers the priests were divided into three classes; *antistites*, chief priests; *sacerdotes*, ordinary priests; and *ministri*, meanest priests.

§ 219 b. Respecting the emoluments of the Roman priests little is known. When Romulus first divided the Roman territory, he set apart what was sufficient for the performance of sacred rites, and for the support of temples. Numa is said to have provided a fund for defraying the expenses of religion, and to have appointed a stipend (*stipendium*) for the Vestals; the Augurs also and the Curiones are said to have received an annual stipend; but there is no evidence that the priests received any regular salary, except as it may seem probable from the instances specified. Yet there

PRIESTS
PRIESTESS
VESTAL
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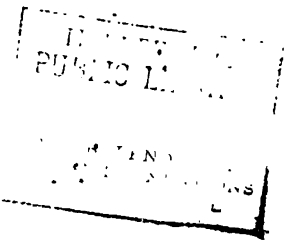


can be no doubt that, in some way or other, sufficient provision was made for their support.—Two priests, the Pontifex Maximus and the Flamen Dialis, were by virtue of their office members of the senate. All the priests held their offices without responsibility to the civil magistrate; and with few exceptions were allowed to hold other offices both civil and military.

Cf. Cic. De Leg. ii. 9.—*Liv.* xxxviii. 47; xxxix. 45.—*Dionys. Hal.* iv. 8.—Also, *Liv.* i. 20.—*Dionys.* ii. 6, 7.—Tac Ann. iv. 16—See *H. Bebelius*, De Sacerdotiis Rom. in *Sallengre*, vol. iii.—*Burigny*, Les honneurs accordés aux prêtres, &c. in the *Mem. Acad. Inscr.* xxxi. 108.

Representations of priests, from ancient monuments, may be seen in Plates XIX., XX., XXVII., XXVIII., XXIX., XLV., XLVI.; also in the Sup. Plates 28, 29, 32.—In Plate XXVIII., the two figures marked *Priests* are taken from a bas-relief found at Autun (*Augustodunum*, cf. P. I. § 17); they represent two *Druidæ*, or priests of the religion of the ancient Gauls and Britons; both have ample robes, and long beards; one, who is perhaps the *Arch-Druid*, wears a crown of oak leaves and holds a scepter, the other holds a crescent or half-moon.

Respecting the Druids, see *Fosbroke*, Encyclop. of Antiq. p. 768.—*G. Higgins*, The Celtic Druids. Lond. 1827. 4.—The work entitled "*Identity of the Religions called Druidical and Hebrew.*"—*Montfaucon*, vol. ii. p. 434.—*Mayo*, Mythology, vol. ii. p. 208.—*Edinb Encyclop.*

§ 220. Of the vast multitude of religious customs among the Romans, we will notice first some of those pertaining to their *prayers* to the gods. They prayed with the head covered or vailed (*capite velato*). They bowed themselves down to the ground, in this posture moved around completely from right to left, placed their right hand on the mouth (*adoratio*), and directed their face towards the east, where the altars and images of the gods were placed. In a higher degree of devotion they cast themselves upon their knees, or prostrated the whole body upon the ground. They were accustomed to lay hold of the altar and to make offerings of meal and wine with their prayers. The prayer was not always offered with an audible voice. Public prayers (*precationes*) were made by a priest or a magistrate. The most solemn prayer of this kind was that before the Comitia, by the Roman consul. Thanksgivings (*supplicationes*) were also public and general, for the purpose of entreating, appeasing, and praising the gods; in which view the people made a solemn procession to the temples. Public occasions of this sort were called *supplicationes ad pulvinaria deorum*; these *pulvinaria* were a sort of couches or stools with cushions or pillows (*pulvini*), on which were placed the statues of the gods. They were also termed *supplicia*, and were appointed in honor of particular deities, or of all the gods united. The prayers offered on these occasions were called *obsecrationes*, which term usually has reference to the averting of danger.

Burigny, Les prieres des Paiennes, in the *Mem. Acad. Inscr.* vol. xiii. p. 27.—*Morin*, Baisemains, &c. (*adoratio*), in the same *Mem.* vol. iii. p. 69.

There is no evidence that public religious instruction formed any part of the duty of priests, or was ever connected with public worship, which consisted wholly in performing such rites as are above specified, and in offerings and sacrifices. Nothing like preaching or sacred oratory was known.

§ 221. The *sacrifices* of the Romans (*sacrificia*) were very various. They were offered either at stated times (*stata, solennia*), or on particular occasions (*ex accidente nata*). Animal sacrifices were termed *hostiæ* or *victimæ*; the original difference between these words, viz. that the former designated a sacrifice offered on going out against a foe, and the latter a sacrifice on returning victorious, is as little regarded by the writers, as another distinction, which makes the former a smaller and the latter a greater sacrifice.

1 *a*. The animals must be without blemish, and were therefore previously selected. They were brought to the altar, ornamented, like the person offering them, with garlands of flowers; the horns of bullocks and rams were decked with gilt, and white fillets were hung over their necks. The willing approach of the victim was considered as a favorable omen; reluctance and resistance on the other hand as unfavorable; the act of bringing the victim forward was called *admovere*. The priests then commanded all the profane to depart, and another priest ordered silence (*linguis favete*). Then followed the prayer to the gods, and after it the offering of the victim. The knife and the altar were consecrated for the purpose, by sprinkling them with a mixture of salt and the meal of new barley or spelt roasted (*mola salsa*). The head of the victim was sprinkled with the same, and this is what is properly expressed by the word *immolare*, although it is often synonymous with *mactare*.

2 *a*. The *cultrarius*, whose business was to kill the victim, having asked, *Agone?* and the consul, prætor or priest having answered, *Hocage*, then struck the animal in the forehead with his ax or mallet; another, next cut or stabbed him in the throat; and a third caught the blood in a sacrificial vase. The entrails were then examined by the *haruspex*, and if they were found favorable, were, after being cleansed, laid on

the altar and burned. Sometimes the whole animal was burned (*holocaustum*); but usually only a part, the rest being assigned to the sacrificial feast, or to the priests. Upon the burning flesh incense was scattered, and wine was poured out; the latter constituted the libation, and was accompanied with a formal address to the deity, *accipe libens*. In early times milk was used in the libation instead of wine. After all came the feast, of which the priests and those who presented the sacrifice partook in common, and which was usually accompanied with music and dancing, and often followed with games.

3. Music also usually accompanied the offering of the sacrifice, as is shown by the monuments represented in our Plates. Compare Plate XXVII. fig. B, where are seen two long straight trumpets; Plate XXIX. where, besides the trumpets, the double flute is played by a boy, who is adorned with a wreath on his head, as are also most of the officiating priests; Plate XLV., where the flute and the tympanum are introduced (cf. P. II. § 91. 2).

4. There were sacrifices without blood; made by *libations* usually of wine, but also of other fluids; by burning *incense* or fragrant wood, such as cedar, fig, and myrtle; and by offering *fruit* as a tribute or tithe from the harvest (*primitiæ*) and also sometimes cakes (*liba*) made of flour and honey or of wax.

5. Illustrations of the pouring out of libations are given in Plate XXVII. fig. C, and in Plate XX.; in the latter is also seen the offering of fruit or cakes, together with a libation; it is from a sculpture in ivory, representing a sacrifice without blood to Mercury; a female is taking something from a cylindrical vase, while a servant (*camilla*) holds a discus of fruit or cakes and a vessel containing the libation.—In the same plate is the representation of a bloodless sacrifice to Diana, from a bas-relief on the Arch of Constantine (cf. P. IV. § 188. 2). The image of the goddess, with a crescent on her head and a spear in her right hand, standing on a pedestal, is seen between two trees; on one of which is fixed the head of a wild boar (*aper*); the altar is in front of the image; three *milites hastati* are in attendance, while the emperor Trajan, holding in one hand a volume, with the other hand empties a patera upon the flame.——In Plate XLVI. is a representation of the sacrifice of a bull to Jupiter Capitolinus by the emperor Marcus Aurelius, drawn from a remarkable anaglyph at Rome. Cf. P. IV. § 188. 3.—In the Sup. Plate 32 is a beautiful representation of the animal sacrifice performed by priests, and of the sacrifice without blood conducted by priestesses, one of whom is pouring a libation from a vessel which is perhaps the *capedo* (cf. § 206).

§ 222. It was very common among the Romans to make *vows* (*vota*), which generally consisted in promises to render certain actual acknowledgments or returns, provided the gods should grant the requests of those making the vows. A person doing this was said *vota facere, concipere, suscipere, nuncupare*, and was called *voti reus;* to fulfil the promise was *vota solvere, reddere;* he who gained his wish was said to be *voti damnatus, voti compos*. Sometimes the thing desired was itself termed *votum*. Often public vows were made for the benefit of the whole people; these were considered as the most binding. The vow was usually written upon a wax-tablet, which was preserved in the temple of the god to whom it was made.

1 *u*. Those who had survived shipwreck, especially, were accustomed to hang up in the temple of some god (Neptune often) pictures representing the circumstances of their danger and deliverance (*tabulæ votivæ*). Similar pictures were sometimes carried about by them in order to obtain charitable relief.

2 *u*. Among the vows of a private nature were those, which a person made to Juno Lucina or Genius, on a birth-day (*vota natalitia*); those made when boys, on passing from childhood, cut off their hair and dedicated it to Apollo (*vota capillitia*); the vows of the sick in case of recovery; the vows of those in shipwreck for escape; of those on journeys by land. It also became a custom for subjects to make vows for the welfare of their emperors, which were renewed after the fifth, tenth, or twentieth year of their reign, and therefore called *quinquennia, decennalia* or *vicennalia*.

H. Dodwell, de diebus veterum natalitiis, in his *Praelect. Acad.* Ox. 1692. 8. p. 153.

§ 223. The *dedication* of the temples, sanctuaries and altars (*dicatio*), was one of the religious solemnities of the Romans. This was originally performed by the kings, afterwards by the consuls, and often also by two magistrates appointed for the purpose and called *duumviri dedicandis templis*. The senate must first decree the service; the Pontifex Maximus must be present at the solemnity and pronounce the form of dedication, which was accompanied with acclamations from the people. Sacrifices, games, and feasts then followed.

On the ceremonies at the dedication of a temple, see *Tacitus*, Hist. iv. 53.—Cf. *Hooke's* Rom. Hist. vol. x. p. 282, as cited P. V. § 290 7.

1 *u*. Similar to this was the ceremony of consecration (*consecratio*); only, the latter expression was applied to a great variety of particular objects, e. g. statues, sacred utensils, fields, animals, &c. *Resecration*, on the other hand, was a private transaction, in which the people or individuals were freed from their vows; this was also called *religione solvere*.

2. The term *inauguratio* was sometimes used as synonymous with *dedicatio* and

consecratio; but it was in general the ceremony by which the Augurs sought the pleasure or sanction of the gods in respect to any thing decreed or contemplated by men; it was a ceremony therefore used not only in *dedication*, but in introducing a priest or a magistrate into office, and in entering upon any important engagement. Cf. § 209.

3 *u*. *Execration* was imprecating evil on an enemy.—*Evocation* of the gods was a solemn rite by which (*certo carmine*) they called upon the gods of a besieged city (*evocare*) to take the side of the Romans. It was attended with sacrifices and consultation of the entrails.

§ 224. *Expiation* was a solemnity designed to appease offended gods, and the sacrifice or propitiatory offering was called *piaculum*. Much more frequent and various were the *lustrations* or *purifications* (*lustrationes*), both public and private.

1 *u*. Public lustrations were occasionally connected with certain festivals; the private were annually repeated in the month of February.—It was customary before the march of an army or the sailing of a fleet to appoint a lustration, not for reviewing the forces, but to purify them by sacrifices.

2. After the taking of *the census*, which was done at the end of every five years, a purifying sacrifice was made, consisting of a sow, a sheep, and a bull, which were carried round the whole assembly and then slain. The sacrifice was called *suovetaurilia*, and he who performed it was said *condere lustrum*. The name *lustrum* is said to have been applied to it, because at that time all the taxes were paid by the farmers-general to the censors (from *luere* to pay); the term is also used to signify a space of five years, because the ceremony was performed always at the end of that period. The verb *lustrare* expressed the act of *purifying*, and as in doing this the victims were carried round, the word naturally obtained another meaning, viz. *to go around, to survey*. The *lustrum* was always made in the *Campus Martius*.

In Plate XXIX. is a fine representation of the *Suovetaurilia*, or sacrifice to Mars, drawn from ancient marbles sculptured in bas-relief: the priest, probably Trajan the emperor, with a veil upon his head, approaches a double altar crowned with laurel; a servant (*camillus*) stands by, holding the *acerra;* another plays upon the double *tibia;* two soldiers blow the *tuba;* behind the emperor is a priest or servant bearing the vessel considered by Montfaucon as the *præfericulum;* others are leading forward the three victims; in attendance are several soldiers and standard-bearers; a rich fillet lies upon the back of the bull; all the priests are crowned with laurel. Cf. *Montfaucon*, ii. 189, and Sup. ii. 73.

3. The *expiation* made on the appearance of some *prodigy*, was often very solemn and imposing. "The senate, after having ordered the Sibylline books to be consulted by those who had the keeping of them, to see what was to be done on those occasions, ordinarily appointed days of *fasting;* as also *festivals*, especially the *Lectisternia;* public *prayers;* and *sacrifices*. Then you might have seen the whole city of Rome, and in imitation of her the other cities of the empire, in mourning and consternation; the temples adorned; the Lectisternia prepared in the public places; expiatory sacrifices repeated over and over again. The senators and patricians, their wives and their children, with garlands on their heads, every tribe, every order, preceded by the *High Priest* and the *Duumviri*, marched gravely through the streets; and this procession was accompanied by the youth singing hymns, or repeating prayers, while the Priests were offering sacrifices in the temples and invoking the gods to avert the calamities with which they imagined themselves to be threatened."

§ 225. The oaths (*jusjurandum*, *juramentum*) of the Romans, which were regarded as holy and inviolable, may be divided into public and private. The first were taken by the magistrates before the Tribunal (cf. § 243. 1) often also by the whole senate, the generals, the whole army, all the citizens at the census, and every single soldier. To the latter class belonged judicial oaths, and such as pertained to marriage. They were usually taken before the altars of the gods, who were thus invoked as witnesses; not unfrequently sacrifices were at the same time offered. Persons taking an oath in a prescribed form were said *conceptis verbis jurare*.

1. Witnesses in civil proceedings sometimes confirmed their testimony by an oath; and in all *public trials* (cf. § 261) were required to do it. Perjury was punished, yet, so far as appears, not more severely than false testimony (*falsum*) without oath.—Swearing seems to have been indulged freely in common life and ordinary conversation; such expressions as the following were frequent; *Hercle*, or *Mehercle; Pol, Ædepol, Perpol; per Jovem; per superos; medius fidius; dii me perdant*, or *interficeant*, &c.

Brissonius, De Formul. &c.—*L. C. Valckenaer*, De Ritibus in Jurando a veteribus, in *J. Oelrich's* Collect. Opusculorum. Brem. 1768. 4.

2 *u*. What was called *devotio* consisted in a voluntary surrender of one's self (*devovere*) to capital danger or to violent death, in order to rescue his country or the life of a person particularly dear. Sometimes the term was applied, when a conqueror assigned (*devovebat*) a captured city or army to destruction, or when an individual was punished.

§ 226. The Romans had no *oracles* themselves; but in cases of importance, they resorted to those of Greece, particularly to the Delphic. Roman superstition, however, found nearer sources of information respecting the will and decla

rations of the gods. Besides the use of their *augurium* and *extispicium*, they had recourse to the *Sibylline Books*, or the pretended prophecies of the Sibyl of Cumæ.

1 *u*. These Books were received from the Sibyl by Tarquinius Superbus (see P. V. § 16). They were kept with great care in a stone vault under ground in the Capitol, in the custody of the *Quindecemviri sacris faciundis* (cf. § 219). In important emergencies, in general disasters, when omens were inauspicious, or circumstances were perplexing, they consulted the Sibylline predictions, and endeavored thence to ascertain how the offended deities could be appeased.

2 *u*. The burning of the Capitol, B. C. 84, occasioned the destruction of these books; there were attempts to restore some parts of them from fragments and quotations. The pieces now extant under this name, however, are in all probability not genuine, but of later origin.

§ 227. The use of lots (*sortes*), in order to ascertain the result of an affair or undertaking, was very common with the Romans. They were small tablets or blocks (*tali*) of wood or metal, on which certain words or marks were inscribed, which were kept in an apartment in the temple of Fortune. The most famous were those in the temple of this goddess at Prænestе, which in early times were very frequently employed.

1 *u*. Those at Antium were also renowned; those at Cære and Falerium disappeared, as it was pretended, miraculously. Sometimes lots of this sort were provided and kept for domestic use. Those who foretold the future by means of lots were called *Sortilegi*.

Cf. *Cic.* de Divinat. ii. 41.—*Liv.* xxi. 62. xxii. 1.—*Du Rամսl*, Recherches Histor. sur les Sorts appelées par les Payens, Sortes Virgilianæ, &c. in *Mem. Acad. Inscr.* vol. xix.

2. Besides the use of lots and the practice of augury (cf. § 209), other artifices were employed among the Romans by those who pretended to foretell the future. Some professed to do it by consulting the stars, and were called *Astrologi*, *Mathematici*, or *Genethliaci*, and sometimes *Chaldæi* or *Babylonii*, as the art was first practiced in Chaldæa. Others professed to interpret dreams, *Conjectores;* others to have an internal afflatus or inspiration, *Harioli*, *Vaticinatores*. Insane persons were supposed to foreknow the future; in which class were the *Ceriti*, those rendered insane by *Ceres;* the *Lymphati*, rendered so by the water-nymphs; *Lunatici*, by the moon; *Fanatici*, by the spirit of the Fauni, or of Faunus, the first builder of a fane (*fanum*). In short many of the Grecian arts of divination (cf. § 75) were practiced among the Romans.

3. Magical arts, although prohibited, seem to have been employed among the Romans; perhaps, however, chiefly by Greeks and other foreigners. Some passages in Horace clearly indicate that magical pretensions were openly avowed at Rome. Pliny speaks of magic as a most fraudulent art, that has had sway in all the world.—The Romans generally admitted the notion that certain persons had the power of fascinating others (*fascinatio*), by darting an evil look upon them; which the Greeks termed Βασκανία (cf. § 75. 6). To avert such malignant influences, an amulet of some kind was sometimes worn on the neck, called *fascinum* (cf. P. II. § 88. 2).

See *Archæologia* (as cited P IV. § 243. 3.) vol. xix. p. 70, on an antique Bas-relief supposed to represent the fascination by the evil eye.—*V. Alearius*, De Invidia et Fascino Veterum, in *Grævius*, vol. xii.—*Class. Journ.* vol. xxxvi. p. 165, on the magic of the Greeks and Romans.—*Le Blond*, sur Magie, in the *Mem. de l'Institut*, Classe de *Lit. et Beaux Arts*, i. 81.—*Bonamy* and *Blanchard*, La Magie, &c in the *Mem. Acad. Inscr.* vii. 23. xii. 49. Cf *Hor.* Epod. 5. and 17.—*Plin.* Hist. Nat. xxx. 1.—*Salverte*, Des Sciences Occultes, ou Essais sur la Magie. Par. 1829. 2 vols. 8.

§ 228. The division of the year was made at Rome a care of the priests, and therefore falls under the head of religious affairs. Without noticing the various changes in this, we may remark that Romulus, Numa, and Julius Cæsar were the authors of the principal methods of dividing and computing the year. The month was divided into three parts by the Calends, Nones, and Ides, and in computing the days of the month, the Romans reckoned backwards from these three fixed points.

1 *u*. The day was reckoned from sunrise to sunset. This space was divided into twelve hours (*horæ*) which of course were of different length at the different seasons of the year; hence the phrase *hora hibernia*, equivalent to *hora brevissima*. The night was likewise divided into twelve hours (P. I. § 187), and also into four watches (*vigiliæ*). The use of sun-dials (*solaria*), and of water-glasses (*clepsydræ*), seems to have been introduced at a comparatively late period.

2. The *dial* is said to have been invented at Lacedæmon in the time of Cyrus the Great. The first one at Rome was set up B. C. about 260.—The *clepsydra* (κλεψύδρα) was invented at Alexandria, and carried thence to Athens and afterwards, B. C. about 160, introduced at Rome. "It was formed by a vessel of water, having a minute perforation in the bottom, through which the water issued (stealing out, κλέψις ὕδωρ) drop by drop, and fell into another vessel, in which a light body floated, having attached to it an index or graduated scale. As the water increased

SACRIFICE TO MARS.

in the receiving vessel, the floating body rose, and by its regularly increasing height furnished an approximation to a correct indication of time." (*Bigelow's* Technology, p. 365.)—It was so constructed, that the orifice for letting out the water could be accommodated to the varying length of the Roman hours. A servant was employed, whose business it was from time to time to examine the water-clock, and report the hour to his master.

See the account of the divisions of time among the Romans, the day, month, and year, given under Chronology; *cf.* P. I. §§ 187, 188, 191–193.—To the references there given we add *Dissen*, De Partibus Noctis et Diei, &c. in his *Kleine Schriften*.

§ 229. The Romans had a multitude of festival days, set apart for the service of the gods, and celebrated with sacrifices, banquets, and games; these were called *dies festi*. The days called *dies fasti* were those on which no assembly of the people or senate was held, but the prætor administered justice; days, on which he could not do this, were termed *nefasti*. Days, of which only a part of each could be appropriated to business, were called *intercisi*; those wholly resigned to business, *profesti*. Such as were considered inauspicious were called *dies religiosi*; among these they reckoned especially the first days after the Calends, Nones, and Ides; which they named *postridiani*. The festival days were termed also *feriæ*, *dies feriati*, from the cessation of common business.

1. The Roman festivals were either public, observed by the whole nation (*feriæ publicæ*), or private, observed by families and individuals (*feriæ privatæ*). Private festivals were held on days determined by the parties interested; being designed to commemorate births, marriages, deaths, or other important events in domestic history. The public included the *feriæ stativæ*, those of regular occurrence on certain fixed days; the *feriæ conceptivæ*, those held on days annually appointed by civil magistrates or by the priesthood (*jus pontificium*); and the *feriæ imperativæ*, those held on special emergencies by command of the consul, the prætors, or a dictator. As above mentioned all common business was suspended on the public *feriæ*, the sanctity of which was violated if the *rex sacrorum*, or any of the *flamines*, saw any person at work. The great number of the feriæ and the length of their continuance sometimes interfered with the proper discharge of the public affairs of the state. Marcus Aurelius ordained that two hundred and thirty days of the year should be open for business, and the remaining days might be *feriæ*. The festivals commonly had particular names, but some were designated by a distinctive epithet applied to the common name; as, e. g. *Feriæ Latinæ*, commemorating the alliance between the Romans and Latins; *Feriæ Sementivæ*, in seed-time, to pray for a good crop.—The *Nundinæ* were sometimes reckoned among the *Feriæ*; they were regular days on which the people from the country assembled to expose their various commodities for sale, *market days*; called *Nundinæ*, because they occupied every ninth day (*Ov.* Fast. i. 54).—It was the business of the Pontifices to prepare annually a register called *Kalendarium*, or *Fasti Kalendares*, or *Fasti Sacri*, in which the days were marked in each month and distinguished according as they belonged to the different classes above named; and the various festivals were mentioned as they were to take place through the year. The *Fasti Kalendares* are to be distinguished from the *Fasti Annales*; the latter were registers of the magistrates; of which the most important were those termed *Fasti Consulares*.

Hartung, Die Religion der Römer.—*R. Hospinian*, De Festis Diebus Judæorum, Græcorum, Romanorum, et Turcarum. Tigur. 1593. fol.—*Coutura*, Les Fastes, in the *Mem. Acad. Inscr.* i. 60.—*De la Nauze*, Calendrier Romain, in the same *Mem.* &c. vol. xxvi. p. 219.—*Cf. Port Royal Lat. Grammar.*—Several Fragments of Calendars are given in *Grævius*, vol. viii.—A Calendar from Pauly's Real-Encyclopädie is given in *Smith's* Dict. of Antiq.—Respecting the *Calendarium Prænestinum*, see P. IV. § 183. 6.—Respecting the *Fasti Annales* or *Historici*, see P. V. § 508.

§ 230*t*. Of the numerous Roman festivals, we will mention some of the principal, in order of the months.

JANUARY, 1st day. The *festival of Janus*, on the first day of the year, on which, in later times, the Consuls entered upon their office. The presents customary on this day were called *strenæ*; they were sent from clients to their patrons, from citizens to the magistrates, and from friends to one another.——9th. The *Agonalia*, also in honor of Janus.——11th and 15th. The *Carmentalia*, to the goddess Carmenta, an Arcadian prophetess, mother of Evander.——25th. The *Sementinæ*, or festival of seed, accompanied with the *Ambarvalia*, which differed from the festival of the same name in May; on which they passed over the fields with the animals to be slain in sacrifice.——30th. The *festival of Peace* (*Pax*), first established by Augustus.——31st. The festival in honor of the Penates, or household gods.

FEBRUARY. 1st. The *Lucaria*, in memory of the asylum formed by Romulus, or of the refuge (*lucus*) of the Romans after the sack of their city by Brennus.—This day was also dedicated to *Juno Sospita*.——13th. *Faunalia*, in honor of Faunus and the Sylvan gods, repeated 5th December.—— 15th. *Lupercalia*, to Lycæan Pan (cf. § 216).——17th. *Quirinalia*, to Romulus, deified by the name Quirinus.——18th. *Feralia*, to the Manes, accompanied with a solemn expiation or purification of the city, called *februatio*, whence the name of the month itself. It continued from the 18th to the end of the month, during which time presents were carried to the graves of deceased friends and relatives, and the living held feasts of love and reconciliation.——21st. *Terminalia*, to Terminus, the god of boundaries.

MARCH. On the first day, with which in early times the year began, a *festival to Mars*, on which the procession or war-dance of the Salii was made (cf. § 215); called also the festival of the shields; it lasted three days.——6th. *Vestalia*, different from that held in June.——17th. *Liberalia*, to Bacchus, but different from the Bacchanalia.——19th. *Quinquatria*, to Minerva, named from its duration of five days; the last day called *Tubilustrium*, because the trumpets used in sacred rites were then purified.——23d. *Hilaria*, to Cybele, whose sacred image was during it sprinkled and purified; called also *Lavatio Matris Deûm*.

APRIL. On the 1st day, *Veneralia*, the *festival of Venus*, to whom the whole month was dedicated. (Cf. *Schöll*, Hist. Litt. Rom. vol. iii. p. 24).——5th. *Megalesia*, to Cybele, whose

priests, the Galli (cf. § 217), on this made their procession.——12th. *Cerealia*, to Ceres, attended with games.——15. *Fordicidia*, to the goddess Tellus, for the purpose of averting a dearth or scarcity, on occasion of which Numa instituted the festival; each *Curia* furnished a pregnant cow (*forda*) to be sacrificed to Tellus.——21st. *Palilia*, a rural, country festival to Pales, goddess of cattle.— 22d. *Vinalia*, repeated in August, to consecrate to Jupiter the growth of the vine in Italy.——23. *Robigalia*, to the god Robigus, that he might protect the grain from blighting (*a rubigine*) ——28th. *Floralia*, to Flora or Chloris, attended with games (cf. § 236).——30th. The festival of the *Palatine Vesta*, instituted by Augustus.

MAY. On the first day, the *Festival to the Lares Præstites*, and the ceremonies by night to *Bona Dea*, performed by the vestals and women alone.——2d. *Compitalia*, to the Lares in the public ways.——9th. *Lemuria*, to the Lemures, or wandering spirits of deceased ancestors and relatives on the father's side (cf. P. II. §§ 110, 111).——15th. *Festum Mercatorium*, to Mercury, for merchants (cf. P. II. § 56).——23d. *Vulcanalia*, to Vulcan, called also *Tubilustria* from the purifying of the sacred trumpets.

JUNE. On the first day were several festivals, to Dea Carna, Juno *Moneta*, Mars *Extramuranus*, and Tempestas.——3d. The festival to Bellona.——4th. To Hercules.——9th. *Vestalia*, to Vesta, in memory of the gift of bread to men. Food was sent to the Vestals to be offered to the gods; and the asses, which turned the mills, were decked with garlands and led in procession.——10th. *Matralia*, to Matuta, celebrated by Roman matrons; also a festival, on the same day, to *Fortuna Virilis*, by women; and to *Concordia*.——13th. *Quinquatria* (*parva*), designed for the improvement and pleasure of those, who had the care of the music in the worship of the gods.——16th. Purifying of the temple of Vesta.——19th. To *Summanus*, i. e. probably to Pluto.——24th. Fortuna Fortis, for people of the lower classes.——30th. To Hercules and the Muses.

JULY. On the first day the occupants of hired houses changed their residence.——5th. *Ludi Apollinares*, with sacrifices.——6th. To Female Fortune, in memory of Coriolanus withdrawing his army from the city (*Liv.* ii. 40).——7th. To Juno Caprotina, for young women.——15. To Castor and Pollux.——23d. *Neptunalia*.——25th. *Furinalia*, to the goddess Furina.

AUGUST. On the 1st day a festival to the goddess of Hope; and gladiatorial sports and games in honor of Mars.——12th. To Diana.——17th. *Portunnalia*, to Portumnus, the god of harbors.——18th. *Consualia*, to Consus, the god of counsel or rather to Equestrian Neptune. The seizure of the Sabine women was commemorated the same day.——21st. *Vinalia* (the second), or festival of the vintage to Jupiter and Venus.——23d. *Vulcanalia*, to Vulcan as the god of fire, for security against conflagrations.——25th. *Opeconsiva*, to Rhea, or Ops, or fruit-bearing Earth.

SEPTEMBER. On the 1st day, to Jupiter *Maimactes*.——4th. *Ludi Magni*, or *Romani*, in the Circus, to Jupiter, Juno, and Minerva; they lasted from the 4th day to the 12th.——13th. The ceremony of fixing a nail (*clavus figendus*) in the temple of Jupiter, by a dictator appointed for the purpose, to avert contagious pestilence.——25th. To Venus *Genetrix*.——30th. *Meditrinalia*, for tasting new wine before the vintage; that this festival was sacred to a goddess of health, named *Meditrina*, is as doubtful as the existence of the goddess herself.

OCTOBER. 12th. *Augustalia*, properly games in honor of Augustus, instituted after the close of his campaigns, particularly the Armenian, B. C. 19 or 20.——13th. *Fontinalia*, in which the public fountains were crowned with garlands.——15th. To Mars, chiefly a horse-race on the Campus Martius, at the end of which a horse was offered in sacrifice.——19th. The *Armilustrium*, or review-muster, celebrated only by soldiers, and in full armor.

NOVEMBER. 13th. A feast dedicated to Jupiter, *Epulum Jovis*.——15th. *Ludi Plebeii*, in the theatre, or the circus; they were also frequently held at other times not defined.

DECEMBER. 5th. *Faunalia*, kept by the people of the country, as the same in February was by the inhabitants of the city.——17th. *Saturnalia*, one of the most famous festivals of Rome, originally limited to a single day, afterwards extended over three, four, and more. It was a festival of leisure and general joy, in memory of the golden period in Italy under the government of Saturn. During it slaves were placed on a footing of equality with their masters. Many of the peculiar customs and sports were similar to those of the Carnival, or Christmas Festival, of modern Rome. See *Coleman's* Chr. Antiq. p. 435.—The work entitled *Rome in the Nineteenth Century*, vol. iii. p. 240.——19th. *Opalia*, to the goddess of Ops.——The *Compitalia*, to the Lares of the crossways, were often held shortly after the Saturnalia, as well as in other months.

§ 231. The *public games* (*ludi*) among the Romans, as well as among the Greeks from whom the former borrowed them in part, were viewed as festival occasions in honor of the gods. These games were usually at the expense of the state, sometimes at the expense of individuals, particularly the emperors. They were different in their character, as well as in the time and place of their celebration. Many were held annually, or after a period of several years, at a time fixed or variable; many also arose from particular occasions; hence the variety in distinctive appellations; e. g., ludi *stati*, *imperativi*, *instaurativi*, *votivi*, *quinquennales*, *decennales*, *seculares*, *lustrales*, &c. Names were given also in reference to their character, and the place where they were celebrated; e. g., ludi *circenses*, *capitolini*, *scenici*, *piscatorii*, *triumphales*, *funebres*. Only the most famous of these games can here be noticed.

§ 232. The first to be mentioned are the *Ludi Circenses*, or by way of eminence *Ludi Magni*. They received their name from the *Circus Maximus*, which was not merely a large free place, but, taken in its whole, formed a superb edifice; it was a kind of theatre, commenced by Tarquinius Priscus, and enlarged and adorned by Julius Cæsar as dictator.

1 *u*. Its breadth was more than a stadium, and its length was three and a half stadia (2187 feet). All around it were seats (*fori*) for spectators, so as to accommodate at least 150,000 persons. In the middle, extending lengthwise, was a wall, called *spina*

circi, 4 feet high, 12 broad, and 1 stadium in length. At each end of the wall were three pyramids on a single base, which were the goals (*metæ*), around which the horses and chariots turned. The wall had many other ornaments. The whole edifice also was highly ornamented; it was altogether the largest of the kind, although there were in Rome eight other places for races and games, called *Circi*. At one end were 12 openings or parts separated by walls, called *carceres*, where the horses and chariots stood waiting for the signal to start. [Not far from the *carceres*, a whitened rope (*alba linea*) was drawn across the circus; one half of it marking the commencement, and the other half the end, of the race.] Those who governed the chariots, were divided into certain classes (*factiones* or *greges*), distinguished by dresses of different colors. The whole circus was dedicated to the god of the sun.

2. Pliny (Hist. N. xxxvi. 24) states the number of persons which the Circus Maximus was capable of containing as 260,000; and the authority of Aurelius Victor has been cited for the number of 385,000.—Of the other structures of this class the following were the principal: the *Circus Flaminius*; the *Circus Alexandrinus*; the *Circus Sallusticus*; the *Circus Florialis*, or Vaticanus, finished by Nero in a splendid style, and signalized as the scene where numbers of the early Christians suffered martyrdom under that emperor; the obelisk in the centre of the peristyle of St. Peter was taken from the *spina* of this circus; the *Circus Caracallæ*; the *Circus Domitiæ*.—On the Via Appia there still remains the ground plan, with part of the superstructure, of a small circus, commonly called the *Circus of Caracalla*.

Grævius, as cited § 197. 1. vol. ix.; and *Polenus*, as there cited, vol. v.—*G. L. Biasconi*, Discrizione dei Circhi particolarmente di quello di Caracalla, &c. Con note *C. Fea*. Rom. 1790. fol.—*Burgess*, The Circus on the Appian Way.—*Smith*, Dict. of Antiquities.

3 *a*. The *Ludi Circenses* were commonly held but once a year; sometimes they were appointed on extraordinary occasions; in both cases they were maintained at public cost. The solemn procession which preceded them, *pompa circensis*, moved from the Capitol. The images of the gods were borne in splendid carriages or frames (*in thensis et ferculis*), or on men's shoulders (*in humeris*), followed by a great train, on horseback or on foot, with the combatants, musicians, &c. Sacred rites were then performed, and the games opened.

§ 233 *a*. The games or shows (*spectacula*) in the *Circus* were of four kinds; chariot-races, with two or four horses; contests of agility and strength, such as wrestling (*lucta*), boxing (*pugilatus*), throwing the discus (*disci jactus*), leaping (*saltus*), and running (*cursus*); representations of sieges and of battles on foot and on horseback, including the *Ludus Trojæ* (*Virg.* Æn. v. 545); fighting of wild beasts (*venatio*).—To describe these particularly would exceed our limits. Many of the exercises, however, corresponded to those of the Greeks (cf. §§ 78—83). The victors were rewarded with crowns and sometimes with rich gifts in addition. The victor in the chariot-race received a *palm-branch*, which he bore in his hand.

1. We have in fig. B, of Plate XVI. a victorious Roman charioteer, with the palm in his right hand, and the reins in his left; he is closely girded about the chest and body.

See *Brottier*, Le jeux du Cirque, in the *Mem. de l'Acad. des Inscr.* vol. xiv. p. 487.—*Mongez*, Sur les animaux promenés ou tués dans les Cirques, in the *Mem. de l'Institut*, Classe d'*Hist. et Lit. Anc.* vol. x. p. 360.

2 *a*. At the time of the *Ludi Magni*, other spectacles were also exhibited, not in the Circus; particularly the *Naumachiæ*, or representations of naval battles. These originally were made in the sea, but afterwards in artificial basins or excavations made for the purpose and filled with water, which were also called *Naumachiæ*. The vessels were usually manned by prisoners, malefactors, slaves, or conquered foes, and many lost their lives or were severely wounded. This spectacle was sometimes exhibited in the Circus Maximus, water being introduced into it for the purpose.

3. Claudius is said (*Tac.* Ann. xx. 56.—*Suet.* Claud. 21) to have exhibited a magnificent sea-fight on lake Fucinus, in which there were fifty ships on each side, with 19,000 combatants (*naumachiarii*).—Representations of naval battles were common under the emperors, and are commemorated on some of the imperial coins.—See *Scheffer*, De Militia Navali.

§ 234. The *Ludi Sæculares*, or centurial games, were solemnized with much ceremony. They were not celebrated exactly after the lapse of a century, but sometimes a little earlier or a little later; usually in the month of April. For this occasion long preparations were always made, the Sibylline books were consulted, and a sort of general purification or expiation of the whole city was previously made. Sacrifices were offered to all the gods, those of the infernal world as well as those of Olympus, and while the men attended banquets of the gods in their temples, the women assembled for prayer in the temple of Juno. Thank-offerings were also presented to the Genii.

1 *a*. After the sacrifices, a procession advanced from the Capitol to a large theatre on the banks of the Tiber, where the games were exhibited, in honor of Apollo and Diana. On the second day the Roman matrons were collected to offer sacrifice in the Capitol. On the third, among other solemnities, a song of praise to Apollo and Diana was sung in the temple of Palatine Apollo, by a select band of young men and virgins,

of Patrician rank. The *carmen sæculare* of Horace was prepared to be thus sung, at the command of Augustus, in whose reign the games were celebrated.

The first celebration took place in the reign of Augustus, B. C. 17 (*Tac.* Ann. xi. 11); the second in the reign of Claudius, A. D. 47 (*Suet.* Claud. 21); the third in the reign of Domitian, A. D. 88; and the last in the reign of Philippus, A. D. 248, just one thousand years after the building of Rome.—Cf. *Hartung*, Die Relig. d. Röm.—On the chronology of these games, *Class. Journal*, xvii. 361.

2 *a*. To the religious solemnities, which were held for the purpose of securing the safety of the whole state, were afterwards added various amusements, which rendered this a festival of universal hilarity. Among the diversions were pantomimes, histrionic plays, and the feats of jugglers (*præstigiatores*), persons who seemed to fly in the air (*petauristæ*), rope-dancers (*funambuli*), and the like.

The rope-dancer (καλοβάτης, σχοινοβάτης) seems usually to have been a Greek (*Juv.* iii. 80). Some of the paintings found at Herculaneum exhibit *funambuli* placing themselves in a great variety of attitudes, in the character of bacchanals, satyrs, and the like.—See the work styled *Antichi d'Ercolano* (cited P. IV. § 243. 2), vol. iii.—A few of the figures are given in *Smith*, Dict. of Antiq. p. 434.

§ 235. The gladiatorial shows, *Ludi Gladiatorii*, were greatly admired in Rome. They were usually called *Munera*, as they would impart pleasure to the spectators, or bestow respect on those out of regard to whom they were held; in the latter view they were appointed, e. g. at the funerals, or in commemoration, of the deceased.

1 *a*. These shows were of Etrurian origin, and probably grew out of the ancient custom of sacrificing prisoners at funeral solemnities in honor of the departed. At Rome they were at first exhibited chiefly at funerals; afterwards they were given by the Ædiles, Prætors, Quæstors, and Consuls, in the amphitheatres, especially on the festivals of the Saturnalia and Quinquatria.

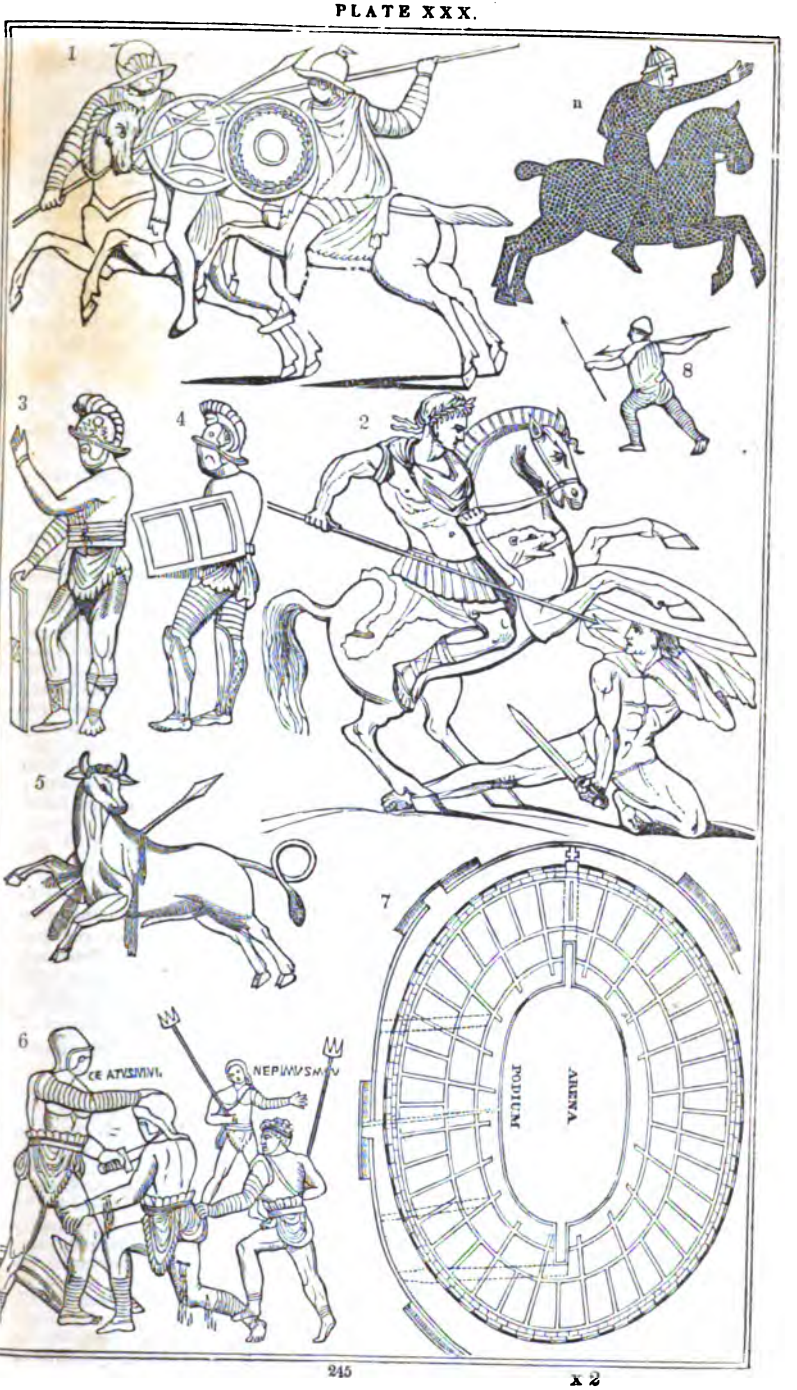
The gladiators (*gladiatores*, μονομάχοι) were supported at public expense. Their residence or place of instruction was called *ludus*, a name often given to any arena or building, where such exercises were learned or practiced; their overseer was termed *procurator*, and their instructor, *lanista*. In the public spectacles, the combat was often carried to blood and even to death, unless the conquered gladiator begged his life of the crowd of spectators. The number of combatants was originally indeterminate, and until fixed by Cæsar. The gladiators bore various names according to their armor and their mode of fighting.

2. The gladiators termed *secutores* were armed with helmet, shield, and sword. They were usually matched with the *retiarii*, who were dressed in a short tunic with nothing on the head, bearing in the left hand a three-pointed lance (*tridens* or *fuscina*), and in the right a net (*rete*) in order to throw it over the head of their adversary. The *mirmillones* were armed like Gauls, and took the name from the image of a fish on their helmet, and were usually matched with those termed *thraces*. The *essedarii* fought from chariots, and the *equites* on horseback; the *andabatæ* wore helmets which covered their eyes, and according to some writers, fought on horseback. Several other classes are named.—It is to be observed that the term *gladiatores* included those who fought with beasts as well as those who fought with men; although the former were termed distinctively *bestiarii*.

3. At first gladiators were wholly composed of criminals and slaves; but afterwards free citizens of noble birth, and even women, fought on the arena.—An advertisement or public notice (*libellus*) was put up by the person (*editor*) who intended to exhibit a gladiatorial show, with an account of the combatants and sometimes a delineation or picture annexed. On the day of exhibition the gladiators were led along the arena in procession, and then matched for the contest. When a gladiator lowered his arms, it was a sign of being vanquished; his fate depended on the spectators; if they wished him to be saved, they pressed down their thumbs; if to be slain, they turned up their thumbs (*pollicem premebant* or *vertebant*). If a vanquished gladiator was spared, he was said to receive his discharge, which was termed *missio*, hence an exhibition in which the lives of the vanquished were not to be saved was said to be *sine missione*.—Vast numbers of men and of brute animals were destroyed. In the spectacles after the triumph of Trajan over the Dacians, it is said that 10,000 gladiators fought, and 11,000 animals were killed. These shows were prohibited by Constantine, but not fully suppressed until the time of Honorius.

In Plate XXX. are several figures illustrating this subject, which are taken from sculptures on the tomb of Scaurus found at Pompeii. Fig. 1 represents an equestrian combat; the *andabatæ* are clothed in the short cloak (*inducula*), and armed with the lance, round buckler (*parma*), helmet with a vizor covering the face, and a sort of mail on the right arm.—Two gladiators on foot appear in figures 3 and 4. Each has the helmet and the *subligaculum*, a short apron fixed above the hips by a girdle. Fig. 3 has armor on the right arm, and holds the *scutum*, or long shield; on his right leg is a kind of buskin, and on his left the *ocrea* or greave; the rest of the body is naked; he has lowered his shield as being vanquished, and raised his hand to implore mercy of the spectators. Fig. 4 is behind him, waiting for the signal from them, whether to spare his antagonist or strike the death-blow; he carries a smaller shield, has armor upon his thighs and the high greaves upon his legs.—Fig. 6 presents a group of four gladiators; two are *followers* (*secutores*), and two *net-men* (*retiarii*). One of the *secutores* is wounded in the leg,

PLATE XXX.



thigh, and arm, and, having in vain implored mercy of the spectators, he bends his knee apparently to receive from the sword of his comrade a more speedy death than would be likely from the trident of his antagonist *retiarius*, who pushes him and seems thus to insult his conquered rival. The other retiarius is waiting to fight in his turn with the *secutor* who is hastening to end the sufferings of his wounded companion. The letters against two of the figures are the sculptured names of the persons represented, with the number of victories gained by them on the arena. The Fig. 8, with a lance in each hand, is from a group on the same tomb representing a young *bestiarius* preparing himself to contend in the arena.—Fig. 5 is also from a sculpture on this tomb, representing a bull frantic with rage, with a lance driven through his breast, and rushing towards the man by whom he is wounded.

See *Mazois*, as cited P. IV. § 243. 2.—*Pompeii*, p. 291, as cited P. IV. 296. L.—For minute details respecting gladiators, cf. *J. Lipsius*, Saturnalia, in his *Works*. Ant. 1637. 6 vols. fol.

§ 236. The *Ludi Florales* were united with the festival of the goddess Flora, held on the 28th of April (§ 230). They were instituted at Rome, B. C. 24; afterwards they were discontinued for a period, but were renewed again in consequence of a sterility of fruit, which was viewed as the punishment for their omission. They lasted from the day above mentioned to the evening of the 3d of May; no sacrifices were offered; those who engaged in the celebration wore garlands of flowers, and indulged in frequent banquetings, and often descended to extreme licentiousness. Parties for hunting and dancing were also formed; and the *ædiles curules*, who had the care of the plays, distributed vast quantities of peas and beans among the populace in the Circus.

§ 237 *t*. There were other games or sports (*ludi*), which we may just mention here.

The *Ludi Megalenses*, in honor of Cybele, mother of the gods, celebrated with shows, and by mutual presents and entertainments (*mutitare*) between persons of the higher ranks.—The *Ludi Cereales* in the Circus, in the memory of the rape of Proserpine, and the consequent sorrow of her mother Ceres.—The *Martiales*, dedicated to Mars Ultor, or the avenger.—The *Apollinares*, in honor of Apollo, and generally scenical.—The *Capitolini*, to Jupiter, in memory of his preserving the Capitol from the Gauls.—The *Plebeii*, in commemoration of the expulsion of the kings and the recovery of freedom.—The *Consuales*, in honor of Neptune, and in memory of the seizure of the Sabine women.—The *Ludi Augustales* (Σέβαστα, and Αὐγουστάλια), in honor of Augustus.—The *Ludi Piscatorii*, held on the sixth of June, near the Tiber, in behalf of the fishermen.—Among the games occasioned by vows and called *ludi votivi*, the principal were such as were promised and appointed by generals in war; among which may be ranked those already mentioned (§ 231), the *quinquennales*, *decennales*, &c., given by the emperors every five, ten, and twenty years.—To the class called *extraordinarii*, belonged such as were held at funerals, called *Ludi Funebres*; and those appointed by Nero for youth on completing their minority in age called *Ludi Juvenales*.

§ 238. For exhibiting many of these games, especially the dramatic (*ludi scenici*) and gladiatorial, *theatres* and *ampitheatres* were used.—In the first ages, *theatres* were constructed merely of wood, and were taken down after being used. Afterwards they were built of stone, and sometimes of great size and splendor. Their construction was similar to that of Greek theatres; one side or end had the form of a prolonged semicircle, for the spectators, and the other was rectangular for the stage and actors. The most famous theatre was that built B. C. 59 by the ædile M. Scaurus, at his own expense, partly of marble, and so capacious that eighty thousand spectators could sit in it. The theatres of Pompey and Marcellus were also very large and celebrated; the latter in part still remains.

1. The Roman theatre, like the Greek (cf. P. IV. § 235), consisted of three parts, the *scena*, *orchestra*, and *cavea*; but the two latter are sometimes included under one (the *cavea*), because in the Roman the chorus and musicians were placed on the stage (or *scena*); and the rows of seats in the *orchestra* were occupied by the senators, foreign ambassadors, and especially distinguished personages. The next fourteen rows of the cavea were assigned to the equites, and the rest of the people. Women occupied the portico surrounding the whole, by an arrangement of Augustus.—The stage, or portion allotted to the performers, had several parts distinguished by name; one part was that to which the term *scena* (which is put sometimes for the stage as a whole) more appropriately belongs, the *scene* or *scenery*; the part sometimes concealed by a curtain (*aulæum*), which was fastened not at the top but at the bottom, and, when it was necessary to hide the scene, was drawn up by a machine for the purpose (called *exostra*); columns, statues, pictures, and various ornaments of the most magnificent character were exhibited, according to the nature of the plays. The *postscenium* was a place behind the scene, where the actors changed their dresses, and the *proscenium*

was the space in front of the scene. The place usually occupied by the actors when speaking was termed *pulpitum* (λογεῖον, cf. § 89).

A plan of the Roman theatre is given in our Plate XLIX. fig. 2. The upper half of the circle BHBH is the *orchestra*; the circle is presented complete with the four equilatrial triangles inscribed, in order to show the manner of determining the places for the *scena*, the *postscenium*, and the *cunei*; these triangles are inscribed so that their vertices fall severally on the ends of the diameters BB, HH; then their other angles give the points and limits required; the diameter (HH) of the orchestra was usually one-third (or more) of the whole diameter of the theatre. The length given to the scene or stage was twice the diameter of the orchestra.

2. The principal forms of dramatic entertainment among the Romans are mentioned particularly in another part of this work; see P. V. §§ 308–320.—Among the musical instruments employed were the flute, and the lyre or harp, and in later times the hydraulic organ, sometimes called *cortina*. The common accompaniments of comedy were the flutes termed *tibiæ dextræ* or *Lydiæ*, and *tibiæ sinistræ* or *Serranæ* or *Tyriæ*; the terms *pares* and *impares* are also applied to them. There has been some disagreement as to what these terms mean. It is most commonly supposed that the musician used two flutes at once or a double flute; that the *sinistra* had but few holes and sounded a sort of bass, while the *dextra* had more holes with sharper tones, and when these two were united they were termed *impares*, and took the other names because one was stopped by the left hand and the other by the right; when two *dextræ* or two *sinistræ* were united and played upon by the musician, they were called *pares*.

A painting found at Pompeii represents a flute-player blowing upon the double flute; see our Plate XXVI. fig. a, and cf. § 180. 2.—The use of the double flute is seen also in Plate XLIX. fig. B, and in Plate XXIX.—*Böttiger*, Die Erfindung der Flöte, in vol. ii. of *Wieland's* Attisches Museum.—*d. Marcellus*, De Tibiis Veterum, in *Ugolinus*, vol. xxxii. as cited § 197.

3. Masks in great variety were used on the Roman stage as well as on the Grecian; and were probably similar to those of the Greeks. Cf. § 89. 2.

Several masks are represented in the beautiful mosaic given in Plate XLIX. fig. B B.—On theatres, plays, masks, &c. cf. *Bernardi*, Les jeux scéniques chez les Romains, in the *Mém. de l'Institut*, Classe d'*Hist. et Lit. Anc.* vol. viii. p. 250.—*Dunlop*, as cited P. V. § 299. 3.—Work styled *Pompeii*, cited P. IV. § 226.—*J. L. Fabricius*, De Ludis Scenicis, in *Gronovius*, vol. viii.—*Böttiger*, Prolus. de Personis scenicis, vulgo Larvis. Vinariæ, 1794. 4.—*Francisco de Ficoroni*, Dissertatio de larvis scenicis, &c. Rom. (theatrical Masques of the Romans). Rom. 1736. 4. with plates.—*Boindin*, Sur les Masques, &c. in the *Mem. de l'Acad. des Inscr.* vol. iv. p. 132.

§ 239. The first *amphitheatre* was built B. C. 45 by Julius Cæsar, but merely of wood. The emperor Titus erected the first of stone, the ruins of which, under the name of the *Colosseum* or *Coliseum* (from a colossal statue of Nero, which stood near it), constitute still one of the most remarkable curiosities of Rome. The form of ampitheatres was oval or elliptical. They were generally used for gladiatorial shows and the fighting of wild beasts. Both theatres and amphitheatres were commonly dedicated to certain gods.

1. The amphitheatre exhibited the appearance of two theatres joined; thus Curio actually formed one, perhaps the first; wishing to outdo others in exhibitions of this sort, he constructed two large theatres of wood looking opposite ways, in which dramatic plays were performed in the morning; then by machinery for the purpose he suddenly wheeled them round so as to look at each other, thus constituting an amphitheatre, and presented a show of gladiators in the afternoon. The term *arena* is sometimes put for the amphitheatre, but means properly the place in the centre where the gladiators fought, and was so called from its being covered with sand. The arena was surrounded with a wall, guarded with round wooden rollers turning in sockets, to prevent the animals from climbing up. Sometimes the arena was completely surrounded with a ditch filled with water (*euripus*). Next around the arena was the *podium*, raised 12 or 15 feet above it, projecting over the wall and protected by a sort of parapet. On this gallery or terrace, which was wide enough for two or three rows of moveable seats, senators, ambassadors, and persons of special distinction were seated; here also the emperor had his seat (*suggestus*, or *cubiculum*). Above the *podium* were the fixed seats (*gradus*), divided into stories or sloping portions called *mæniana*. The first, next to the *podium*, included fourteen rows of marble seats appropriated to the Equites. In the second and third *mæniana*, were seats occupied by the people and called *popularia*. The *mæniana* were separated by passages (*præcinctiones*) running in the direction of the seats; there were also passages (*scalæ*) running transversely; thus were formed several compartments in the shape of wedges (*cunei*). The women, after they were allowed to attend the amphitheatre, were seated in a gallery or portico exterior to the whole of these, and servants and attendants in the highest gallery. The general direction of the amphitheatre was committed to an officer styled *Villicus amphitheatri*, and persons, called *designatores*, were employed to superintend the seating of the spectators.——By a device of luxury, perfumed liquids were conveyed in secret tubes around these structures, and scattered over the audience, sometimes from the statues which adorned the interior.—The Romans had also a remarkable contrivance for covering the vast area embraced in such a building; an awning was suspended, by means of ropes stretched across the building and attached to masts or spars, which rose above the sum-

mit of the walls. Near the top of the outer wall of the Coliseum there are above 200 projecting blocks of stone, with holes cut to receive the ends of the spars, which ran up through holes cut in the cornice.

3. In our Plate XXX. fig. 7, is a plan of the amphitheatre of Pompeii. Its extreme length, from outside to outside of the exterior arcade, is 430 feet; its greatest breadth is 335 feet. It consists chiefly of the rough masonry called *opus incertum*, with quoins of squared stone, and some trifling restorations of rubble. This rude mass was probably once covered with a facing of hewn stone.—At each end of the ellipse are entrances into the arena for the combatants; through these also the dead bodies were dragged out into the *spoliarium*. On the *podium* were found several inscriptions containing the names of the duumvirs who had presided; there were also fresco-paintings, which soon disappeared on being exposed to the atmosphere. There are twenty-four rows of seats; and the building, as has been estimated, would accommodate above 10,000 persons sitting, besides such as might stand.

Comte de Caylus, Theatre of Curio, in the *Mem. Acad. Inscr.* xxiii. 369.—*Cf. Pompeii*, as cited P. IV. § 226. 1.—On various existing ruins of amphitheatres, *Stuart's* Dict. of Architecture. Lond. 1832. 3 vols. 8.—*d. Gordon*, History of the Ancient Amphitheatres, translated from the Italian of *Maffei*. Lond. 8.

II. CIVIL AFFAIRS.

§ 240. In order to understand properly the civil constitution of Rome it is necessary to consider distinctly the different periods of its history; particularly to notice the three different forms of government which were successively established, the regal, consular, and imperial. The first continued 244 years to B. C. 510; the second 479 years, to B. C. 31; and the third 506 years to the overthrow of the western empire, A. D. 476, and afterwards in the eastern.—Under the *Kings* the government was of a mixed character, and we should estimate the powers of the kings by a reference to the early kings and princes among the Greeks, the chiefs of particular tribes (§ 34), rather than according to more modern ideas of an unlimited authority. The essential prerogatives of the Roman kings were the control of the religious worship, the superintendence of the legislation and of judicial decisions, and the assembling of the senate and the people; yet even in the exercise of these prerogatives, they were in most cases much restrained by the part which the senate and the people had in the public concerns.

1 *u*. The ensigns of regal dignity were borrowed from the Etrurians, and consisted of a golden crown, a chair (*sella*) of ivory, or highly ornamented with ivory, a scepter of the same material, with an eagle on its extremity, a white robe (*toga*) with purple embroidery or borderings, &c., a body of twelve attendants (*lictores*), who went before the king, carrying each a bundle of rods (*fasces*) with an ax (*securis*) in the middle.

In our Plate XXXI. fig. 1, is a cut representing the *securis* bound up in the *fasces*. The fasces are often represented on the consular coins.—Fig. 3, is a group of royal scepters, drawn from Egyptian monuments; showing various forms and ornaments at the extremity. Cf. Plate XI. fig. 1, and fig. 3, where scepters are seen in the hands of Jupiter and Juno.

2 *u*. The time, during which the regal form is said to have continued, is too long for the probable reigns of only seven kings, which is the number specified in the traditions respecting this period. But it must be remarked that the whole of the early Roman history is at least uncertain, and is by some considered as purely fabulous. Cf. P. V. § 510.

§ 241. On the abolition of monarchy the constitution became aristocratical. Two magistrates were annually chosen, with the authority and influence which the kings had possessed, and called *Consuls* (*consules*). No particular age was originally requisite for this office, but a law (*lex annalis*) was enacted 180 B. C., that it should be held by no person under forty-three. Those, who sought the office, were called *candidati*, from their peculiarly white shining robe (*toga candida*). The election took place, in the assembly of the people, voting by Centuries, usually towards the end of July or the beginning of August. From that time until January of the following year, the person chosen was called *consul designatus*, and then he entered upon his office under many solemnities. The two consuls had equal power. At first, both were chosen from the patricians; afterwards, however, one was often taken, and sometimes both, from the plebeians.

1 *u*. Their badges of office were the same as those of the kings, excepting the golden crown, and the robe with purple ornaments; the latter was allowed them on certain public solemnities, as e. g. a triumph.

2 *u*. The duties of the consuls consisted in taking the auspices, assembling the senate, declaring the votes, among which they first gave their own, in proposing business to

the senate and the people, fixing the comitia, appointing the judges, and preparing declarations of war. They were also usually commanders of the army, and were required to attend to all its wants, and inform the senate of all important occurrences. After completing the year of their office they were usually proconsuls or governors of provinces. The power of the consuls was gradually diminished, partly by the institution of the office of dictator and tribunes, and partly by the law which authorized appeals from the decisions of the consuls to the people. Under the emperors nothing more than the mere name remained; they were merely the agents to execute the imperial will, to whom a few privileges were secured. In the later ages also, their number was increased, and the term of continuance very short. The office was preserved until A. D. 541 (after the overthrow of the western empire, cf. P. I. § 214. 6), when it was conferred upon the reigning emperor for life.

§ 242. The issue of the battle of Pharsalia, B. C. 48, between Pompey and Cæsar, prepared the way for introducing the *imperial* government; which was established in the hands of Augustus by the issue of the battle of Actium, B. C. 31. The government now became in fact, a military monarchy; although the first emperors adhered, in form, to the old usages and customs in a great degree. But under Tiberius, the immediate successor of Augustus, the real nature of the change began plainly to appear, and under succeeding emperors became more and more obvious. As the emperors concentrated in their own persons many of the offices of the state, and various new offices were created for adherents and partizans, the whole system of government was at length turned into a grand scheme for individual aggrandizement and luxury.

De la Bletterie, on the Roman Government under the Emperors, in the *Mem. Acad. Inscr.* vol. xix. 257, and xxi. 299, power of Emperor; vol. xxiv. 261, power of Consuls; vol. xv. 392, of Tribunes; xxvii. 436, of Senate.—*Göttling*, Geschichte der Röm. Staatverfassung. Halle, 1840.

§ 243. *Prætor* was in early times the name for any magistrate, signifying merely an overseer, superintendant, or leader (from *præire*). But, in the year B. C. 365, the name was appropriated to an officer appointed to attend to the administration of justice. The Prætor was at first chosen from patricians, when the consulship was communicated to the plebeians. Two Prætors were chosen after the year B. C. 243, one to attend to the business of the citizens (*Prætor urbanus*), the other the business of strangers (*Prætor peregrinus*). Afterward there were four Prætors, and six, then ten, fourteen, sixteen, and even eighteen, until Augustus, it seems, limited the number to twelve.

1 n. The dignity of the city-Prætor was next to that of Consul, and his principal business was holding courts of justice in the *Tribunal* (*in* or *pro tribunali*), a building appropriated to the purpose in the Forum (§ 261). The Prætor on entering upon his office, always published a statement of the rules and principles by which he should be guided in his trials and decisions; this was called his edict (*edictum Prætoris*). The usual form in giving his decisions was *do, dico, addico*.—In the absence of the Consul, the city-Prætor took his place: he could also call meetings of the senate and hold Comitia; he had the care also of some of the great public games.—The insignia of the Prætor were the *toga prætexta*, a sword and a spear (*gladius et hasta*), and an attendance of six lictors. In the provinces the Proprætors had similar rank and authority, in the same manner as the Proconsuls took the place of Consuls.

2. Besides the general edict above mentioned, the Prætor published particular edicts from time to time. Such as he copied from those of his predecessors were termed *tralatitia;* those framed by himself, *nova*. An edict published at Rome, *edictum urbanum;* in a province, *provinciale;* sometimes named from the province, as *edictum Siciliense*. Other magistrates (*honorati*) published edicts also. The law derived from all the various edicts was termed *jus honorarium;* this term or phrase, in later times, was applied to a collection of Prætor's edicts regularly arranged by order of the emperor Hadrian; the same was also called *edictum perpetuum*.

Bouchard, Sur les Edits des magistrats Romains, *Mem. Acad. Inscr.* vol. xxxix. 279, edicts of Consuls; vol. xli. p. 1. of Prætors; xlii. 149, of Ædiles; xlv. 439, of Præfects.—*D. E. Schrader*, Die Prätorischen Edicte. Weim. 1815.—*Rein*, Das Römische Privatrecht, &c. Leipz. 1836.

§ 244. *Ædiles* were the magistrates, whose principal duty was the care of the buildings (*ædes*). They were of two classes, *plebeii* and *curules*, two of each. The former were created first, B. C. 493; the latter, B. C. 266. At a later period, Julius Cæsar added two others, called *Cereales* who had the oversight of the stores of grain and provision. In the Roman provinces, also, there were Ædiles whose office was usually but for a year.—The office seems to have continued until the time of Constantine the Great.

1 n. The *Ædiles Plebeii* had originally the care of the public and private buildings; and were required to make arrangements for the public games, see to the preservation

of the public roads, regulate the markets, prove the justness of weights and measures, and in short attend to the police of the city.

2 *u*. The *Ædiles Curules* were distinguished from them by the *toga prætexta*, and the *sella curulis*. They were at first taken solely from the patricians, but afterwards also from the people. Their chief care was of the great public games. They had also the oversight of the temples, except that of Ceres, which always belonged to the plebeian Ædiles, with whom the Curules probably shared, without distinction, the business of the police.

For the history, duties, &c. of the Ædiles, see *Schubert*, De Romanorum Ædilibus. Regiom. 1823. 8.

§ 245. Of the *Tribunes* there were different kinds. The Tribunes of the people (*tribuni plebis*) were the most remarkable. The office originated from the general disaffection and secession of the plebeians, B. C. 493. The number was first two, then five, finally ten. One of them always presided at the Comitia for electing tribunes. Their proper object was the protection of the people against the encroachments of the Senate and Consuls. In order to obtain this office, patricians allowed themselves to be adopted into plebeian families. In the earliest times, the tribunes could not enter the Senate, but had their seats before the door of the Senate-room, where they heard all the deliberations, and could hinder the passage of any decree by the single word *veto*. By the Atinian law, B. C. 131, it was decreed that the Tribunes should be of the rank of Senators. Their power and influence constantly increased, although it was confined to the city and the circuit of a mile around it, beyond which they could not be absent over night.

1 *u*. The Tribunes had no lictors, nor any insignia of office, except a kind of beadles called *viatores*, who went before them. Their persons were regarded as inviolable. Sylla abridged their power; he took from them the right, which they had exercised, of assembling the people by tribes, and thereby passing enactments (*plebiscita*) binding upon the whole nation, and left them only the power of their negative or intercession (*intercedere*). Their authority, however, was afterwards elevated again, but under Julius Cæsar it was small; it became still more insignificant under the emperors (cf. § 242), who appropriated to themselves the tribunitial power, so that the tribunes annually elected had but merely the name and shadow of it. The office was abolished in the time of Constantine the Great.

2. The office of the *Military Tribunes* was highly important, but is not ranked among the permanent offices. Cf. § 248.

§ 246. The *Quæstors* were among the earliest magistrates of Rome, first appointed by the kings, then by the consuls, afterwards by the people. They were charged with receiving and managing the revenues, and with the scrutiny of certain kinds of bloodshed. Those for the city were called *Quæstores urbani*; those for the provinces, *Quæstores provinciales*; and those for the examination of capital offences, *Quæstores rerum capitalium*, or *parricidii*. Originally there were but two, afterwards four, and then eight; Sylla raised the number to twenty, and Julius Cæsar to forty.

1 *u*. The Quæstors had also the oversight of the archives, the care of foreign ambassadors, the charge of monuments, presents and other tokens of respect publicly authorized, and the preservation of the treasures acquired in war. They were at first taken only from the Patricians, but afterwards partly from the Plebeians.

Under the emperors there was a kind of quæstors, called *quæstores candidati*, who were, properly speaking, nothing more than imperial messengers or secretaries, and were afterwards called *juris interpretes*, *precum arbitri*, &c., from their employment. Still later there was another kind, of considerable importance, styled *Quæstores palatii*, or *Magistri officiorum*.

2. The age requisite for the Quæstor was 30, or at least 25, until reduced by Augustus to 22. The office was one of the first steps to preferment in the commonwealth, although sometimes held by those who had been Consuls.

Dodwell, de Quæstura obeundæ tempore legitimo, in his *Prælect. Acad.* p. 361, as cited P. V. § 542. 7.—*Walter*, Geschichte des Röm. Rechts.

§ 247. The office of the *Censors* (*Censores*) was established at an early period, B. C. 442. There were two at a time, holding their office originally for five years, but afterwards only a year and a half. Their duties were various; the following were some of the principal; to take the census of the people, an accurate account of the age, property, and descent of each head of a family, to divide the people into their tribes and rectify existing errors in the distribution,

to decide the taxes of each person, to enroll those who were obligated to military service, to make account of the revenues in the provinces, to inspect the morals of the citizens, to superintend the leasing of public lands, to attend to contracts respecting public works, such as streets, bridges, aqueducts and the like.

1 *n.* The censors were authorized to inflict marks of disgrace (*nota censoria, ignominia*), from any evidence and for any cause, which appeared to them suitable. The luxury of the Romans, which in later times became so excessive, was considerably restrained by the censors. In order to escape the censorial rebukes or punishments, the office seems to have been left vacant for some time.

2. The censorial power was, however, vested in Julius Cæsar, first with the title of *Præfectus morum*, afterward, for life, with the title of *Censor*. Augustus also assumed the power, although he declined the title. The same was done by several of his successors down to the time of Decius, A. D. 250, when the corruption of morals was too great to allow any magistracy or power of the kind.

De Valois, On the Roman Censors, in the *Mem. Acad. Inscr.* vol. i. p. 63.—*Niebuhr's* Hist. of Rome, vol. ii. p. 296, ed. Phil. 1835.

§ 248. The Roman magistrates were variously divided. A common division was into ORDINARY and EXTRAORDINARY (*Magistratus Ordinarii* and *Extraordinarii*). The chief of the former have been noticed: Consuls, Prætors, Ædiles, Tribunes of the people, Quæstors, and Censors.—The chief of the extraordinary magistrates (whose office was not permanent, but occasional, being necessary only in particular circumstances) were the following; Dictator, Decemvirs, Military Tribunes, Præfect of the City, and Interrex.

1 *n.* The first Dictator was created on occasion of the same sedition or insurrection which occasioned the appointment of tribunes of the people (§ 245); and similar disturbances, difficult wars, and other important emergencies occasioned the appointment of the subsequent Dictators. Sometimes they were appointed for less important reasons, e. g. for regulating the public games and sports in the sickness of the Prætor, not by the people, but by one of the Consuls. The Dictator was indeed always appointed by the consul by order of the people or senate, and must be a man of consular rank. The power of the Dictator was very great, in some respects supreme. War and peace, and the decision of the most important affairs, depended on him. Citizens, who were condemned to death by him, could appeal to the people (cf. *Liv.* viii. 33). The power and office of the Dictator was limited to six months. He could not appropriate without consent of the senate or people any of the public money. As commander of the army, he was confined to the limits of Italy. No one ever abused the power of this office so much as Cornelius Sylla. Cæsar by this office opened his way to absolute power, and after his death the dictatorship was abolished. It was, however, offered to Augustus, who refused the odious name or title, although he exercised all the power.

2. Plutarch and Polybius state that the Dictator was attended by twenty-four lictors; but in the epitome of the 89th book of Livy, Sylla is said to have unwarrantably assumed this number (*Kennett*, p. 123). The Dictator appointed (usually from among those of consular or prætorian dignity) an officer, styled *Magister equitum*, whose business was to command the cavalry, and execute the orders of the Dictator; but this officer was sometimes appointed by the senate, or the people; he was allowed the use of a horse, but the Dictator could not ride without the order of the people.—Sometimes a Consul, or other existing magistrate, was invested with the power of Dictator, by decree of the senate (*ne quid detrimenti capiat respublica*).

3 *n.* The discontent of the people under the use, which the Consuls made of their power, led to the creation of a new office in the year B. C. 451, that of the *Decemviri*, with consular authority (*decemviri consulari potestate*, s. legibus ferendis). They were appointed for the special purpose of forming a code of laws. This gave rise to the laws of the twelve tables (cf. § 265). As they soon began to abuse their great power, the office was abolished, B. C. 449, and that of Consul restored.

4 *n.* From the same cause (the popular discontent) originated the office of Military Tribunes (*tribuni militum consulari potestate*), who, in the year B. C. 445, were appointed in the place of Consuls; but were dismissed after three months. Originally they were six in number, three patricians and three plebeians; afterwards the number varied, sometimes three, sometimes four, six, or eight; sometimes military tribunes and sometimes consuls were elected, as the plebeian or the patrician interests prevailed, until the year B. C. 366, when the plebeians were quieted by the choice of a consul from among themselves.

5 *n.* The Præfect of the city (*Præfectus urbi*) was the officer to whom the Consuls in their absence, especially in war, intrusted the charge of the police. Under the emperors this became a regular and permanent office of great influence.

6. The *Interrex* was an officer created to hold elections when there was no consul or magistrate, to whom it properly belonged. The name was drawn from the title of the temporary magistrate appointed by the senate, when there was a vacancy in the throne under the regal government.

§ 249. Less important occasional magistrates were the following; the *Præfectus annonæ*, charged with the procuring and distributing of grain, in cases of scarcity: the

Quinqueviri mensarii, whose chief business was to reduce public expenses (*minuendis publicis sumtibus*); the *Quinqueviri muris turribusque reficiendis*, to see to repairs in the walls and fortifications; the *Triumviri ædibus sacris reficiendis*, to repair the sacred buildings; *Triumviri monetales*, having charge of the mint; *Triumviri nocturni*, to superintend the nightly watch; *Duumviri navales* (*classis ornandæ reficiendæque causa*), for equipping and repairing the fleet, &c.—Some of these, however, were not magistrates in the proper sense, but they were chosen from among the most respectable men.

The servants or attendants of magistrates were called in general *apparitores;* under which were included scribæ, notarii, actuarii, accensi, coactores, prænones, interpretetes, lictores, viatores, &c.—The *Carnifex* was the executioner or *hangman*.

§ 250. Besides the magistrates which have been named, permanent or occasional, there were various others whose authority pertained to the provinces of Rome, PROVINCIAL magistrates. These were in part such as have been named. Among them were the proconsuls, proprætors, proquæstors, the legates, conquisitors, &c.

Proconsuls were either (1) such as being consuls had their office prolonged beyond the time fixed by law; or (2) such as were raised from a private station to govern some province or to command in war; or (3) such as having been consuls went, immediately on the legal expiration of their consulship, into provinces assigned to their charge under the commonwealth; or (4) such as were appointed governors of the provinces under the empire; as all these were called proconsuls. But the name and dignity properly belonged to the third of these classes.—The senate decided from year to year what provinces should be consular; and then the consuls, while only *designati* (cf. § 241), agreed by lot which of them each should take on the expiration of his consulship. A vote of the people afterwards conferred on them the military command in their provinces. Their departure to their provinces and return to the city was often attended with great pomp. They enjoyed very absolute authority both civil and military, but it was limited to a year, and they were liable to a rigid trial on their return; the offences most commonly charged were (1) *crimen peculatus*, ill use of the public money, (2) *majestatis*, treachery or assumption of powers belonging to the senate or people, and (3) *repetundarum*, extortion or oppression towards the inhabitants.

The *Proprætors* were such as, after their prætorship, received provinces, in which for a year they had supreme command, usually both civil and military. Their creation, administration, and responsibility were similar to those of the Proconsuls; only they had but six lictors instead of twelve, and the prætorian provinces were usually smaller than the consular; cf. § 260. 3. (4).——The *Legati* were the chief assistants of the Proconsuls and Proprætors. The number depended on the rank of the chief officer, and the circumstances of the provinces. They at length obtained important authority as military commanders.——One *Quæstor* or more attended each Proconsul or Proprætor. His business was to superintend the public accounts, and the supplies of the army. Proquæstors were such as the chief officer appointed temporarily, on the absence or death of the provincial Quæstor (cf. § 246). The duties of the Quæstor were assigned under the emperors to the officer styled *Procurator Cæsaris*.——The *conquisitores* were inferior officers not properly civil, who were employed to raise soldiers, and by force if necessary.

§ 251. We may notice here the *division* or *classification of the people*, which had throughout an important influence on the government.—At the beginning, Romulus divided the city itself and the whole people into *three tribes*, and each of these into *ten Curiæ*. The tribes were the *Rhamnensis*, consisting of native Romans, the *Tatiensis*, of Sabines, and the *tribus Lucerum*, of all other foreigners.—Servius Tullius altered this division and made thirty tribes, 4 of the city (*tribus urbanæ*), and 26 for the territories (*tribus rusticæ*). The latter at length gained the precedency of the former, and were considered as more honorable. Five tribes were added at a later period; and also others, which were not permanent.

The four *city tribes* were Suburana or Succusana, Esquilina, Collina, Palatina; the *rustic tribes*, Romilia, Lemonia, Pupina, Galeria, Pollia, Voltinia, Claudia, Æmilia, Cornelia, Fabia, Horatia, Menenia, Papiria, Sergia, Veturia, Crustumina; these belonged to the proper Roman territory; in addition there were the *Etrurian tribes*, Vejentina, Stellatina, Tromentina, Sabatina, Arniensis, Pomptina, Publilia or Papilia, Mœcia, Scaptia, Ufentina, Falerina; and the *Sabine tribes*, Aniensis, Terentina, Velina, Quirina; making thirty-one.

Bolsin, On the Rom. Tribes, in the *Mem. Acad. Inscr.* vol. i. 72.—*G. C. T. Francke*, De Tribuum Curiarum, atque Centuriarum Ratione. Schlesw. 1824.——Respecting the buildings termed *Curiæ*, cf. P. I. § 61.

§ 252. Servius Tullius also divided the Roman citizens, for the sake of an equitable distribution of the public burdens, into *six classes* according to property. These classes were subdivided into *centuries* amounting in all to 193. In

order to preserve this distribution, an ordinance was established requiring the census and valuation to be taken every five years (cf. § 247).

"The first class consisted of those whose estates in lands and effects were worth at least 100,000 *asses*, or pounds of brass; or 10,000 *drachmæ* according to the Greek way of computing; which sum is commonly reckoned equal to £322, 18s. 4d. sterling; but if we suppose each pound of brass to contain 24 *asses*, as was the case afterwards, it will amount to £7750. This first class was subdivided into eighty centuries or companies of foot, forty of young men (*juniorum*), from seventeen to forty-six years of age, who were obliged to take the field (*ut foris bella gererent*), and forty of old men (*seniorum*), who should guard the city (*ad urbis custodiam ut præsto essent*). To these were added eighteen centuries of *Equites*, who fought on horseback; in all ninety-eight centuries.—The second *class* consisted of twenty *centuries*, ten of young men, and ten of old, whose estates were worth at least 75,000 *asses*. To these were added two *centuries* of artificers (*fabrum*), carpenters, smiths, &c. to manage the engines of war.—The third *class* likewise contained twenty *centuries;* their estate was 50,000 *asses*.—The fourth *class* likewise contained twenty *centuries;* their estate was 25,000 *asses*. To these Dionysius adds two *centuries* of trumpeters (vii. 59).—The fifth *class* was divided into thirty *centuries;* their estate was 11,000 *asses*, but according to Dionysius 12,500.—The sixth *class* comprehended all those who either had no estates, or were not worth so much as those of the fifth class. The number of them was so great as to exceed that of any of the other classes; yet they were reckoned as but one *century*. —Thus the number of *centuries* in all the *classes* was, according to Dionysius, 193.

Each *class* had arms peculiar to itself, and a certain place in the army according to the valuation of their fortunes.—Those of the first class were called *Classici;* all the rest were said to be *Infra Classem;* hence *classici auctores*, for the most approved authors (*A. Gell.* vii. 13. xix. 8).

By this arrangement the chief power was vested in the richest citizens who composed the first class, which, although least in number, consisted of more centuries than all the rest put together; but they likewise bore the charges of peace and war (*munia pacis et belli*) in proportion. For as the votes of the *Comitia*, so likewise the quota of soldiers and taxes, depended on the number of centuries. Accordingly the first class, which consisted of ninety-eight, or, according to Livy, of one hundred centuries, furnished more men and money to the public service than all the rest of the state besides. But they had likewise the chief influence in the assemblies of the people by centuries. For the *Equites* and the centuries of this class were called first to give their votes, and if they were unanimous the matter was determined; but if not, then the centuries of the next class were called, and so on, till a majority of centuries had voted the same thing. And it hardly ever happened that they came to the lowest (*Liv.* i. 43. *Dionys.* vii. 59)." (*Adam.*)

Huschke, Die Verfassung des Servius Tullius. Leipz 1838.—*Zumpt*, Ueber die Abstimmung des Röm. Volkes in Centuriat Comitien. —*Unterholzner*, De Mutata Centuriatorum Comit. a Serv. Tull. Reg. institutorum Ratione. Bresl. 1835.

§ 253. Another division of the Romans, existing from the earliest times, was into *Patricians* and *Plebeians*, according to family descent. The Patricians were the descendants of the Senators appointed by Romulus, the Fathers, *Patres*, of whom he selected three from each tribe, and three from each curia, making ninety-nine; to these he added a man of distinguished merit, so that the Senate originally consisted of 100 members. Afterwards the Sabini were admitted into it, and the number was doubled. Tarquinius Priscus increased this number by a third hundred from the Plebeians, who were termed *Patres minorum gentium*, to distinguish them from the original Senators, and their descendants were called *Patricii minorum gentium*.

1 *a*. The word *populus* had among the Romans a more general meaning than *plebs;* the former signified the whole body of the Roman people; the latter, a particular portion distinct from the senators and the knights, and called also, *ordo plebeius*. In early times, this order consisted of such as were proprietors of land, but in the times of the republic it was composed mainly of the lowest class, which we denominate the *populace*.

2. There is some disagreement as to the time when the formal distinction between Patricians and the Plebeians really commenced. The existence of Plebeians in the time of Romulus is implied in some passages of ancient authors (cf. *Liv.* i. 8. *Dionys.* i. 8. ii. 9). But Niebuhr and others have maintained that the Plebeian commonality arose out of the removing to Rome of the citizens of Alba, after its destruction in the reign of Tullus Hostilius; that before that time the Patricians included the whole body of the *populus Romanus;* that in the time of Servius the Plebeians were established in their distinctive character as free hereditary proprietors; and that from this time the Roman nation consisted of two estates, the *populus* or body of burghers, and the *plebs* or commonality.

See *Niebuhr*, Hist. of Rome, vol. i. p. 234, 309. ed. Phil. 1836.—*Rein*, in *Ersch* und *Gruber*, Encyclopädie; and *Schmitz*, in Smith's Dict. of Antiq. p. 726, 765.

§ 254. The patricians and plebeians were from the beginning greatly at variance. The former at first held all the public offices exclusively. The plebeians gained a share in them B. C. 493, as has been already mentioned (cf. § 245). After this the patricians often allowed themselves to be adopted into plebeian families, in order the more easily to secure offices, which were common to both ranks, or confined to plebeians, as was the office of tribunes. The power of the people rose to a great height during the time of the republic, and often was perverted to the greatest abuses.

1 *u*. Intermarriage between the two classes took place first B. C. 445. Previously to intermarriages the only mutual relation was that of *patron* and *client*; in which the plebeian made free choice of some patrician as his guardian and patron, and this patrician in turn was obligated by certain duties to the plebeian as his client. At last this relation existed chiefly between masters and freedmen.

2. It was esteemed highly honorable for a Patrician to have many clients, both hereditary and acquired by his own merit. The duties of this relation (*clientela*) were considered as of solemn obligation. Virgil (*Æn.* vi. 605) joins the crime of injuring a client with that of abusing a parent; the client on the other hand was expected to serve his patron, even with life in an extremity. Amidst all the dissensions which mark the Roman history, there seems to have been a mutual and faithful observance of these duties. In later times cities and nations chose as patrons distinguished families or individuals at Rome.

§ 255. It is necessary to distinguish between the Patrician rank, and what was called Roman nobility (*nobilitas Romana*). The latter was a dignity resulting from merit, either personal or derived from ancestors, and acquired especially by holding a *curule* office. Patrician descent was not necessary for this, although when united with merit it heightened the nobility. Such as acquired this nobility themselves, were styled *novi homines*.

1 *u*. One of the principal distinctions of those possessing this nobility (*nobiles*) was the *jus imaginum*, which allowed them to form images or busts in painted wax of their ancestors, placing them in cases in their halls (*atria*), and carrying them in funeral processions (cf. § 340. 3), and at other solemnities. The right was sometimes conferred as a reward, by an assembly of the people, and received with public thanks. The Roman history is filled with contests between the old and the new nobility.

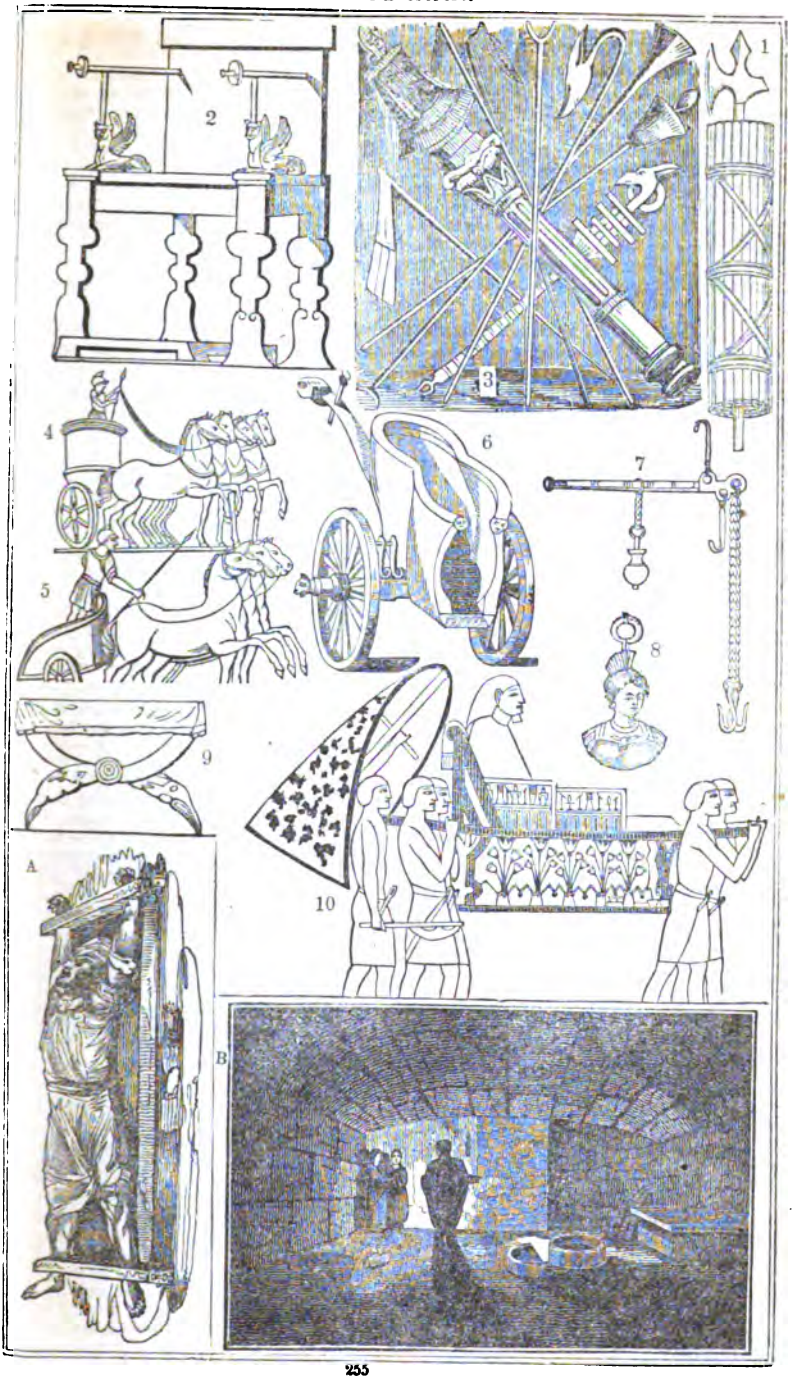
2. A *curule* office was one which entitled the person holding it to use the *sella curulis* or chair of state. Such was the office of dictator, consul, prætor, censor, and curule ædile.

The chair was composed of ivory, or at least highly adorned with it, commonly being a sort of "stool without a back, with four crooked feet, fixed to the extremities of cross-pieces, joined by a common axis, somewhat in the form of the letter X, and covered with leather; so that it might be folded together," and thus easily carried by the magistrate in his chariot; hence the epithet *curulis*. (*Aul. Gell.* iii. 18.) In our Plate XXXI. fig. 9 is a representation of one answering the above description. But the *sella* appears to have been sometimes of a less portable form and size, as seen in fig. 2 of this plate. These two figures are from monuments found, the one at Pompeii, the other at Herculaneum.——The chair above described must be distinguished from the *sella portatoria*, or *cathedra*; this was a sedan in which a person sat and was carried by slaves, in the manner still common in the east. They were used by private persons as well as rulers and officers. They were very frequent in the time of Cæsar. (*Suet.* Cæs. 43. Claud. 28.) —Fig. 10, in Plate XXXI. is from an Egyptian monument, and serves well to illustrate the *sella portatoria*. There are four bearers; a fifth attendant bears a staff in his right hand, perhaps the badge of his office as conductor of the palanquin. A sort of parasol richly embroidered is stretched behind the occupant of the chair, on a frame for the purpose. The sedan itself is of elegant carved work, adorned with lotuses and other devices.—The magistrates in the colonies and municipal towns sat on public occasions in a large chair called *bisellium*; two of these have been found at Pompeii, made of bronze, inlaid with silver, of extraordinary workmanship.

See the *Museo Borbonico*, cited P. IV. § 213. vol. ii. tav. 31. vi. tav. 28.—*Pompeii*, p. 265, as cited P. IV. § 226.

§ 256. The Equites formed a distinct body of high rank in Rome (*ordo equester*). They were originally composed of 100 young men taken from each of the three tribes, thus making three centuries (300). Their number was greatly increased by the kings, so that there were eighteen centuries under Servius Tullius. They became at length a distinct order, not including all who served on horseback, but only such as were chosen into the rank. In the year 124 B. C., the order received some important prerogatives, being chosen to act as judges, and to farm the revenues. The property requisite to qualify one for election as a knight, at this period, was 400 thousand sesterces (*census equester*); the age about eighteen; nobility of descent was not sufficient to secure it. The Censors were intrusted with the scrutiny, and they presented to those found worthy, a

PLATE XXXI.



horse at the public expense; hence the phrase, *equo publico merere*. The order was under the constant supervision of the Censors.

1. Plebeians as well as Patricians were eligible to this order. The term *illustres* was applied to those descended from ancient families. The number of equites greatly increased under the early emperors. Persons were admitted into the order, if they possessed the requisite property, without inquiry into their character, or the free birth of their father and grandfather.

2 *u*. The knights were distinguished by a golden ring (*annulus aureus*) or rings, and by the *tunica angusticlavia*, a white tunic with its purple stripe, or border, narrower than that of the senators. At the spectacles, their seat was next to the senators, who were frequently chosen from the equestrians. They made annually, on the 15th of July, a splendid procession (*transvectio*) through the city to the Capitol.

Marquardt, Historia Equitum Romanorum. Berl. 1840.—*Zumpt*, Ueber die Römischen Ritter und den Ritterstand in Rom. Berl. 1840.—*Eybenius*, De Ord. equestri Vet. Romanorum, in *Sallengre*, vol. i.—*P. Burmann*, as cited § 338. 2.

§ 257. The *Senate*, as has been already stated (§ 253), originally consisted of 100 members, afterwards of 200, and finally, before the regal office was abolished, of 300. Sylla added 300 Equites, raising the whole number to 600. Towards the end of the republic, the number was as great as 1000. Augustus reduced it to 600. Under his successors the number was not uniformly the same.—The Senators, when assembled in council, were called *Patres Conscripti*. Their election was at first made by the kings, next by the consuls, afterwards by the censors, and in one instance, after the battle of Cannæ, by a Dictator. Under the emperors, a Triumvirate was sometimes formed to attend to the election. In the choice of senators, regard was had to character, property, and age, which must not be less than twenty-five.

1 *u*. The Senators were distinguished in their dress particularly by two things; the *tunica laticlavia*, a tunic or waistcoat with a broad stripe of purple (*latus clavus*) attached to it, and high black buskins (*calcei* or *ocreæ nigri coloris*), which had the letter C marked on them. At public spectacles the Senators also sat in the foremost part of the Orchestra.

2 *u*. The Senate was assembled by the Kings, Consuls, Dictators, Prætors, or Tribunes of the people, by public summons (*edictum*), or by means of a herald. In the former case the object of assembling was specified. There were, besides, certain days fixed for regular meetings of the senate, the Calends, Nones, and Ides of every month. On festivals and in time of the Comitia when the whole people were assembled, the senate could not meet. Augustus restricted the regular meetings to the Calends and Ides. The place of assembling was not exclusively fixed, but it must be set apart and consecrated for the purpose by the Augurs. The temples, and the Capitol amongst them, were usually selected, excepting always the Temple of Vesta.—The number of members necessary (*numerus legitimus*) to pass a decree (*Senatus consultum*) was 100; and, from the year B. C. 67, 200. The meetings were opened early in the morning and continued until near or after midday; before and after the light of the sun no lawful decree could be enacted. Sacrifices were always offered and the auspices taken by the magistrate, who was to hold the senate, before entering the place of meeting. The magistrate, then, Consul, Prætor, or whoever assembled the senate, proposed the business, and the members gave their opinions usually in an established order. In important or interesting cases, questions were decided by the Senators separating into two parts (*itio in partes*). The emperors had the right of proposing questions to the senate, not properly, but at first only by special permission.—A distinction was made between a decree of the Senate, *Senatus consultum*, and a judgment or opinion, *Senatus auctoritas;* the latter term was applied, when the sentence was less decisive, or was not passed without some person's intercession or veto, or was attended with some informality; decrees were ratified by being engrossed or written out, and lodged in the treasury (*in Ærarium condebantur*) in the place of public records (*tabularium*), in the temple of Saturn.

3. "Although the supreme power at Rome belonged to the people, yet they seldom enacted any thing without the authority of the Senate. In all weighty affairs, the method usually observed was, that the Senate should first deliberate and *decree*, and then the people *order*. But there were many things of great importance which the Senate always determined itself, unless when they were brought before the people by the intercessions of the Tribunes. This right the Senate seems to have had, not from any express law, but by the custom of their ancestors.—1. The Senate assumed to themselves guardianship of the public religion; so that no new god could be introduced, nor altar erected, nor the Sibylline books consulted, without their order.—2. The Senate had the direction of the treasury, and distributed the public money at pleasure. They appointed stipends to their generals and officers, and provisions and clothing for their armies.—3. They settled the provinces, which were annually assigned

to the Consuls and Prætors; and, when it seemed fit, they prolonged their command. —They nominated out of their own body all ambassadors sent from Rome, and gave to foreign ambassadors what answers they thought proper.—5. They decreed all public thanksgivings for victories obtained; and conferred the honor of an ovation or triumph, with the title of *Imperator*, on victorious generals.—6. They could decree the title of King to any prince whom they pleased, and declare any one an enemy by a vote.—7. They inquired into public crimes or treasons, either in Rome or other parts of Italy, and heard and determined all the disputes among the allied and dependent cities. —8. They exercised a power, not only of interpreting the laws, but of absolving men from the obligation of them, and even of abrogating them.—9. They could postpone the assemblies of the people, and prescribe a change of habit to the city, in cases of any imminent danger or calamity. But the power of the Senate was chiefly conspicuous in civil dissensions or dangerous tumults within the city, in which that solemn decree, *Ultimum* or *Extremum*, used to be passed (cf. § 248. 2), *That the consuls should take care that the republic should receive no harm.*" (*Adam.*)

C. Middleton, Treatise on Rom. Senate, Lond. 1747. 8. Also in his *Miscell. Works*. Lond. 1755. 5 vols 8.—*T. Chapman*, Essy on the Rom. Senate. Cambr. 1750. 8.—*N. Hooke*, Observations on the Roman Senate, as treated by Middleton, Chapman, &c. Lond. 1758. 8.—*Spelman*, Dissertation, &c. in his *Trans. of Dionys. Hal.* cited P. V. § 247. 4.—*Blatterie*, as cited § 242.—*Walter*, Geschichte des Röm. Rechts.—*Bach*, *Zimmern*, &c. cited P. V. § 571.

§ 258. Assemblies of the whole Roman people were termed *Comitia*. The word *comitium* originally signified the place of assembling, which was an open space in the Roman forum, in front of the court-house of Hostilius; it was afterwards applied to the assembly itself, consisting of three ranks or orders of the Roman people, and held at that place, or the Campus Martius, or the Capitol. Assemblies of one or two orders were called *Concilia*; and less formal ones, where merely notices or addresses were given to the people, and nothing was decided, were termed *Conciones*. The *Comitia* were appointed only by the higher magistrates, a Consul, Dictator, or, in the Consul's absence, a Prætor. The most important subjects were considered in these assemblies, some of which have been already mentioned incidentally.

§ 259. The days of the year, on which such assemblies could be held, 184 in number, were called *dies comitiales*. Romulus established the *Comitia Curiata*, in which the votes were given by *Curiæ* (§ 251); Servius Tullius the *Comitia Centuriata*, in which the people voted by centuries, and which were the most important; and the Tribunes, B. C. 491, instituted the *Comitia Tributa*, in which the votes were given by tribes. The decrees passed at the last mentioned were termed *Plebiscita*, and at first were binding only on the plebeians.—The election of officers, which became the principal business of the Comitia, was chiefly made at the *Comitia Centuriata*. These were held in the Campus Martius, where more than 50,000 persons might assemble.

1 *a*. The consul or presiding magistrate at the *Comitia of Centuries* occupied an elevated wooden erection, called *Tribunal*. There were 193 small slips or narrow passages (*pontes*, *ponticuli*) raised for the 193 centuries to ascend upon as they went to vote. Both these and the tribunal were surrounded by a balustrade, forming what was called the *Septa* or *Ovile*. Outside of this the people stood until they were called in (*intro vocatæ*) to vote century by century through the six successive classes. The order, in which the centuries voted, was determined by lot (*sortitio*), the names being thrown into a box (*sitella*) and drawn out by the presiding magistrate. The votes were by means of ballots (*tabellæ*), which were given to each citizen by persons (*diribitores*) standing at the entrances of the passages just named, and were cast by the citizens into a box or chest (*cista*) at the end of the passage. The manner of voting was the same in the case of elections, of enacting laws, and of passing decrees or judicial sentences. Only persons between 17 and 60 years of age were allowed to vote.

2. "By the chests were placed some of the public servants, who, taking out the tablets of every century, for every tablet made a prick or point (*punctum*) in another tablet, which they kept by them. Thus the business being decided by most points gave occasion to the phrase, *Omne tulit punctum*, and the like." (*Kennett.*)—It is obvious, that in the *Comitia Centuriata* the mode of voting must give the higher classes an entire preponderance over the others.

Respecting the Comitia, see *Huschke*, *Zumpt*, &c. cited § 259.—*Walter*, Geschichte d. Röm. Rechts.—Respecting the Campus Martius, cf. P. I. § 65.—*G. Piranesi*, Campus Martius antiquæ Urbis. Rom. 1762. fol.

§ 260. The rights of Roman citizenship included several important privileges, especially during the freedom of the state. The life and property of a citizen were in the power of no one but of the whole people appealed to thereon; no

magistrate could punish him by stripes; he had a full right over his property, his children, and his dependents; he had a voice in the assemblies of the people and in the election of magistrates; his last will and testament had full authority after his death. The right of voting was the most valued; full citizenship including this could be bestowed only by the people; citizenship embracing the other rights could be conferred by the senate also. All freedmen and their children were excluded from this right, which is what was properly meant by the *Jus Quiritium*.

1 *a*. Whoever once acquired Roman citizenship, could not be deprived of it, even by banishment; it was lost only by voluntary resignation or by taking a foreign allegiance. The *Jus Quiritium privatum*, conferred on the colonies and municipal towns, comprehended in it fewer or less important privileges; in the case of the Latin colonies it was called *Jus Latii* or *Latinitatis;* of the Italian, *Jus Italicum*. Still more limited were the privileges included in the *Jura provinciarum* and *Jura præfecturarum*.

2. The rights of a Roman citizen have been divided into *private* and *public;* both are included under the common designation *Jus Quiritium*, and sometimes under that of *Jus civitatis;* and sometimes these phrases seem to be limited respectively to the rights termed private or public.—To the PRIVATE, belonged the following; 1. *Jus libertatis*, which secured to each the control of his person; 2. *Jus gentis et familiæ*, which secured the peculiar privileges of his descent; 3. *Jus patrium*, the entire control over his children; 4. *Jus dominii legitimi*, the possession of legal property; 5. *Jus testamenti* and *hæreditatis*, the right to inherit or bequeath property by will; 6. *Jus tutelæ*, the right to appoint by will guardians for his wife and children. To the PUBLIC, belonged the following; 1. *Jus census*, the right of being enrolled by the censor; 2. *Jus militiæ*, none but citizens being enlisted at first, a restriction which was afterwards abolished; 3. *Jus tributorum*, which secured to the citizen taxation proportioned to his wealth; 4. *Jus suffragii*, the right of voting, so highly valued; 5. *Jus honorum*, eligibility to public offices, a right originally confined to patricians, but finally extended to plebeians also; 6. *Jus sacrorum*, which included certain rights in relation to religious worship.—Those who did not possess the rights of citizens (*cives*) were generally termed foreigners (*peregrini*) wherever they resided.

3. This is a proper place for a brief view of the rights and privileges, which were allowed by the Romans to the cities or nations conquered by them. The forms of government established in such cases may be divided into four.

(1.) The *Coloniæ* or colonies were cities or tracts of country, which persons from Rome were sent to inhabit. These persons, although mingling with the conquered natives and occupants, gained the whole power in the administration of affairs. In the later periods of the republic and under the emperors, many colonies were planted with soldiers, who had served out their legal time (twenty years, in the foot, or ten in the horse, cf. § 277), and who after thus laboring for their country were permitted to receive possessions in a colony, and spend their age in ease and plenty.—The colonies were scattered over the empire, and governed by laws prescribed to them by the Romans.

Niebuhr's Rome (ed. Phil. 1835), vol. ii. p. 32.—*Frontinus*, De Coloniis.—Essay in *Madvigii* Opuscula (Hauniæ, 1834), De Jure et Conditione Coloniarum Pop. Romani.—*Smith*, Dict. of Antiq. p. 256.

(2.) The *Municipia* were cities, which enjoyed the right of governing themselves by their own laws; retaining, if they chose it, such as were in use before their subjection to the Romans. They were in some respects like the corporate cities of our country, and their inhabitants had the name and some of the rights of Roman citizens. Originally confined to Italy, they were subsequently formed even in the provinces. The coloniæ and municipia had similar magistrates; the *Duumviri* were the chief officers; the senators were called *Decuriones*.

Savigny, Geschichte des Röm. Rechts.—*Savigny*, Ueber das Jus Italicum, in the *Zeitschrift*, &c. vol. v.—*Smith*, Dict. of Antiq. p. 259.—*Niebuhr*, as above cited, vol. ii. p. 37.

(3.) The *Præfecturæ* were certain towns in Italy, whose privileges were curtailed for offences against the Roman government. They were not suffered to frame their own laws as did the municipia, nor to choose their own magistrates, as did both the municipia and the coloniæ. They were governed by a prefect sent annually from Rome.——All the other cities of Italy, which were not either *coloniæ*, *municipia*, or *præfecturæ*, were called *civitates fœderatæ*, enjoying their own rights and customs, and joined to the Romans only by confederacy or alliance.

Zumpt, Ueber den Unterschied der Benennungen Municipium, Colonia, Præfectura. Berl. 1840. 8.

(4.) The *Provinciæ* were foreign countries of larger extent, which, when conquered, were remodelled as to their governments, at the pleasure of the Romans. They were compelled to pay such taxes as were demanded, and subjected to the authority of governors annually sent out from Rome. The provinces were termed Prætorian or Proconsular according as Prætors or Proconsuls were governors; provinces belonging to the emperors were governed by proprætors; those belonging to the senate, by proconsuls (cf. § 250). These governors were often tyrrannical and always oppressive; and the provincial system became one of the most odious features in the Roman administration.

For illustrations of this provincial tyranny, cf. *Cicero's* Orations against Verres.—*Middleton's* Life of Cicero, vol. i. p. 94, as cited P. V. § 404. 1.——On the Roman provinces, cf. *C. Sigonius*, De antiquo Jure Provinciarum. Ven. 1568. 4. contained in *Grævius*, vol. ii.—*Burigny*, on Gov. of Rom. Provinces, in the *Mem. Acad. Inscr.* xxvii. 64.——On the general subject of Roman rights, *Walter*, Geschichte des Römischen Rechts.—*Zimmern*, cited P. V. § 571.—*C. Sigonius*, De Antiquo Jure Populi Romani. Bon. 1574. fol. Also in his *Opera Omnia*. Mediol. 1737. 6 vols. fol.

§ 261. The *judicial proceedings* of the Romans included trials of public and private cases, criminal and civil. The former involved the general peace and security; the latter, the claims and rights of individuals. The *public* or criminal trials (*judicia publica*) were either ordinary or extraordinary.—The latter were such as belonged not to any regular jurisdiction, or fixed time or place, but had a special day of trial assigned, or a special assembly of the people appointed for them. Sometimes the people selected certain persons, as a sort of commissioners in cases of this kind; such were the *Duumviri perduellionis* or *Quæsitores*.—The ordinary public trials were also called *quæsliones perpetuæ*, and were first established in the year B. C. 149, for the most common state offences. In these the Prætor presided (cf. § 243), by whom assistant judges (*judices assessores*) were chosen annually, originally from the senate, then from the knights, and at last from all conditions. The judges were divided into several *decuriæ*, from which the requisite number of them were taken by lot for each trial. Under the emperors, the judges were appointed by them.

1 *u*. In all public trials a certain order of proceeding and a series of established usages were observed. The plaintiff (*actor, accusator*) commonly spoke against the defendant (*reus*); the witnesses were then heard; the opinion of the judges was given orally or in writing, and judgment was pronounced. The person acquitted could, when he had ground for it, bring his accuser to trial for slander (*calumnia*); the person condemned, on the other hand, was punished according to the law.

2. Public trials of a *capital* kind were held before the *Comitia Centuriata;* such as involved only the question of some minor punishment, before the *Comitia Tributa*. In these cases some magistrate must be the accuser. Having called an assembly, he announced that on a certain day he should accuse the person of a certain crime; doing this was expressed by the phrase *dicere diem;* the person named must procure bondsmen (*vades, prædes*) or be kept in custody to the day named; on that day the magistrate made his accusation, which was repeated three times, each after one day intervening; then a bill (*rogatio*), including the charge and the punishment proposed, was posted up for three market-days; on the third market-day, the accuser again repeated the charge, and the criminal or his advocate (*advocatus, patronus*) made a defence; after which the Comitia was summoned, for a certain day, to decide the trial then by suffrages.

On the *judicial affairs* of the Romans, the fullest authority is *C. Sigonius*, de Judiciis, in his *Opera Omnia*, cited § 260. vol. iii.; also in 2d vol. of *Grævius*, cited § 197.—Cf. *Beaufort*, Republique Romaine. 2d vol.—*Dunlop*, Rom. Lit. vol. ii. p. 141, as cited P. V. § 295. 8.—*H. F. Salvemon*, De Judiciis et Pœnis Romanorum, in *Sallengre*, vol. iii.—*Walter*, Geschichte des Rom. Rechts.—*Göttling*, Geschichte der Rom. Staatsverfassung.—*Tigerström*, De Judiciibus apud Romanos. Berl. 1826. "Valuable only for the collection of the original authorities."

§ 262. In *private* affairs, the accusation was commonly called *petitio;* the plaintiff *petitor*, and the defendant, *is unde petitur*. The plaintiff could compel the other party to appear at court, not usually, however, without calling in some one as witness to the step (*antestatio*). If the defendant chose not to go, he must give security or bail (*satisdare*). The plaintiff himself stated the matter or object of his complaint (*causa*); if the defendant denied the thing charged, it led to a formal trial (*actio*).—There were two principal kinds of actions; viz.: *actiones in personam*, which related to the fulfilment of obligations; and *actiones in rem*, which related to the recovery of property in possession of another. The proceeding, in a case of the latter kind, was termed *vindicatio;* of the former kind, *condictio*. All private trials belonged to the jurisdiction of the *Prætor*.

1 *u*. The Prætor named the judges, who, when the dispute was about the restitution of property, were called *recuperatores*. Often for this purpose a hundred or a hundred and five were appointed from the different tribes, called *centumvirale judicium*. The judges or jury, as well as the litigating parties, were put under oath. Then the action was carried forward orally, and after examination, judgment was pronounced, and provision made for its execution.——It may be important to distinguish judges properly so called from arbitrators (*abitri causarum*), who made awards in cases which were not to be decided on the exact principles of law but to be adjusted by accommodation, or by their best discretion; such cases were termed *causæ fidei bonæ et arbitrariæ*.

2 *u*. The usual places for trials were, in public cases, the *Forum* or the *Campus Martius;* and in private actions, other free places, or more frequently the *Basilicæ* (cf. P. I. § 61).

§ 263. Among the principal *penal offences*, which demanded public trials, were the following: *Crimen majestatis*, or an offence against the dignity and

security of the state and its magistrates; *perduellionis*, high treason against the freedom of the people; *peculatus*, embezzling in any way the public property, sacrilege, counterfeiting money, or falsifying records; *ambitus*, bribery or corruption of the people to procure votes in an election; *repetundarum*, extortion, when a Prætor, Quæstor, or other provincial magistrate, made unjust exactions, for which compensation was demanded; *vis publicæ*, public violence, including conspiracies, personal assaults, and various similar offences.—There were various more private offences of which cognizance was taken in public trials; e. g. *crimen inter sicarios*, assassination; *crimen veneficii*, poison; *parricidii*, parricide; *falsi*, forgery; *adulterii* and *plagii*, adultery and man-stealing.

§ 264. The punishments (*pœnæ*) inflicted on those found guilty were various. The following were the principal; *damnum*, *mulcta*, fines, which at first never exceeded thirty oxen and two sheep, or the value of them, but afterwards were increased; *vincula*, imprisonment with bonds, which were cords or chains upon the hands and feet; *verbera*, blows inflicted on the freeborn with the rods of the Lictors (*virgis*), upon slaves with whips (*flagellis*); *talio*, satisfaction in kind, i. e. the punishment similar to the injury, e. g. an eye for an eye; *infamia* or *ignominia*, disgrace or infamy, which generally rendered the person incapable of enjoying public offices; *exilium*, banishment, which was either voluntary or inflicted, and was attended with a deprivation of all honors. When the person was banished to no particular place, he was said to be *interdictus*; when banished to a certain place, *relegatus*. The form termed *deportatio* was the most severe, as the persons were then sent into perpetual exile in distant and desolate places or islands. Two other punishments should be noticed; *servitus*, slavery, into which offenders of a certain class were sold; and *mors*, death, inflicted for heinous crimes.

1. Under the term *vincula* were included several varieties; as *catenæ*, chains; *boiæ*, cords or thongs; *manicæ*, manicles for the hands; *pedicæ*, fetters for the feet; *nervus*, iron shackles for the neck; *columbar*, a sort of stocks, a wooden frame with holes in which the feet were fastened and sometimes the hands.——The confinement of criminals was either in prison, or in private custody under a soldier or officers (cf. Acts xxviii. 16); the right wrist of the prisoner being fastened by a chain to the left wrist of the keeper; the prisoner was sometimes chained to two soldiers.—The ancient state-prison of Rome, by the name of the *Mamertine Prison*, is still pointed out to travelers.

In our Plate XXXI., fig. A, is a cut showing a kind of stocks now used in the East, in which the criminal prostrate on his back is confined by his feet and hands; it may serve to illustrate the Roman stocks above named.—Fig. B, of the same Plate, is a cut representing one of the stories of the *Mamertine Prison*. The structure is under a small edifice called the Church of St. Joseph; it consists of two stories; the lower one is called *Tullianum*, after Servius Tullius, who is said to have built it; this is formed of heavy blocks of stone, arched over without cement, and defying the assaults of time; here *Jugurtha* was stoned to death; and here, according to tradition, *Paul* and *Peter* were imprisoned; the dungeon presents a most appalling appearance.

Cf. *Eustace*, Tour, &c. cited P. IV. § 190. 1.—*Fisk*, Travels, &c. p. 300, as cited P. IV. § 186 6.

2. The *flagellum* (μάστιξ) was made of leathern thongs (*lora*) or twisted cords (*funes*) fastened to the end of a stick, and sometimes loaded with pieces of iron or lead. The *scutica* was a simple thong or strap, and the *ferula* a mere rod or stick. Cf. *Hor.* I. iii. 119.—The punishing of Roman citizens by the *virga* (ῥάβδος) was prohibited by the *Lex Porcia*, many years before the time of Christ (cf. *Acts* xvi. 22).

3. The modes of inflicting death were various. Slaves were usually crucified (*cruci affigere*); others it was customary at first to hang (*arbori suspendere*), afterwards to behead (*securi percutere*), or to strangle in prison (*strangulare*), or to throw from the Tarpeian rock (*de saxo Tarpeio dejicere*), or cast into the sea or a river (*projicere in profluentem*). The latter mode was used in the case of parricide, or the murder of any near relative. The criminal was first whipped, then sewed up in a leather sack (*culeus*, cf. *Dionys. Hal.* iv. 62), sometimes along with a serpent, or an ape, or a dog and a cock, and then thrown into the water.—The bodies of executed criminals were not burned or buried, unless, as was sometimes permitted, their friends purchased the privilege of doing it; but were usually exposed before the prison, on certain stairs (*scalæ*) called *gemoniæ* or *gemonii gradus*; down which they were dragged with a hook and cast into the Tiber. The innocent victims of popular violence or civil war were sometimes thrust down these steps of infamy (*Tac.* Hist. iii. 74). Three other modes of capital punishment were also practiced, especially under the emperors; *ad ludos*, in which the criminals were obliged to fight with wild beasts in the amphitheatre (*bestiarii*), or with each other as gladiators; *ad metalla*, in which the offenders were condemned to work in mines; *ad bestias*, in which they were thrown to wild

beasts to be devoured. These forms were often inflicted on those who embraced and would not renounce Christianity. There was also another form, still more horrid, which was to wrap the offender in a garment covered with pitch and set it on fire; thus Nero murdered the Christians, on whom he charged his own crime of burning Rome.

§ 265. The system of laws was in general very loose and indefinite in the early times of Rome. The kings, and likewise the first consuls, decided all cases according to their own judgment, or according to usage in similar instances. The abuses growing out of this state of things occasioned, according to the common accounts, the sending of three commissioners, B. C. 455, to Athens and Sparta in order to collect the laws of Solon and Lycurgus. They returned B. C. 453; and in the year following, ten patricians (cf. § 248. 3) were appointed to devise and propose a body of laws.

1 *a*. The laws proposed by the Decemviri were embodied at first in *ten*, then in *twelve tables*, and by the people in the Comitia Centuriata were adopted and established as the ground and rule of all judicial decisions (cf. P. V. § 561).—To these were afterwards added many particular laws, which were usually named from their authors, the consuls, dictators, or tribunes who proposed them; e. g. *Lex Atinia*, *Lex Furia*, &c.; also from their contents; e. g. *Leges agrariæ*, *frumentariæ*, &c.

2 *a*. It was necessary that every law proposed for enactment should be previously posted up in public for seventeen days (*per trinundinum*), and then be submitted to the decision of the people in the Comitia Centuriata, that they might adopt it (*legem jubere*, *accipere*), or reject it (*legem antiquare*). When a previous law was abolished, they were said to abrogate it (*legem abrogare*). Laws thus adopted were engraved on brass, and lodged in the archives.—Under the emperors, however, their own ordinances had the force of laws, called *Constitutiones principales*, and including not only their formal edicts (*edicta*), but answers to petitions (*rescripta*, or *epistolæ*), judicial decisions (*decreta*), and commands to officers (*mandata*).

3. Originally *laws* were enacted by the people in the *Comitia Curiata*; such laws were termed in general *Leges Curiatæ*. But afterwards the *Comitia Curiata* fell almost into disuse, and laws were enacted in the *Comitia Centuriata*, and thence were termed *Leges Centuriatæ*. Enactments in the *Comitia Tributa* were termed *Plebiscita* (cf. § 259). Decrees of the Senate were called *Senatus consulta* (cf. § 257). Under the early emperors, these decrees were often based on proposals made by the emperors, called *orationes principum*, which were sometimes delivered orally, but generally were sent in written messages; in later times the *orationes* seem to have been synonymous with the *constitutiones*.—The Roman law included the *Leges*, the *Plebiscita*, the *Senatus consulta*, and the *Constitutiones Principales*; and also besides these, the various edicts forming the *Jus honorarium*; and likewise several early *collections* of laws and usages, viz. the *Jus Papirianum*, the *Tabulæ Duodecim*, *Jus Flavianum*, and *Jus Ælianum*, of which some account is given under the history of Roman Literature (cf. P. V. § 561). It is obvious, therefore, that in the lapse of years the system of laws must have become exceedingly cumbrous and perplexing. The emperor Justinian first reduced the Roman law to something like order (cf. P. V. § 569).

Respecting the *Orationes principum*, cf. *Dirksen*, Ueber die Reden der Röm. Kaiser, in the *Rheinisch Mus.* für Jurispr.—On the general subject of the Roman Law and Jurisprudence, we may refer to *Heineccius*, Antiquitatum Romanarum Jurisprudentiam illustrantium Syntagma. Argent. 1755. 8.—*Savigny*, System des heutigen Röm. Rechts.—*Brinkmann*, Institutiones Juris Romani.—*Hugo*, Lehrbuch der Geschichte des Röm. Rechts. Berl. 1832. 8.—See also in this Manual, P. V. §§ 558-571.

§ 266 *a*. One thing especially noticeable in the legislation and regular policy of the Romans was their care to provide sufficient supplies of grain. A general scarcity, as in the year B. C. 440 and at other times, occasioned the appointment of a special officer to attend to the subject, called *Præfectus Annonæ*, although the Ædiles had previously been charged with this care, and it continued afterwards to be a duty of their office (cf. § 244). Augustus ordained, that two men should be annually elected to perform this duty, *duumviri dividundo frumento*. The annual contributions in grain, which were exacted of the provinces, served likewise to prevent the occurrence of a scarcity of bread, and the provincial officers, especially the *Quæstors* (cf. § 246), were required to attend carefully to the business.—In this respect, Egypt was the most productive province, and it was on account of its grain, that the annual voyage was made by the Alexandrine fleet, with which the African fleet was afterwards joined. The distribution of grain among the people, at a low rate, was practiced in Rome from the earliest times.

§ 267. The sources of income to the Roman treasury (*ærarium*), and afterwards to the imperial exchequer (*fiscus*), were the *tributa*, taxes imposed on the citizens according to their property, or on the provinces as an annual tribute, and the *vectigalia*, which included all the other forms of taxes. There were three principal kinds or branches of the *vectigalia*; the *portorium*, duties on ex-

ports and imports, the person taking lease of which was called *manceps portuum; decumæ*, tithes or tenth-parts of the produce; and the *scriptura*, or pasture tax, paid for feeding cattle on the public lands. There were also taxes on mines, and on salt works, which yielded considerable revenue. Less important were the taxes on roads, on the value of freed slaves (*vicesima*, a twentieth), on aqueducts, on artisans, and the like.

1 *u*. The *vectigalia* were let by auction (*locabantur sub hasta*). Those who hired or farmed them were called *publicani*, the rent or hire paid being called *publicum;* they were usually Roman knights, who of course possessed property, and on taking the lease advanced a large sum, or gave landed securities (*prædes*). Leases of the revenues of whole kingdoms and provinces were often taken by several knights associated (*societas* or *corpus*), who had in Rome a superintendent of the concern (*magister societatis publicanorum*), with a subordinate one in each province or region (*promagister*), and a multitude of subalterns to collect the revenue, keep the accounts, &c.

The *publicans* so often mentioned in the New Testament were of the class of subaltern collectors above described, who were guilty of great extortion in all the provinces. Zaccheus, described by Luke (xix. 2), as "chief among the publicans" (ἀρχιτελώνης), was probably a *promagister*.—*Bouchard*, Sur les Publicains, &c. in the *Mem. Acad. Inscr.* xxxvii. 241.

2. Salt-works (*salinæ*) are said to have been established first at Ostia, by Ancus Martius (*Plin.* Hist. Nat. xxxi. 41). In later times they were numerous in Italy, and in the provinces. Rock-salt (ἅλες ὀρυκτοί) was known to the ancients; salt was also gathered from springs and lakes, where it was formed by a natural process; yet most of the salt used was made by artificial evaporation of sea-water. The salt-works were usually public property, and were let by the government to the highest bidder.——Among the most productive mines belonging to the Romans, were the gold mines near Aquileia (*Polyb.* xxxiv. 10); the gold mines of Ictimuli near Vercelli, in which 25,000 men are said to have been employed (*Plin.* H. Nat. xxxiii. 4); and the silver mines of Spain near Carthago Nova. In Dacia were gold mines and silver mines belonging to the Romans. Macedonia, Illyricum, Thrace, also Sardinia, and Africa, contained mines from which the Romans derived an income. Those in Dacia are said to have yielded in the time of Nero fifty pounds of gold daily.

On the mines of Dacia, cf. *Lond. Quart. Rev.* Oct. 1841, p. 10.—On those of Spain, *Bolduc*, Anc. Hist. vol. i. p. 38, ed. N. York, 1836.—On the ancient mines generally, *B. Caryophilus*, De antiquis Auri, Argenti, Stanni, Æris, Ferri, Plumbique Fodinis. Viennæ. 1757. 4.

3. Besides the taxes above named, we may mention under the *Vectigalia*, the following: a tax on the value of things sold (*centesima rerum venalium*); a tax on liberti living in Italy (called *octavæ*); a tax on the doors of houses (*ostiarium*), sometimes on the pillars (*columnarium*); a tax on bachelors (*uxorium*), first imposed A. D. 403.

4. After the conquest of Macedonia, the revenue from the provinces became so great that the *tributa* previously assessed on Roman citizens were abolished. They were renewed again by Augustus, and continued by his successors. Caracalla bestowed the name and privilege of Roman citizens on all free inhabitants of the empire, in order to increase the income from these taxes; this was done without lessening the taxes levied on them as provincial subjects.

5. Respecting the amount of income to the Roman treasury at different periods not much is known (cf. *Pliny*, Hist. Nat. xxxiii. 17). The annual revenue is said to have been fifty millions of drachms before the time of Pompey, and to have been by him increased to eighty-five millions (*Plut.* Pomp. 45). In later times vast sums must have been required to meet the various expenses of the civil government, the army, the navy, the public buildings, the aqueducts, the great roads, and other works.—It does not appear that regular annual salaries were given to public officers until the time of Augustus; but afterwards they were common. Alexander Severus is said to have established a salary (*salarium*) for rhetoricians, grammarians, physicians, haruspices, mathematicians, mechanicians, and architects. The term *salarium* was derived from *sal:* salt being one of the things essential in supporting human life.

D. H. Hegewisch, Histor. Versuch über die Römischen Finanzen. Altona, 1804. 8.—*R. Bosse*, Grundzüge des Finanzwesens im Röm. State. Braunschweig, 1803–4. 2 Bde. 8.—Cf. *Gibbon*, Rom. Emp. ch. vi. xvii.—*P. Burmann*, Vectigalia Populi Romani. Leid. 1734. 4.

§ 268*. In connection with the Civil Affairs of Rome, we may speak of the principal employments and regular pursuits which were publicly authorized or sanctioned.

1. Under the heads of Teacher, Priest, Lawyer, and Physician, may be included whatever among the Romans corresponded to the learned professions of modern times.—Respecting the business of instruction, conducted by grammarians, rhetoricians, and philosophers, we only refer to the notices given in other parts of this work (cf. P. IV. §§ 123—128. P. V. §§ 407—412, 416—422, 446—455).—The established system of idolatry required a large number of priests of different grades; a sufficient account has been given in former sections of their business (cf. §§ 207—219) and emoluments (§ 219 b).——The employment of the lawyer was highly honorable and profitable. The jurisconsult or the pleader, who could distinguish himself by his knowledge of law or his talents and skill in managing causes, was sure to obtain honor and wealth; although exposed, of course, the orator especially, to suffer in the violence of party revolutions (cf. P. V. §§ 390—406, 558—571).—The profession of medicine, at first not much encouraged, had great patronage from the time of Augustus (cf. P. V. §§ 543—552). Some statements of Pliny (*Hist. Nat.* xxix. 5) show that the employment was very lucrative; a physician, named Quintus Stertinius, received from the emperor

500,000 sesterces per annum, yet represented himself as making a sacrifice thereby, as he could have obtained 600,000 by private practice.

We may here remark that a number of *surgical instruments* were found in 1819, in a house in Pompeii; among them were the probe (*specillum*, μίλη), the cautery (καυτήριον), the forceps (*volsella*), the catheter (*καθετήρ, acus fistula*), different sorts of knives, &c.—An account of them is given in *Külin*, in the *Opuscula Academ. Med. et Philolog.* Lips. 1828. 2 vols. 8.

2 *u*. Although commerce could not flourish much at Rome in early times, when the spirit of war and conquest engrossed every thing, yet there existed a body of merchants, who were Roman citizens. The Roman commerce was also extended, on the expulsion of the kings, by a treaty with the Carthaginians. Yet commercial pursuits were regarded as unbecoming for the higher classes, who nevertheless covertly and through agents not unfrequently engaged in them and indulged in speculations. They did this especially in connection with the slave-trade, which was very lucrative. The merchants at Rome were styled *mercatores;* those abroad in the provinces, *negotiatores*. There were also brokers and bankers (*argentarii* and *mensarii*), and contractors of various kinds, besides the *publicani* (mentioned in the preceding section), whose contracts may be viewed as a sort of commercial transactions. Yet Rome never acquired a high rank among the states of antiquity in point of commerce.

The *argentarii* were ordinary brokers; they were divided into corporations (*societates, corpora*). The *mensarii* were public bankers, appointed by the state, who loaned money from the public treasury to such as could give security for it. Both classes had their offices in the buildings by the forum.

On Commerce, &c. among the Romans, *Gibbon*, Fall of Rom. Emp. ch. ii.—The *Hist. of Rom. Emp.* (given in *Lardner's* Cab. Cyclopædia) bk. iii. ch. 9.—*De Pastoret*, Sur le commerce et le luxe des Romaines, &c. in the *Mem. de l'Institut*, Classe d'Hist. et Lit. Anc. vol. iii. p. 286; vol. v. p. 76; and vii. p. 125.—*Ernesti*, De negotiatoribus Rom. Lips. 1772. 8.

3 *u*. Other trades were still less reputable than commerce. The mechanics and artisans were slaves, or foreigners, although they sometimes acquired Roman citizenship. Under Numa there were formed certain corporations of them, or colleges (*collegia*), which afterwards became more respectable and numerous. Of this kind were the collegia *fabrorum, tignariorum, dendrophororum, sagariorum, tabulariorum*, &c. The overseer of such a body was called *præfectus;* they had also their *decuriones* and *magistri*, whose office was usually for five years. They performed work for the state, or for individual citizens, who were not able to hold slaves.

Respecting these corporations, see *G. Pancirollus*, De corporibus Artificum, in 2d vol. of *Grævius*, cited § 197.

4. Among the various arts and trades pursued, the following should be here noticed more particularly.

(*a*) The making of glass (*vitrum*, ὕαλος).—It has been a question of some interest how far the ancients understood the making of *glass*. Pliny (Hist. Nat. v. 19. xxxvi. 26) states that the art originated in accident, on the banks of the river Belus; and that glass vessels were first made in Sidon. It was known, however, in Egypt, for pieces of blue glass have been found in the tombs at Thebes, and some of the mummies are decorated with glass. Lachrymatories and pateræ of glass have been discovered in the catacombs of the Greek island Milo (cf. § 186. 1). The allusions and comparisons of Virgil and Horace (cf. *Virg. Æn.* vii. 759. *Hor.* Od. I. xvii. 20. Sat. II. iii. 222) indicate an acquaintance with glass (*vitrea*) in a state of at least considerable perfection. Colored glass is said to have been used in *mosaic* decorations (cf. P. IV. § 220. 2) in the time of Augustus. Imitations of gems were formed also by means of glass (cf. P. IV. § 210). The story related by Tacitus (*Ann.* v. 42) of a vase of malleable glass shown to Tiberius, however incredible, shows that glass-making had been introduced at Rome. Numerous vessels of glass, and even panes of glass in a window, have been found at Pompeii (cf. § 325). The celebrated Portland Vase has lately been pronounced to be glass (cf. P. IV. § 173); this was found in the tomb of Alexander Severus, in whose reign a special tax was laid, A. D. 220, upon the glass-makers of Rome, who were then so numerous, it is said, as to require the assignment of a particular quarter of the city for the place of their labors.

See *Wilkinson*, Ancient Egyptians, vol. iii. p. 88, as cited P. I. § 177.—*Boudet*, Sur l'Art de la Verrerie, &c. in the *Description de l'Egypte*, vol. ix. p. 213.—*Belzoni*, cited P. IV. § 231. 1.—*Mazois*, Ruines de Pompéi. Par. 1830.

(*b*) The making of earthenware (*fictile, κεράμιον, ὀστράκινον*) or the art of pottery (*ars figlina*).—This was early known among the Jews (*Jerem.* xviii. 3, 4). The vessels found at Volaterræ and other places (cf. P. IV. § 173. 3) prove its existence among the Etrurians and the Greeks in Italy. There can be no doubt it was early introduced among the Romans. The wheel (*τροχός, rota figularis*) of the potter (*figulus, κεραμεύς*) is a subject of allusion in Plautus (*Epid.* iii. 2. 35). Molds (*τύποι, formæ*) were used to decorate the vessels with figures in bas-relief (cf. P. IV. §§ 158, 188) and for forming the images on the architectural appendages called *antefixa* made of terra cotta (cf. P. IV. §§ 239, 241); some specimens of these molds have been found near Rome. According to Vitruvius the Romans made their water-pipes of potter's clay. They established potteries in England; vestiges of which, it is said, are still discernible in some parts of the island, especially in Staffordshire. If their *vasa murrhina* were porcelain (cf. P. IV. § 195. 4), the art must have reached a high degree of perfection; some have attempted to show that these vessels were made of a transparent stone dug from the earth in the eastern part of Asia.—The manufacture of bricks (*lateres coctiles*) was well understood. Bricks are found in very ancient Roman ruins, which are said to be superior to the modern both in solidity and beauty.

Lardner's Cab. Cyclopædia, the vol. on Porcelain and Glass.—*S. Parker*, Chemical Essays, &c. Lond. 1830. p. 304, 346.—Notices of Roman earthen vessels are found in *W. Sherry*, Description of the discoveries at Heraclea, translated, &c. Lond. 1750. 8.—*Cf. Seroux d'Agincourt*, Recueil de Fragmens.

(*c*) The baking of bread (*panificium, ars pistoria*).—The bakers (*pistores*) at Rome formed, like persons of other trades, a collegium. No one had made baking a trade, it is said, until B. C.

173. In a bakehouse (*pistrinum*, or *pistrilla*) discovered at Pompeii, were found several loaves of bread apparently baked in molds (*artoptæ*); they were flat and about eight inches in diameter. Before the invention of the mill (*mola*), corn was pounded in a sort of mortar (*mortarium*) called *pistum*; whence the name *pistor*, and *pistrinum*. Two varieties of the hand-mill (*mola manuaria*) were found in the ruins of a bakehouse at Pompeii; grinding with this was done by slaves, chiefly females. The "cattle-mill" (*mola asinaria*, μύλος ὀνικός, cf. *Matth.* xviii. 6) was also used; likewise the water-mill (*mola aquaria*, ὑδραλέτης), having above the stones a hopper (*infundibulum*) from which the corn fell down between them. In the later periods there appear to have been public mills turned by the water of the aqueducts. When Rome was besieged by the Goths, A. D. 536, and the aqueducts were intercepted, Belisarius is said to have constructed floating mills upon the Tiber.

Cf. Vitruvius, x. 5.—*Ausonius*, Poem. iii. 10.—*Procopius*, De Bello Gothico, i. 15 (cf. P. V. § 257).—*Mongez*, Sur les meules de moulin, &c. as cited § 59.—*F. L. Gottrius*, De Molis et Pistrinis Veterum, and *C. L. Hoheisel*, De Molis Manualibus, &c., in *Ugolinus*, vol. xxix. as cited § 197. 1.

(*d*) The business of the fuller (*fullo*, γναφεύς), the dresser of cloth and washer of clothes.—The fullers, like the bakers and other tradesmen, formed a collegium. A fuller's establishment was termed *fullonica* or *fullonium*; the mode of performing the work was sometimes a subject of attention from the censors (cf. *Pliny*, Hist. N. xxxv. 5). On the walls of a *fullonica* at Pompeii were found paintings which serve to explain the way in which dresses were cleansed. It would seem that the Romans in the cities sent their clothes to the fuller, instead of having them washed at home.

The paintings above mentioned are given in the *Museo Borbonico*, cited P. IV. § 212. vol. iv.—Some of them in *Gell*, Pompeiana, vol. ii. as cited P. IV. § 243. 2; also in *Smith*, Dict. of Antiq. p. 422.—Cf. *Böttiger*, Antiquitates Trituræ et Fullonicæ. Traj. ad Rhen. 1727.

(*e*) The art of dyeing (*ars tinctoria*, *tinctura*).—This seems to have been a subject of special regard in the time of the empire. Establishments for dyeing were supported in various places; at Tarentum, e. g. celebrated for its woolen manufactures, there was an imperial dye-house (*baphium*, βαφεῖον); these establishments were under a superintendent (*baphii præpositus*). The whole work of making the cloth appears to have been performed in them, both the spinning (*lanificium*) and the business of weaving (*textrina*). A dye much used was the purple obtained from the shell of the Murex. Dyers from various places resorted to Phœnicia to improve themselves in the art.

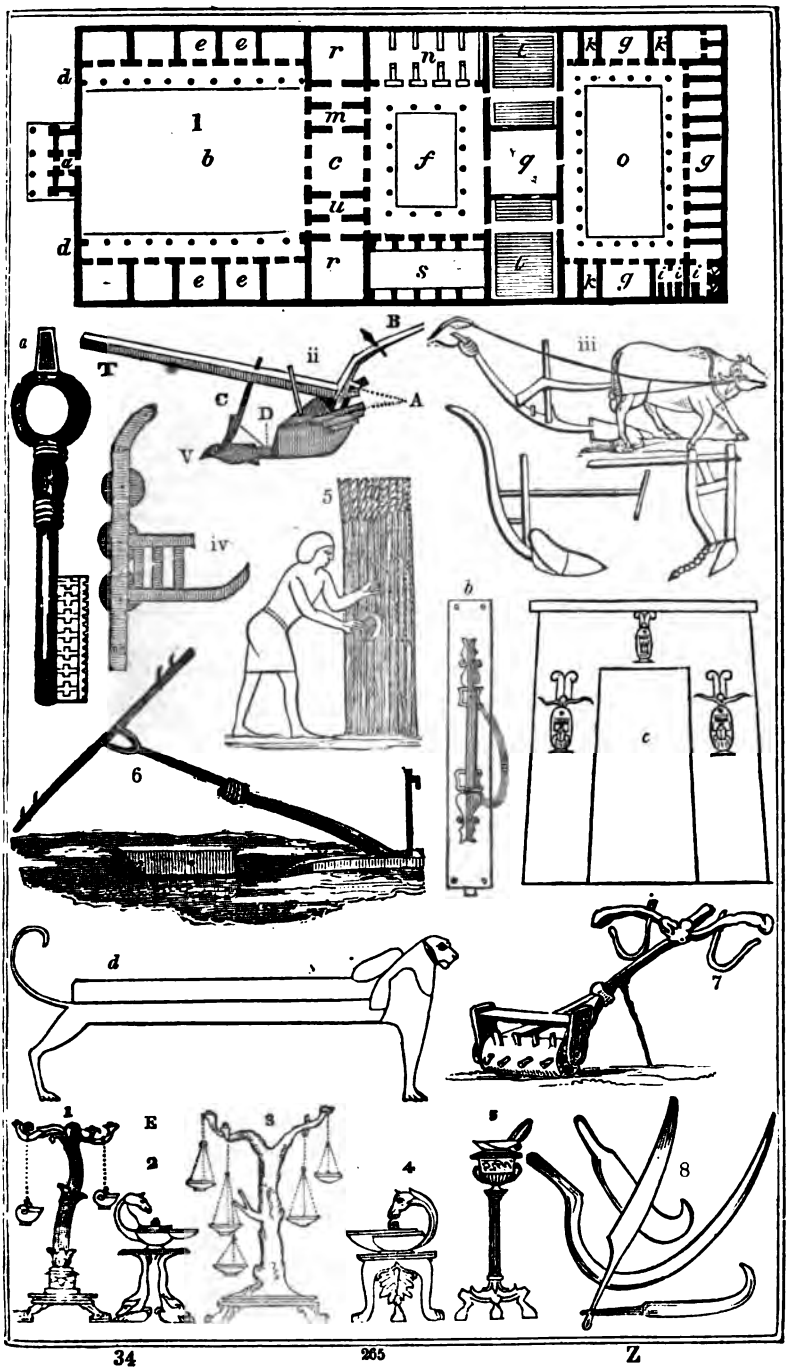
See *Amailhon*, Sur la teinture des Anciens, in the *Mem. de l'Institut*, Classe de *Lit. et Beaux Arts*, vol. i. p. 549; vol. iii. p. 357.—Cf. notice of the color of the *toga*, § 332. 2.

§ 269 *u*. Agriculture was in much higher estimation than commerce or any of the trades; and the fields of the wide Roman territory, as well as those taken in war, were chiefly possessed by respectable Roman citizens. Many noble Romans lived upon their own lands, and made the cultivation and improvement of them a special study. The ornamenting of their estates proved, in the flourishing periods of the state, an important part of Roman luxury.

1. The grain chiefly cultivated was wheat, but of various kinds; *triticum* was a common name; *far* is put for any kind of corn, and *farina* for meal. Barley, *hordeum*, and oats, *avena*, were also raised. Flax, *linum*, was an article cultivated considerably. Meadows, *prata*, were cultivated for mowing; they seem to have yielded two crops of hay, *fœnum*.——The breeding of cattle was an object of attention usually included under husbandry; chiefly, oxen, horses, sheep, and goats. Much care was also bestowed on bees (*apes*). Trees, also, both forest, fruit and ornamental, received their share of attention. The Romans were acquainted with most of the various methods now practiced for propagating the different species and varieties.—But the culture of the vine finally took the precedence of all other cultivation (cf. § 331 b).

Respecting the attention paid by the Romans to agriculture as a science, and the care taken in defining the boundaries of lands by means of professional surveyors (*agrimensores*), see P. V. § 483—489. cf. P. II. § 91. 1.

2. Among the agricultural instruments the plow, *aratrum*, ranks first; its chief parts were the *temo*, beam, to which the *jugum* or yoke for the oxen was attached: *stiva*, plow-tail or handle, having on its end a cross-bar (*manicula*) of which the plowman took hold to direct the instrument; *buris*, a crooked piece of wood between the beam and plowshare; *dentale* or *dens*, the piece of timber which was joined to the *buris* and received on its end the share; *vomer*, the share; *aures*, affixed to the *buris*, and answering to *mold-boards* to throw the earth back; *culter*, the colter. The *rallum* was a staff used for cleaning the plow, or beating off clods from it. In some plows wheels were attached; but the plow most commonly used was more simple, having neither colter nor mold-boards.——Other instruments were the *ligo*, spade; *batillus*, shovel; *rastrum*, rake; *sarculum*, hoe or weeding-hook; *bidens*, a sort of hoe, with two hooked iron teeth; *occa* and *irpex*, different kinds of harrows; *marra*, a mattock or hoe for cutting out weeds; *dolabra*, a sort of adz; *securis*, ax; *falx*, pruning-knife; *falx messoria* and *falcula*, sickle.——The implements for beating out grain were the *perticæ*, a sort of flails; *traha*, a sort of sledge; *tribula*, a board or beam, set with stones or pieces of iron, with a great weight laid upon it, and drawn by yoked cattle. These were all used upon the threshing-floor, *area*, which was a round space, elevated in the center; sometimes paved with stone, but commonly laid with clay carefully smoothed and hardened. Sometimes the threshing was done by merely driving oxen or horses over the grain spread on this floor, as among the Greeks and Jews.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In Plate XXXII., fig. ii. exhibits the Roman plow; T is the *temo*; B, the *stiva*; A, points to the *aures* on the *buris*; D, to the *dentale*; V, is the *vomer*; C, the *culter*. In fig. iii. are seen forms of the Syrian plow, cf. § 172. 3.—On the Roman plow, cf. *Dickson*, as cited P. V. § 489. 3. ——Fig. 8, in Plate XXXII. is a cut showing varieties of the *falx*, pruning-knife, and sickle. Fig. 5 is from an Egyptian monument, and shows the use of the sickle in cutting wheat in the field.——Fig. 7 is a Persian *drag*, for the purpose of threshing grain; a roller with teeth, fitted so as to be drawn by cattle over the grain; it is taken from Sir *R. K. Porter*.—Fig. iv. is another instrument for the same purpose, taken from *Niebuhr*; it has three wheels with iron teeth, or with serrated edges, drawn by cattle, the driver sitting on it. These figures may partially illustrate the Roman *traha* and *tribula*.——*Pontedera*, Antiquitatum Rusticarum, &c. Patav. 1738.

3. The carriages used for agricultural purposes were chiefly the *plaustra* or *vehæ*, which had usually two wheels, sometimes four, and were drawn commonly by oxen, but also by asses and horses. These often had wheels without spokes, called *tympana*. The body of these carriages (and indeed of any carriage) was termed *capsum*, and the draught-tree or beam, *temo*. The *jugum* was the yoke, fastened to the beam and also to the cattle by thongs, *lora subjugia*—The *sarracum* was a cart or wagon used in conveying wood, and the various products of the farm.—Pack-horses (*caballi*) were sometimes used for carrying burdens; more frequently asses or mules; called *clitellarii*, from the packages (*clitellæ*) on their backs.

We may remark in this connection, that the Romans had various carriages for convenience and amusement.—The chariot, *currus*, was the most common; always with two wheels, but either two, three or four, or even six horses. Those with two were termed *bigæ*; those with four, *quadrigæ*; in the races, the horses were always yoked abreast.—The *carruca* was a sort of private coach of the rich, sometimes of solid silver, curiously carved.—The *pilentum*, was an easy soft vehicle with four wheels, used in conveying women to public games and rites. The *carpentum* was a carriage with two wheels and an arched covering. The *thensa* was a splendid carriage with four wheels and four horses, in which the images of the gods were taken to the *pulvinaria* in the Circus, at the Circensian games (§ 233). The *cisium* was a vehicle with two wheels, drawn by three mules, used chiefly for traveling. The *rheda* was a larger traveling carriage with four wheels.—The horses were guided and stimulated by the bit (*frænum*) and reins (*habenæ*) and whip (*flagellum*). Bells (*tintinnabula*) were sometimes attached to the necks of the chariot-horses in a string similar to those now used.

Fig. 6, in our Plate XXXI. is an ancient *biga*, preserved in the Vatican at Rome; it is covered with leather. Fig. 5 shows a *triga*. Fig. 4 is a *quadriga*, which very nearly corresponds to a representation on a medallion (*nummus moduli maximi*) belonging to the Royal Cabinet at Paris, on which Augustus appears holding a standard with the eagle at its top, and driving four horses. Cf. *Montfaucon*, Sup. vol. i. p. 64.

Conveyance was also made on horseback, in which case the spur (*calcar*, *κέντρον*, cf. *Virg.* Æn. xi. 714) was the stimulus. Saddles of some kind (*ephippia*, *ἐφίππιον*) were used; sometimes perhaps merely of cloth (*vestis stragula*); yet sometimes consisting, as is now supposed to be shown by some monuments[1], of a wooden frame, stuffed and covered with a soft material, and fastened by a girth (*cingulum*, *zona*). Stirrups (*stapiæ*) were also known[2], in later times at least. —It has been questioned whether the ancients used to *shoe* their horses. But the allusions of the classical writers seem to indicate clearly the fact that they did[3], although, in the remains of ancient art the shoe is scarcely found, if ever, in the representations of the horse. Some have supposed that a plate of metal was attached to the hoof, not by nails, but by some other means.

[1] See *Girard*, Ueber Wägen ("a valuable work on the history of Carriages").——[2] Cf. *Archæologia*, vol. viii. p. 111, as cited P. IV. § 32. 5.——[3] *Archæologia*, vol. iii. p. 35.—See the passage from *Johnson*, given in § 329. 3.——Respecting bridles, bits, &c. cf. *B. Clark*, Chalinography. Lond. 1836.——On the vehicles of the ancients, *Scheffer*, De Re Vehicul.

§ 270. Here will be the place to notice what is most important respecting the weights and circulating coins of the Romans.

1. The principal Roman weight was the *libra* or pound. This was divided like the *as*, into twelve ounces; and the parts bore the same names with those of the *as*, mentioned below. Various weights, both parts and multiples of the pound, were used in transacting business. They were often made of a black stone which some have called *Lydius lapis*. Scales (*libræ*) and steelyards (*trutinæ*), like the modern, were employed in weighing.

Various specimens of Roman weights are given by *Montfaucon*, vol. iii. p. 166, as cited § 13. Some are rectangular solids; but most of them are in a degree spherical.—Fig. 7, in our Plate XXXI. is a steelyard found at Pompeii; the original has an inscription, bearing a date which corresponds to A. D. 77, and asserting that the instrument had been legally tested and proved in the Capitol.—Fig. 8 is the movable weight belonging to another steelyard found at the same place. —Roman steelyards and weights have been found also in England. Cf. *Archæologia*, cited P. IV. § 32. 5. vol. ix. p. 131.

2 *u*. Servius Tullius was the first who caused money to be coined (cf. P. IV. § 134), by stamping on brass the image of cattle (*pecudes* whence the term *pecunia*). Previously, exchanges were made by barter, or by means of uncoined metal. The most common brass coin, the *as*, was originally a Roman pound in weight and was divided like that into twelve ounces (*unciæ*). Two *unciæ* made a *sextans*; three, a *quadrans*; four, a *triens*; five, a *quincunx*; six, a *semis*; seven, *septunx*; eight, *bes* (*bis triens*); nine, *dodrans*; ten, *decunx*; and eleven, *deunx*. Afterwards the *as* was gradually

reduced (*Plin.* H. N. xxxiii. 3) to an ounce in quantity, and finally even to a half-ounce. Silver coin was first stamped B. C. 269; the most common coins were the *Denarius*, *Quinarius*, and *Sestertius*. The *Denarius* was originally reckoned as equal to ten pounds of brass, and marked X, or $\frac{X}{A}$, but after the reduction of the *as* to an ounce, B. C. 217, it passed as equal to sixteen asses. The proper value of it also varied at different times. The *Quinarius* was half the Denarius, and marked V. The *Sestertius* was a fourth part of the Denarius, and originally equal to $2\frac{1}{2}$ asses (hence its name *semis tertius*), and marked LLS, i. e. *Libra Libra Semis*, abbreviated IIS or HS. After the reduction of the *as* to one ounce, the Sestertius passed for four asses. The Sestertius was often called *Nummus*.—Gold coin was first stamped at Rome B. C. 207; the most common coin was the *Aureus* or *Solidus*, equal in weight to two Denarii and a Quinarius, and in value to twenty-five Denarii.

J. Ward, De Asse et Partibus ejus. Lond. 1719. 8.—*Cardwell*, Lectures on the Coinage of the Greeks and Romans.

3. The temple of Juno Moneta was the place of the Roman mint, where their money was coined; the term *moneta* (whence *money*) referred originally to the image, or stamp, impressed on the coin and *reminding* one of the person or thing represented. The mint was under the care of the *Triumviri monetales*; the coins were examined by the *Nummularii*. The impression on the As or Assipondium was a *Janus bifrons* on one side and on the reverse the *rostrum of a ship*; on the *Semis* and *Quadrans* (called also *Sembella* and *Teruncius*) was a *boat* instead of the rostrum. The silver coins *Denarius*, *Quinarius*, and *Sestertius*, often had on one side a chariot with two or four horses, and on the other the head of Roma with a helmet; but other devices were sometimes impressed (cf. P. IV. § 139. 2).—The value of the Denarius was about 15 cents, as deduced from the experiments of *Letronne*, who carefully weighed 1350 *consular* denarii; that of the *Sestertius*, being one-fourth of it, was therefore about 3 cents and 8 mills.—The ratio of gold to silver in the republic was about 10 to 1.

R. Brownood, De Ponderibus et Pretiis Veterum Nummorum. Lond. 1614. 4.—*Mongez*, sur l'art du Monnoyage chez les anciens et chez les modernes, &c. in the *Mem. de l'Institut*, Classe d'*Hist. et Lit. Anc.* vol. ix. p. 187.—*Conger*, Böckh, as cited § 174.—*Hussey*, as cited § 274. 2.

4. The usual rate of interest (*fœnus*) was one *as* for the use of a hundred a month, or 12 per cent. a year, and was paid monthly on the Calends. It was called *usura centesima*, as in a hundred months the interest would equal the capital (*caput* or *sors*). Horace speaks (Sat. I. iii. 12) of a usurer, who took 60 per cent. For money invested in property exposed at sea (*fœnus nauticum*) the lender might demand any interest he liked while the vessel was out; but after she reached harbor, only the usual rate of 12 per cent.—When a person, borrowing money, pledged himself and property in the form of a sale, he was said to be *nexus*; a person failing to discharge his debt within the legal term was by the law consigned to the creditor, and was then said to be *addictus*.

See *Niebuhr*, Hist. of Rome, ed. Phil. 1836. vol. i. p. 437.—*Hudtwalker*, De fœn. nautico Rom. Hamb. 1810. 4.

§ 271 *a*. The Romans usually reckoned money by *Sestertii*. The sum of 1000 Sestertii they called *Sestertium*; *duo Sestertia*, e. g. signifies the same as *bis mille sestertii*. When the sum was ten hundred thousand or over, they used the word *Sestertium* in the case required, prefixing only the numeral adverb to the first number, ten, twenty, &c., and leaving the hundred to be supplied by the mind; e. g. *Decies Sestertium* signified 10,00,000 *Sestertii*; *Quadragies Sestertium* signified 40,00,000, or 4 million *Sestertii*.—They sometimes reckoned by *talents*, in case of large sums. The *talentum* was equal to 60 *libræ* or pounds.

1. Kennet gives the following rule for interpreting the Latin expressions for sums of money: if a numeral agree, in case, number, and gender, with Sestertius, then it denotes precisely and simply so many *sesterces*; if a numeral of another case be joined with the genitive plural, *Sestertium*, it denotes so many *thousand sesterces*; if a numeral adverb be joined to the same, or be used alone, it denotes so many *hundred thousand sesterces*.

We have on record some statements, from which we may form a notion of the Roman wealth and luxury. Crassus, for instance, is said to have possessed lands to the value of *bis millies*, i. e. by the above rule, 2000×100,000=200,000,000 sesterces; taking the value of the sesterce obtained as mentioned in the preceding section, we have 3.8×200,000,000-:-1000=$7,600,000, for the value of the land owned by Crassus; he is said to have had, in slaves, buildings, furniture, and money, as much more.—Caligula laid out upon a single supper, *centies*, i. e. 100×100,000 sesterces=3.8×10,000,000-:-1000=$380,000.—Cleopatra is said to have swallowed, at a feast with Antony, a pearl worth the same sum, *centies* HS.—Cicero is said to have had a table which cost *centum sestertiûm*, i. e. 100×1.009 sesterces=$3800.

Cf. *Adam*, Rom. Ant. (ed. *Boyd*) Edinb. 1834. p. 432.—Perhaps these sums would be much larger, if due allowance were made for the depreciation in the value of the precious metals. Cf. *Say's* Polit. Economy, bk. i. ch. xxi. sect. 7.

2. In the Roman system of notation, seven letters of the alphabet were employed for expressing numbers; viz. I for 1, V for 5, X for 10, L for 50, C for 100, D for 500, and M for 1000. Instead of D, they sometimes used IC to signify 500; and instead of M, they also used ⋈ or CIC, or ↀↀ, to signify 1000. Sometimes a line drawn over a letter indicated that it was to be multiplied by 1000; e. g. $\overline{X}$ stood for 10,000; $\overline{L}$, 50,000; $\overline{C}$, 100,000.—Combinations of these letters usually signified the *sum* of the numbers represented by the several letters separately; e. g. VIII, 8; XV, 15;

LX, 60; CX, 110. But when I, V, or X was placed before a letter representing a larger number, the combination expressed the *difference*; e. g. IV, 4; XL, 40; XC, 90; and when to IC another C was annexed, it indicated a multiplication by 10; e. g. IC, 500; ICC, 5000; ICCC, 50,000: in order to signify the same multiplication of CIC, a C was also prefixed as well as O annexed; e. g. CIↃ, 1000; CCIↃↃ, 10,000; CCCIↃↃↃ, 100,000. For any multiple, however, of this last, 100,000, the Romans did not employ letters; but prefixed to this expression a numeral adverb; as *bis*, to signify 200,000; *ter*, to signify 300,000; *decies*, to signify 10,00,000, &c.

§ 272. It may be in place to speak here of the modes of acquiring or transferring property (*res privatæ*), or methods of gaining the ownership (*dominium*). The following may be named; 1. *Mancipatio*, when a regular compact or bargain was made, and the transfer was attended with certain formalities used among Roman citizens only; 2. *Cessio in jure*, when a person transferred his effects to another before the Prætor, or ruler of a province; chiefly done by debtors to creditors; the *cessio extra jus* was when an insolvent debtor gave up his property to his creditors; 3. *Usucapio*, when one obtained a thing by having had it in possession and use (*usûs auctoritate*); 4. *Emptio sub corona*, the purchasing of captives in war, who were sold at special auction, with garlands (*corona*) on their heads; 5. *Auctio*, public sale or auction; 6. *Adjudicatio*, which referred strictly either to dividing an inheritance among co-heirs or dividing stock among partners, or settling boundaries between neighbors, but is applied also to any assignment of property by sentence of a judge or arbiter; 7. *Donatio*, when any thing was given to one for a present; 8. *Hæreditas*, when property was received by inheritance; and this was either *by bequest*, from a testator, who could name his heirs in a written will (*testamento*) or in a declaration (*viva voca*) before witnesses; or *by law*, which assigned the property of one dying intestate to his children and after them to the nearest relatives on the father's side.

§ 273 *u*. The public sale of property (*auctio*, also called *proscriptio*) was very common among the Romans. In the place were such sale was held, a spear was set up, whence the phrase *sub hasta venire* or *vendere*. A notice or advertisement of the goods to be sold (*tabula proscriptionis*, *tabula auctionaria*) was previously suspended upon a pillar in some public place. Permission for such sales must be obtained of the city Prætor. The superintendent of the sales was termed *magister auctionum:* in cases where the sale was to meet the demands of debt, he was selected by the creditors, and was generally the one who had the highest claim against the debtor. The sale of confiscated goods was termed *sectio;* the money arising therefrom went to the public treasury.

Various distinctions were made of things constituting property. One, of early origin, and considered important, was into *Res Mancipi* and *Res Nec Mancipi;* the *Mancipi* were all such as could be transferred by the form called *Mancipatio;* the *Nec Mancipi* were such as could not be thus transferred. Under the *Res Mancipi* were included *farms* within Italy (*prædia rustica*, also *urbana*), and in any place which had obtained the *jus Italicum;* also *slaves;* and *quadrupeds* which were trained to work with back or neck; *pearls* (*margaritæ*); and country prædial *servitudes* (or *servitutes prædiorum rusticorum*). By a prædial servitude was meant a right of making a particular use of the land of another, as the right of going through it on foot (*servitus itineris*); of driving a beast (*actûs*); of driving a loaded carriage (*viæ*); of conducting water (*aquæductus*); making lime (*calcis coquendæ*), &c.

On the subject of property among the Romans, see *Unterholzner*, Ueber die verschiedenen Arten des Eigenthums, &c. in the *Rhein. Mus.*—*Dirksen*, Ueber die gesetzlichen Beschränkungen des Eigenthums, in the *Zeitschrift*, vol. ii.—*Bynkershoek*, Opusculum de Rebus Mancipi et Nec Mancipi.—*Savigny*, Das Recht der Besitzes.—*Smith*, Dict. of Antiq. under *Dominium*, *Mancipatio*, *Prædium*, *Servitus*, &c.——On the form in auctions, *J. Rubirius*, De Hastarum et Auctionum Origine, in *Grævius*, vol. iii.

§ 274. The principal Roman measures of extent and capacity should be explained here.

1 *u*. The measures of length and surface were the following; *digitus*, a finger's breath; *four* of which made a *palmus*, or handbreadth; and *sixteen*, a *pes* or foot; 5 feet were equal to a *passus* or *pace;* 125 of the latter formed a *stadium*, and 1,000 of them, or 8 stadia, a *milliare*.—In *land-measures*, the following were the most common denominations; *jugerum*, what could be plowed in a day by one yoke (*jugo*) of cattle, 240 feet long, 120 broad, or containing 28,800 square feet; *actus quadratus*, equal to half the jugerum, being 120 feet square and containing 14,400 feet; *clima*, equal to an eighth of the jugerum, 60 feet square, containing 3,600 feet.

The smallest measure of capacity for liquid and for dry things was the *ligula*, 4 of which made a *cyathus*, and 6 an *acetabulum;* the *acetabulum* was the half of a *quartarius*, which was the half of a *hemina;* and the hemina, half of a *sextarius* nearly equal to our pint. For dry things there was also the *Modius*, equal to 16 sextarii. In liquids the sextarius was a sixth of the *congius;* 4 congii made an *urna;* two urnæ, an *amphora;* and 20 amphoræ, a *culeus*.

For a fuller view of the subject, the Tables presented in Plate XXXII a. may be consulted.

2. Various methods have been adopted to determine the value of the *Roman foot*, which is important in learning the values of the several measures of length, extent, and capacity. 1. One means is furnished by specimens of the Roman foot on tombstones; there are four of these preserved in the Capitoline Museum. 2. Several foot-rules also have been discovered. The foot-rules were bars of brass or iron of the length of a pes, designed for use in actual measurements. 3. The length of the Roman foot has likewise been deduced from the distances between the milestones on the Appian Way. 4. Attempts have been made to ascertain the Roman foot likewise from the *congius*, the measure of capacity, of which two are yet in preservation, one at Rome, the other at Paris; the solid contents of the congius are said to have been the cube of half a *pes*. From the same measure, it may be remarked in passing, there have been attempts

ROMAN
MONEYS, WEIGHTS, AND MEASURES.

The value in our denominations is given from Conger's Tables.

Measures of Surface.

1. *Below the Versus.*

								Poles.	sq. ft.
Pes Quadratus								0	00.94
100	Decempeda Quadratus							0	94.39
400	4	Sextula						1	104 69
480	4.8	1.2	Actus Simplex					1	130.08
600	6	1.5	1.25	Siciliqua				2	20.91
2400	24	6	5	4	Uncia			8	83.65
3600	36	9	7.5	6	1.5	Clima		12	125.48
10000	100	25	20.83	16.6	4.16	2.7	Versus	34	167.05

2. *Above the Versus.*

						Acres.	r.	poles.	sq. ft.
Versus						0	0	34	167.05
1.44	Actus Quadratus					0	1	9	228.67
2.88	2	Jugerum (As)				0	2	19	157.09
5.76	4	2	Heredium			1	0	39	101.83
576	400	200	100	Centuria		124	2	17	109.79
2304	1600	800	400	4	Saltus	498	1	29	165.91

Subdivisions of the Jugerum and the Libra.

The *Uncia* is a 12th part of the *Libra* and also of the *Jugerum*; and ten intervening divisions have the same name.

Uncia	*Uncia*	*Uncia*	*Uncia*
2. Sextans	5. Quincunx	8. Bes	11. Deunx
3. Quadrans	6. Semis	9. Dodrans	12. *Jugerum*,
4. Triens	7. Septunx	10. Dextrans	and *Libra*.

Moneys.

									Dolls.	cts.	m.
Teruncius									0	00	3.87
2	Sembella								0	0	7.74
4	2	Assipondium As, Libella							0	1	5.48
8	4	2	Dupondius						0	3	0.96
10	5	2.5	1.25	Sestertius					0	3	8.68
20	10	5	2.5	2	Quinarius or Victoriatus				0	7	7.38
40	20	10	5	4	2	Denarius			0	15	4.76
1000	500	250	125	100	50	25	Aureus or Solidus		3	86	8.46

Weights.

1. *Below the Siciliquus.*

(Troy Weight.)

							Dwts.	grs.
Siliqua							0	2.93
3	Obolus						0	8.76
6	2	Scrupulum					0	17.53
12	4	2	Semisextula				1	11.06
24	8	4	2	Sextula			2	22.13
36	12	6	3	1.5	Siciliquus		4	9.19

2. *Above the Siciliquus.*

							Lbs.	oz.	dwts.	grs.
Siciliquus							0	0	4	9.19
1 1/2	Duella						0	0	5	20.26
4	3	Uncia					0	0	17	12.79
48	36	12	Libra				0	10	10	9.53
4800	3600	1200	100	Centumpodium			87	7	19	17.06

Measures of Capacity.

1. *For Liquids.*

									Gall.	qts.	pts.
Ligula									0	0	0.019
4	Cyathus								0	0	0.079
6	1.5	Acetabulum							0	0	0.118
12	3	2	Quartarius						0	0	0.237
24	6	4	2	Hemina					0	0	0.475
48	12	8	4	2	Sextarius				0	0	0.950
288	72	48	24	12	6	Congius			0	2	1.704
1152	288	192	96	48	24	4	Urna		2	3	0.819
2304	576	384	192	96	48	8	2	Amphora	5	2	1.639

2. *For Things Dry.*

								Qts.	pts.
Ligula								0	0.019
4	Cyathus							0	0.079
6	1.5	Acetabulum						0	0.118
12	3	2	Quartarius					0	0.237
24	6	4	2	Hemina				0	0.475
48	12	8	4	2	Sextarius			0	0.950
384	96	64	32	16	8	Semimodius		3	1.606
768	192	128	64	32	16	2	Modius	7	1.213

		Gall.	qt.	pts
Twenty Amphoræ made a Culeus		114	0	0.795

Measures of Length.

1. *Below the Pes.*

								Inches.
Sextula								0.16
1.5	Siciliquus							0.24
3	2	Semiuncia						0.49
4.5	3	1.5	Digitus					0.73
6	4	2	1.5	Uncia				0.97
18	12	6	4	3	Palmus			2.91
72	48	24	16	12	4	Pes		11.64

2. *Above the Pes.*

										Yds.	ft.
Pes (11.64 inches =)										0	0.97
1.25	Palmipes									0	1.21
1.5	1.2	Cubitus								0	1.45
2.5	2	1.6	Pes Sestertius							0	2.42
5	4	3.3	2	Passus						1	1.85
10	8	6.6	4	2	Decempeda					3	0.70
120	96	80	48	24	12	Actus				38	2.49
5000	4000	3333.3	2000	1000	500	41.6	Milliare			1617	2.75

to deduce the value of the Roman *libra*, as the congius is said to have held ten pounds of wine or water. 5. The actual measurement of ancient buildings now standing at Rome is a method which is thought to be most satisfactory. By these various methods the Roman foot is made nearly equal to 12 inches.

Gassendi's experiment to ascertain the *Libra* from the *Congius* is related in *Diss. I.* appended to vol. iii. of *Goguet's* Origin of Laws, &c.—Among the authorities on the Roman money, weights, and measures, the following may be named in addition to those cited § 270.—*Küstner*, *Matthiæ*, and *Wurm*, as cited § 174.—*G. Budæus*, De Asse et partibus ejus. libri v. Lugd. 1551. 8.—*J. F. Gronov.* De Sestertiis. L. B. 1691.—*R. Bevorini*, Syntagma de ponderibus et mensuris Rom. Leipz. 1714. 8.—The treatises of *Pastus* and others in the 11th vol. of *Grævius*, cited § 197.—*G. Hooper*, State of the Ancient Measures, the Attic, Roman, and Jewish, with an Appendix concerning the old English Money, &c. (published 1721). Also in his works. Oxf. 1757. fol.—*J. Greaves*, Description of the Roman Foot and Denarius.—*J. Arbuthnot*, Tables of Ancient Coins, &c. Lond. 1727. 4.—*B. Langwith*, Observations on Dr. Arbuthnot's Dissertation on Coins, Weights, &c. Lond. 1754. 4.—Of later authors in Metrology, *Letronne* and *Wurm* (cf. § 174) are most eminent. Cf *Bouillet's* Dictionnaire Classique; in which (as also in Conge's Essay) are good tables of the Greek and Roman weights and measures.—Cf. also *Prevot*, Les mesures longues des anciens, in the *Mem. Acad. Inscr.* vol. xxiv. p. 432.—*Gosselin*, Systemes metriques lineares d'antiquite, in the *Mem. de l'Institut*, Classe d'*Hist. et Lit. Anc.* vol. vi. 44.—*R. Hussey*, Essay on the ancient Weights and Money, with an Appendix on the Roman and Greek Foot. Oxf. 1837. 8.

III. AFFAIRS OF WAR.

§ 275. The Romans were of all the nations of antiquity pre-eminently warlike; and by an uninterrupted series of great military enterprises made a rapid and remarkable advancement in power and dominion. Hence an acquaintance with what pertains to their military antiquities must aid in forming a just idea of their character and the original sources of their greatness.

1 *a*. This knowledge is to be drawn from their chief historians as the primary source; particularly from the commentaries of Julius Cæsar, and the historical works of Livy and Tacitus; to which we may add the Greek writers on Roman history, Polybius and Appian, on account of their constant reference to military affairs. Besides these sources, there are the Roman writers who have made it their chief object to describe the Roman art of war, in its various particulars; viz. Hyginus, Frontinus, and Vegetius.

2 *a*. It is from these sources that those who have formed treatises and manuals of Roman antiquities have derived their materials on this branch of the subject.

J. Lipsius, de Militia Romana (a comment. on Polybius). Antv. 1606. 4.—*C. de Æquino*, Lexicon Militare. Roman, 1734. 2 vols. fol.—*Nast und Rüsch*, Romische Kriegsalterthümer, aus achten Quellen geschöpft. Halle, 1792. 8. A good manual on this branch of antiquities.—The 10th vol. of *Grævius* (cited § 197) consists of treatises by *R. H. Scheltus* and others, on the military affairs of the Romans.—Cf. also *Rollin*, on the Art military, in *The History of the Arts and Sciences of the Ancients*; found in his *Ancient History*. N. York, 1835. 2 vols. 8.—*Duncan's* Disc. on the Rom. Art of War, in his Transl. of Cæsar, cited P. V. § 523. 7.—*C. Guischard*, Memoires crit. et hist. sur plus. points d'antiquites militaires. Berlin, 1773. 4 vols. 8. Cf. § 42.—*Le Beau*, Memoirs on Roman Legion, &c. in the *Mem. de l'Acad. des Inscr.* in different vols. from 25th to 42d.—*De Meisarvi*, to complete the design of Le Beau, in same *Mem.* &c. vol. xlii.—*Heyne*, on the Roman Legion, &c. Cf. *Class. Journ.* xi. 169.—*Gibbon*, in his *Rom. Emp.* ch. i.

§ 276. On account of the frequent changes in the military system of the Romans in the successive periods and revolutions of their history, the antiquary must, in treating of this subject, pay constant attention to the order of time. Of the Roman art of war in its earliest state, we have but imperfect accounts; but we know that the warlike spirit of the nation showed itself under the kings, and gave no dubious intimations of their future career.—In the division of the people into three tribes, made by Romulus, a thousand men for foot soldiers and a hundred for horsemen were taken from each tribe, and thus originated the *first Roman legion* [containing therefore 3,000 foot soldiers, besides the 300 horsemen]. The 300 horsemen, called *celeres*, and constituting in time of peace a bodyguard of the king, were disbanded by Numa, but reorganized by Tullus Hostilius, and increased by the addition of 300 noble Albani; the whole number of 600 was doubled by Tarquinius Priscus; and the body of horsemen at last comprised 2,400 men.

There is not a perfect agreement in the accounts given respecting the number of men in the cavalry at different periods (cf. *Livy*, i. 30, 36; *Plutarch*, Romul. 13, 20; *Cicero*, De Republ. ii. 20); and there is room for some doubt, whether the whole number at the close of the regal power and in the flourishing times of the republic should be stated as 24,00, or as 36,00, or as 54,00.—See *Zumpt* and *Marquardt*, as cited § 256. 2.

§ 277. No one could be a soldier under 17, and all between 17 and 45 were enrolled among the class of younger men, and liable to service; while those over 45 were ranked among the elder men, excused from military duty. They were always received to service under a formal oath (*sacramentum*). The regular time of service was 16 years for foot soldiers, and 10 for horsemen; it was not customary, however, to serve this number of years in succession, and whoever, at the age of 50, had not served the prescribed number of campaigns was still

excused from the rest. Persons of no property (*capite censi*) were not included in the rule of requisition as to service, because having nothing to lose, they were not supposed to possess sufficient bravery and patriotism. In protracted wars the time of service was sometimes extended four years longer, and under the emperors 20 years became the regular period, except for the imperial guard, who were required to serve but 16. As all the soldiers were Roman citizens and free-born, the rank of soldier was in high estimation; and their peculiar rights and privileges were termed *jus militiæ*. Freedmen could be admitted only into naval service.—In the earliest times the Roman order of battle resembled the Grecian phalanx. Subsequently it was a custom to form several platoons or divisions. At a later period the method of three lines was adopted, which will be described below (§ 286).

§ 278. During the freedom of Rome, as has been mentioned, the army was usually commanded by one of the consuls. A consular army commonly consisted of two legions of foot, and six hundred horse, all native Romans. For two consuls a double number was requisite, 4 legions and 1,200 horse. The legion contained originally 3,000 foot-soldiers, but gradually increased to 6,000 and higher. In the second Punic war it consisted of 6,200 foot with 300 horse; and each legion had at that time six tribunes, of whom there were of course as many as 24 in all. These tribunes were chosen by the people, partly from the equites, partly from the plebeians.

1. The number of foot-soldiers in a legion appears to have varied much at different times. Cf. *Livy*, vii. 25; xxix. 24; xliv. 21; *Polybius*, iii. 12.

2 *n*. In cases of great urgency, those who had served their time and were over six-and-forty years of age, were yet bound to defend their country, and to fill vacancies in the city legions; in such emergencies, freedmen and slaves were sometimes enlisted. Soldiers received at such times of sudden alarm (*tumultus*) were called *tumultarii* or *subitarii*; those of them enlisting voluntarily were called *volones*.

3 *n*. Entire freedom from military duty was enjoyed only by the senators, augurs, and others holding a priestly office, and persons suffering some bodily weakness or defect. Remission of some part of the legal term of service was, however, often granted as a reward of bravery; this was called *vacatio honorata*.

§ 279. In the levying of the soldiers (*delectus*), the following were the usages most worthy of notice. The consuls announced by a herald the time of a levy (*diem edicebant*); then every citizen, liable to service, must appear, on peril of his property and liberty, at the Campus Martius; each consul elected for himself two legions, assisted by the military tribunes. The common soldiers were taken from all the tribes, which were called successively and separately in an order decided by lot. Four men were selected at a time, of which the tribunes of each legion, in rotation, took (*legerunt*) one. Afterwards the oath of fidelity (*sacramentum*) was taken, first by the Consuls and Tribunes, then by the Centurions and the Decuriones, and lastly by the common soldiers. Then the names of the latter class were placed in the roll of the legion, and under the emperors a mark was branded on the right hand, that they might be recognized, if they attempted desertion. Compulsory levying, resorted to in necessities, was called *conquisitio*; the same thing among the allies was termed *conscriptio*.

§ 280. After the levy was made, the legions were directed to another place of assembling, in which they were formed into divisions and furnished with arms. The younger and feebler were placed among the light troops, *velites*; the older and richer among the heavy-armed; to which class belonged the *hastati*, *principes*, and *triarii*.

1 *n*. The *hastati* were young men in the flower of life, named from the long spear used by them at first, and occupying the foremost line in battle; the *principes* were the men in full vigor of middle age, standing in the second line in battle; the *triarii* the more advanced in age, veterans, constituting the third line in battle and taking thence their name. A legion, when it consisted of 3,000, had 1,200 *hastati*, 1,200 *principes*, and 600 *triarii*. The last number always remained the same; the two former were variously increased, and light-armed troops (*velites* or *milites leves*) were added according to pleasure.

On the three ranks, *hastati*, &c., *Le Beau*, as cited § 276. *Mem*, &c. vol. xxix. p. 325.

2 *n*. On this occasion when the troops were formed into divisions, the colors or stand-

ards were brought forth from the Capitol and treasury, and committed to the proper officers (cf. § 282).

§ 281. The subdivisions were originally *manipuli* or *centuriæ*, containing each a hundred men; and the leader and captain of this number was called *Centurio*. —When the legion was divided into the three ranks of the *hastati*, *principes*, and *triarii*, each rank had at first fifteen maniples; and the whole legion, of course, forty-five maniples. These maniples were all equal, consisting of 60 regular privates, two centurions, and a standard-bearer. The maniples of the hastati had 300 men of the velites, distributed equally among them; to the triarii also were allowed thirty companies of the same; the principes had none.

1 *u*. At another period the legion was divided into 30 maniples, and each of the three ranks into 10. The maniples of the triarii contained still the same number, 60 men in each, 600 in all; those of the hastati and principes contained double the number, 120 men in each, 2,400 in all of both ranks; among these were divided 1,200 light-armed soldiers; thus making a legion of 4,200. Each maniple was now divided into *two centuries*, sometimes called *ordines*. The tenth part of a legion, three maniples of each rank, and therefore including 300 men, was called a *cohors*, and from the number of men contained, *tricennaria*; when the legion contained 4,200, the cohort had 420, and was termed *quadrigenaria*; so also when larger, *quingenaria* and *sexcenaria*.

On the cohort, *La Beau*, as cited § 275. *Mem*, &c. vol. xxxii. p. 279.

2 *u*. Each maniple had now two centurions, distinguished as *prior* and *posterior*; and every centurion had his assistant, called *uragus*, *subcenturio*, and *optio*.—The 300 horsemen belonging to a legion were divided into 10 *turmæ*, and each turma into 3 *decuriæ*, consisting of 10 horsemen, whose head or chief was called *decurio*.

§ 282. Each maniple had its standard, placed in its midst when in battle. The chief standard was always in the first maniple of the triarii, which was styled *primus pilus*. The images and figures upon the Roman standards were various; but the principal standard, common to the whole legion, was a silver eagle on a staff or pole, sometimes holding a thunderbolt in his claws, an emblem of the Roman power or success. Those of the infantry were usually termed *signa*; those of the cavalry, *vexilla*; the bearers, *signiferi*, or *vexillarii*.

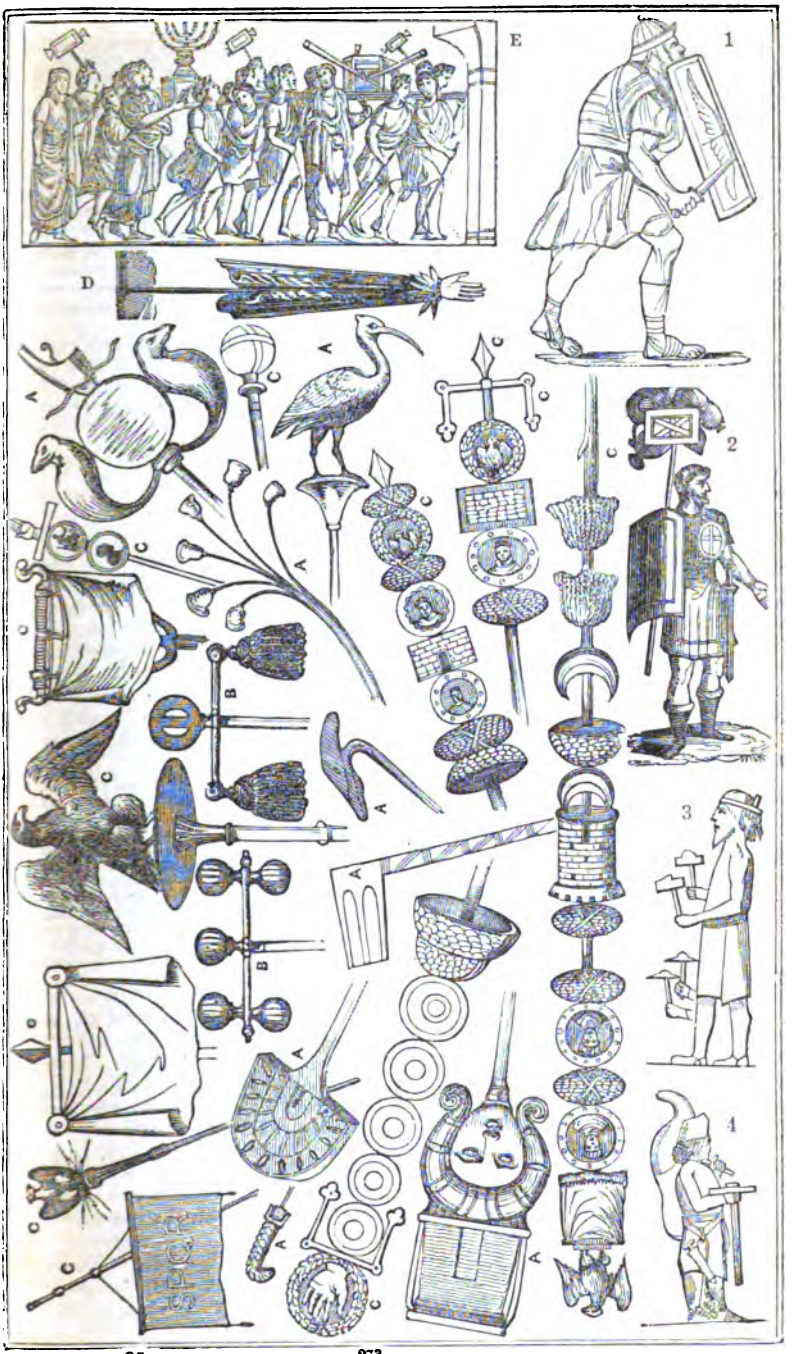
1. The *vexillum*, a flag or banner, was a square piece of cloth, hung from a bar fixed across a spear near its upper end. It was used sometimes for foot-soldiers, especially for veterans, who were retained after their term of service; these were by distinction called *vexillarii*, as they fought under this peculiar standard (*sub vexillo*); they were also called *subsignani*. On the flag were commonly seen the abbreviations for *Senatus populusque Romanus*, or the name of the emperor, in golden or purple letters.—The *signum* was originally a *handful of hay*, expressed by the word *manipulus*, and it was from this circumstance that a division of soldiers came to be so called. Afterwards it was a spear or staff with a crosspiece of wood, sometimes with the figure of a *hand* above it, in allusion perhaps to the word *manipulus*; having below the crosspiece a small shield, round or oval, sometimes two, bearing images of the gods or emperors. Augustus introduced an ensign formed by fixing a globe on the head of a spear or staff, denoting the dominion of the world. When Constantine embraced Christianity, he adopted a new imperial standard which was termed the *Labarum*; it is described as a long pike with a transverse yard at the top, in the form of a cross; from this yard was hung a silken veil or banner, of purple color, richly embroidered and ornamented; the portion of the standard above the cross-yard was wrought into a monogram for the word Χριστός.—The standards and colors were regarded with superstitious veneration by all classes of the army.

In our Plate XXXIII. eleven different forms of Roman standards are given, in the figures marked by the letter C.—Fig. D is the *hand of Mohammed*, a sort of sacred standard or sign of the prophet's power among his followers; it is taken from *Morier* (cited P. V. § 243. 3), who represents it as carried in religious processions in Persia. Two forms of ancient Persian standards are also given, in the figures marked B.—The eight marked A are Egyptian.—Several Roman standards are seen also in Plate XXIX; cf. § 224.

Respecting the *Labarum*, see *L. Coleman*, Antiquities of Chr. Church, Note prefixed to Explanation of Plates.—*Cl. Class. Journ.* vol. iv. p. 292.

2. Near the standard was usually the station of the musicians.—"The Romans used only wind-music in their army; the instruments which served for that purpose may be distinguished into the *tubæ*, the *cornua*, the *buccinæ*, and the *litui*.—The *tuba* is supposed to have been exactly like our trumpet, running on wider and wider in a direct line to the orifice.—The *cornua* were bent almost round; they owe their name and original to the horns of beasts, put to the same use in the ruder ages.—The *buccinæ* seem to have had the same rise, and may derive their name from *bos* and *cano*. It is hard to distinguish these from the *cornua*, unless they were something less and not quite so

PLATE XXXIII.



crooked.—The *lituı* were a middle kind between the *cornua* and *tubæ*, being almost straight, only a little turning in at the top, like the *lituus* or sacred rod of the augurs; whence they borrowed their name.—These instruments being all made of brass, the players on them went under the name of *æneatores*, besides the particular terms of *tubicines*, *cornicines*, *buccinatores*, &c.; and there seems to have been a set number assigned to every manipulus and turma; besides several of higher order, and common to the whole legion. In a battle, the former took their station by the ensign and colors of their particular company or troop; the others stood near the chief eagle in a ring, hard by the general and prime officers; and when the alarm was to be given, at the word of the general, these latter began it, and were followed by the common sound of the rest, dispersed through the several parts of the army.—Besides this *clas-sicum*, or alarm, the soldiers gave a general shout at the first encounter, which in later ages they called *barritus*, from a German original." (*Kennet.*)

A form of the Roman cornu is seen in Plate XXVI. fig. B; of the *lituus*, probably, in fig. D.—See *Galand*, La Trompette chez les anciens, in the *Mem. Acad. Inscr.* vol. i. p. 104.—*Galand*, De Tubæ origine et usu apud Veteres, in *Ugolinus*, vol. xxxii. as cited § 197.

§ 283. The weapons of the soldiers differed according to the class to which they belonged. The *velites* had a round shield (*parma*), about three feet in diameter, a spear for hurling (*hasta velitaris*), a helmet of ox-hide (*cudo*), or of the skin of a wild beast (*galerus*), and in later times a sword.—The *hastati* bore a large shield (*scutum*), three and a half and four feet long and over, of thin boards covered with leather and iron plate; a short but stiff and pointed sword (*gladius*), on the right hip; two javelins of wood with iron points (*pila*), one longer and the other shorter; an iron or brazen helmet (*galea*), with a crest adorned with plumes (*crista*); greaves for the legs, plated with iron (*ocreæ*), used in later times only for the right leg; a coat of mail (*lorica*), formed of metal or hide, worked over with little hooks of iron, and reaching from the breast to the loins, or a breastplate (*thorax*) merely.—The *principes* and *triarii* used weapons of the same kind; excepting that the triarii had longer spears, called *hastæ longæ*, in later times *lanceæ*, and long swords, called *spathæ*, or when of smaller size, *semi-spathæ*.—The shield was marked by the name of the soldier and the number of the legion and maniple to which he belonged. Whoever returned from battle without his shield, forfeited his life.—The weapons of the cavalry were similar to the Grecian (cf. § 138): a war cap (*cassis*), a coat of mail, an oblong shield, greaves or boots, a lance or javelin, and sword and dagger, which last was used only in close fight.

The horsemen in fig. 1, of Plate XXX. have a small round shield. Cf. § 235. 3. A sort of shield is also seen in fig. 2 of the same Plate; which represents a Roman knight attacking a barbarian soldier; from an antique gem. Both these figures show the horseman's spear.—The *scutum* and *gladius* of the soldier are seen in Plate XXXIII. fig. 1, which is a Roman legionary, taken from Trajan's Pillar (cf. P. IV. § 188. 2).—The shield is likewise seen in fig. 2, which represents a legionary with the accouterments and baggage, which he was obliged always to carry in marching (cf. § 298. 2).—The *lorica* or coat of mail may be seen in Plate XXII. fig. 5, in which the legs as well as the body are defended by mail; this is the figure given in *Calmet* to illustrate the armor of *Goliath*, the Philistine; it presents also his shield-bearing attendant. Cf. 1 *Sam.* xvii. 4–7.—In fig. 8, a coat of mail covers the arms; the helmet here seen extends down behind to defend the neck as well as head; the figure is drawn from Trajan's Column. In Plate XXX. fig. 2, is a Dacian horseman completely covered with scale armor; as is his horse also.—For other articles of armor, see Plates XVII. and XXII. Cf. §§ 45 and 139.

On the Roman armor, see *Meyrick*, as cited § 139.—Also, *Le Beau* (as cited § 275) in the *Mem. de l'Acad. &c.* vol. xxxix. p. 437.

§ 284. According to the common accounts, the Roman soldiery received no pay during the first three hundred years of the city, and wages (*stipendium*) were first given to foot-soldiers B. C. 405, and to horsemen three years after. Each soldier had a monthly allowance (*demensum*) of about two bushels of wheat, and a stipend of three asses per day. The stipend was afterwards greater; Julius Cæsar doubled it, and under the emperors it sometimes rose still higher. The wages were sometimes doubled to particular soldiers or bodies of them as a reward; such were called *duplicarii*. Certain days were fixed for the distribution of the allowance of corn. Whatever any one saved of his pay was called *peculium castrense*; half of which was always deposited with the standards, until the term of service expired.

1 *u*. Various extraordinary rewards were given to those who distinguished themselves in war, called *dona militaria*. Donatives, *donativa*, on the other hand, were gifts or largesses distributed to the whole army on particular occasions, as e. g. in cases of success, when also sacrifices and games were celebrated. Among the rewards, golden and gilded crowns were particularly common; as, the *corona castrensis* or *val-*

laris to him who first entered the enemy's entrenchments; *corona muralis*, to him who first scaled the enemy's walls; and *corona navalis*, for seizing a vessel of the enemy in a sea-fight; also wreaths and crowns formed of leaves and blossoms; as the *corona civica*, of oak leaves, conferred for freeing a citizen from death or captivity at the hands of the enemy; the *corona obsidionalis*, of grass, for delivering a besieged city; and the *corona triumphalis*, of laurel, worn by a triumphing general.

The various crowns above named are exhibited in Plate XVI. Fig. 1 is the *civica*; fig. 2, the *castrensis*; 3, the *obsidionalis*; 4, the *muralis*; 5, the *navalis*; 7, the *triumphalis*.—Fig. 6 is the *radiata*, such as appears to have been worn by the emperors.

2. "There were smaller rewards (*præmia minora*) of various kinds; as a spear without any iron on it (*hasta pura*); a flag or banner, i. e. a streamer on the end of a lance or spear (*vexillum*), of different colors, with or without embroidery; trappings (*phaleræ*), ornaments for horses, and for men; golden chains (*aureæ torques*), which went round the neck, whereas the *phaleræ* hung down on the breast; bracelets (*armillæ*), ornaments for the arms; *cornicula*, ornaments for the helmet in the form of horns; *catellæ* or *catenulæ*, chains composed of rings; whereas the *torques* were twisted (*tortæ*) like a rope; *fibulæ*, clasps or buckles for fastening a belt or garment." (*Adam*). Another form of reward was an exemption from service (*vacatio*) by release before the legal term was finished (cf. § 278. 3). At the expiration of the term of service, the soldiers received a bounty or donation in land or money, which was sometimes called *emeritum*; those who had served their time out being also called *emeriti*.

The *torques* is seen on the Dying Gladiator (cf. P. IV. § 186. 9).—See *Archæologia* (as cited P. IV. § 32. 5), vol. xxii. p. 285, on an ancient bronze bracelet.

§ 285. The punishments inflicted for misdemeanors and crimes were very severe, both in garrison and in camp. Theft, false testimony, neglect of watch, leaving a post assigned, or cowardly flight, was visited with the punishment called *fustuarium*, in which, on a signal from a tribune, the whole legion fell to beating the offender with sticks, usually until his death; if he escaped, his disgrace was scarcely preferable to death. When a whole maniple had fled, this punishment was inflicted on every tenth man, being taken by lot, and the rest were chased from the camp, and received only barley instead of wheat for their allowance. Often disgrace was inflicted in other ways, as by loss of pay (*stipendio privari*), or loss of rank, e. g. when a soldier of the *triarii* was degraded into the *hastati*. The tribunes could inflict punishments only after investigation of the case; the general, on the other hand, could immediately and absolutely pronounce sentence, even to death. The latter was the sentence for wilful disobedience of orders, for insurrection and desertion. The mode of inflicting death was not uniform.

§ 286. Of the Roman order of battle (*acies*) a general idea may be given here; a minute detail would belong rather to a system of tactics. The legions were commonly ranged in *three* lines, the foremost occupied by the *hastati*, the next by the *principes*, and the last by the *triarii*. Between each two maniples a space was left, so that the maniples of the second line stood against the spaces of the first, and the maniples of the third against the spaces of the second. These spaces were termed *rectæ viæ*, and were as broad as the maniples themselves.

1 *n*. This arrangement was called *quincunx*. It had the advantage both of stability and of being easily changed; it avoided all confusion and interruption, and was especially put in opposition to the Grecian phalanx (§ 142), which it could easily penetrate and route. It was less fitted to resist a violent onset, and therefore was often, in anticipation of attack, changed so as to close up the spaces. But in this form of arrangement the soldiers were mutually sustained and relieved by being in different lines, and by means of their separate maniples could easily change the positions for attack and defence. Originally the lines were ranged six feet apart, and the men in the maniples three feet from each other; in later times the space was diminished till the soldier had scarcely more than room for his shield.

2. To the disposition of the soldiers in the three lines of *hastati*, *principes*, and *triarii*, as above described, some have applied the phrase *triplex acies* (cf. *Sallust.* Bell. Jug. 49); others consider the phrase as sometimes at least meaning simply an arrangement in three lines; an arrangement in two lines being called *acies duplex*. Other methods of drawing up the army for battle were occasionally used. We mention here the *cuneus*, in which the army was arranged in the form of a wedge in order to pierce and break the enemy's lines; the *globus*, in which the troops were collected into a close, firm, round body, usually adopted in case of extremity; the *forfex*, in which the army took a form something like that of an open pair of shears or the letter V, in order to

receive the enemy when coming in the shape of a wedge; the *serra*, in which the lines were extended, and in making the engagement some parts of the front advanced before the other parts, thus presenting an appearance a little like the teeth of a saw.

§ 287. The first attack in a battle was customarily made by the *light-armed* troops, which in earlier times were ranged in front of the first line; but afterwards they were stationed in the intervals between the maniples, behind them, or on the wings, and made attack in connection with the *hastati*. A considerable part of the light-armed were stationed behind the *triarii*, to support them. The attack commenced when the legion was at the distance of an arrow-shot from the enemy. As the *light-armed* now discharged their arrows, the *hastati* advanced, hurled their javelins, and fought with their swords. If the enemy were not forced to give way, or they were themselves pressed hard, the signal was given for retreat; on which the *light-armed* and the *hastati* drew back through the intervals of the second line, and the *principes* advanced to the fight. In the mean while, the *triarii* continued in a stooping posture, leaning on their right knee with the left foot advanced, covering themselves with their shields, and having their spears stuck in the ground with the points upwards; the line thus presented the appearance of a sort of wall. If the *principes* were compelled to retreat, the *triarii* then rose, and both the *principes* and the *hastati* being received into their intervals, renewed the action with close ranks (*compressis ordinibus*) and all three in a body (*uno continente agmine*). This united attack was then sustained by the *light-armed* troops in the rear of the whole.

§ 288. Of the light-armed troops a few things further may be noticed. They were commonly called *velites*; in early times, however, *rorarii* and *accensi*, sometimes also *adscriptitii*, *optiones*, and *ferentarii*. They carried no shields, but slings, arrows, javelins, and swords. They were usually divided into fifteen companies (*expedili manipuli*, or *expeditæ cohortes*), and besides these there were 300 usually distributed among the *hastati* of the old legions. The light-armed often sat behind the horsemen, and when these approached the enemy, sprang off and sought to wound and push them by the javelin and sword.

1 *u*. They were sometimes distributed among the maniples of the three lines, about forty being joined to each maniple.—They were of three different classes, designated by their principal weapon; *jaculatores*, who hurled the javelin; *sagittarii*, who shot the arrow; and *funditores*, who cast stones or balls with the sling. There were also afterwards *tragularii* and *balistarii*, who threw stones by the aid of machines.

In Plate XXXIV. fig. a, is a Roman *funditor*; fig. b, a *sagittarius*.

2 *u*. Those called *antesignani* were not the light-armed, but probably were the soldiers of the first, or of the first and second line.—The position of the light-armed during battle was often changed; but it would seem that most commonly they stood in three lines behind the hastati, the principes, and the triarii, and rushed forward to their attacks through the intervals between the maniples.

§ 289. The Roman cavalry was the most respected part of their army, especially as long as it was composed wholly of knights, and this class of citizens enjoyed a high estimation and rank already noticed (§ 256). Even before the regular establishment of this order in its full privileges, B. C. 124, the cavalry consisted chiefly of the noble and respectable young Romans; such indeed was the case on the first creation of the cavalry by Romulus, who received the most noble youth among his 300 horsemen called *celeres*; the same was true under the following kings, who increased their number. Towards the end of the republic, the Roman knights began to leave the military service, and thus the cavalry of the later armies was made up almost wholly of foreigners, who were taken into pay in the provinces where the legions were stationed. The knights of later times served only among the *Prætorians*, or the imperial bodyguard (cf. § 309).

§ 290. At that period also, the cavalry was often separated from the legions, while previously they had been regarded as the same army, and been stationed especially on the wing.—The forces, commonly called *alæ* were different from the legionary cavalry; they were bodies of light-horse, composed of foreigners and employed to guard the flanks of the army.—The number of horsemen connected with a legion has already been named (cf. §§ 276, 278, 281); commonly 300; sometimes 400. The legions of the auxiliaries (cf. § 292) had the same

number of foot soldiers as the Roman legions, but a greater number of horsemen; although the ratio was not always the same.

1 n. The cavalry was divided by the tribunes into 10 *turmæ*, corresponding to the number of cohorts in each legion, and 30 *decuriæ*, corresponding to the number of maniples. For every maniple there were therefore *ten* horsemen. Each *turma* had three *Decuriones*, the first of whom was commander of the whole turma; three *uragi* (ὑφαγοί) were under them. In how many lines the cavalry used to be drawn up for battle is not known. In an attack, the first line of *turmæ* endeavored to break the ranks of the enemy; and were supported therein by the second. If the enemy were arranged in the wedge-form, the cavalry dashed upon them at full speed.

2 n. The horses were protected by leather on their bodies and plates of iron on their heads and breasts. In general, the Roman cavalry were of principal service in protecting the flanks of the infantry, reconnoitering the enemy, collecting forage, occupying remote defiles, covering retreats, and pursuing the routed foe. Where the ground was uneven, the horsemen dismounted and fought on foot.

On the Roman cavalry, *Le Beau*, as cited § 275, *Mem. &c.* vol. xxviii.—*Zumpt*, cited § 256. 2.

§ 291. In early times, when the line in battle was not yet *threefold*, but the foot were ranged in a *single* line, the horse were placed in a second to support them. In the year of the city 500, B. C. 252, the threefold arrangement of the legion seems to have been adopted. The *cohorts* have already been mentioned (§ 281); these also had their particular arrangement, which probably was formed originally by uniting the maniples, a thing not common until later times, since in the second Punic war the separate position of the maniples was still practiced. Towards the end of the republic, the threefold division of the legionaries was abolished; and the legion now consisted of *ten cohorts*, each of which contained 400 or 500 men. After the time of Cæsar, the more frequent order of battle was to place four cohorts in the front line and three in each of the two others.—Generally the Roman tactics became gradually more and more like the Greek. Under Trajan the arrangement for battle was a single compact line. Under later emperors, the use of the Macedonian phalanx was adopted, but it was renounced.

§ 292. Of the legions of auxiliaries we only remark further, that these consisted chiefly of inhabitants of the Italian states, which at an early period, either of choice or after subjection, entered into treaty with the Romans, and bound themselves to furnish for the field as many foot-soldiers as the Romans, with more than the Roman proportion of cavalry. The auxiliary legions occupied the two wings when drawn up in battle-array.

1 n. A complete consular army, comprising the full quota from the allied states, contained eight legions; although the number of allies was not always exactly the same. When in process of time the allies (*socii*) were admitted to Roman citizenship, the distinction made between them and the Romans ceased.

2. The number of legions enrolled and assembled for service was different at different times. "During the free state, four legions were commonly fitted up every year, and divided between the two consuls; yet in cases of necessity we sometimes meet with no less than sixteen or eighteen in Livy.—Augustus maintained a standing army of 23 or (according to some) of 25 legions." (*Kennett.*)

Respecting the military establishment of the emperors, see *Gibbon*, Rom. Emp. ch. i.—Cf. § 308.

3. The forces of the allies were termed *alæ*, from the circumstance of being usually placed on the flanks. They were under command of officers appointed for the purpose, called *præfecti*. A portion of the foot and horse of the allies, called *extraordinarii*, were stationed near the consul, and one troop, called *ablecti*, served him as a special guard.

§ 293. Besides its proper members, each legion had its train of attendants, and baggage and machines of war. Among the numerous attendants were the following; the *fabri*, mechanics, workers in wood and metal; *lixæ*, sutlers, holding a sort of market; *chirurgi*, field-surgeons, of which Augustus allowed ten to a legion; *metatores*, whose business was to mark out and fix the ground for encampments; *frumentarii*, who had the care of furnishing provisions; *librarii* and *scribæ*, who were charged with duties such as fall under the care of a quarter-master.—The proper baggage of the army (*impedimenta*) consisted partly of the bundles or knapsacks of the soldiers (*sarcinæ*), partly of weapons, military engines, stores, provisions, and the like, which were carried in wagons

and on beasts of burden. Each person in the cavalry had a horse and a servant (*agaso*) to carry his baggage. The servants and waiting boys of the legions were termed *calones*. Originally there were but few persons of this class, but in later times they were often so many as to surpass the number of proper soldiers.

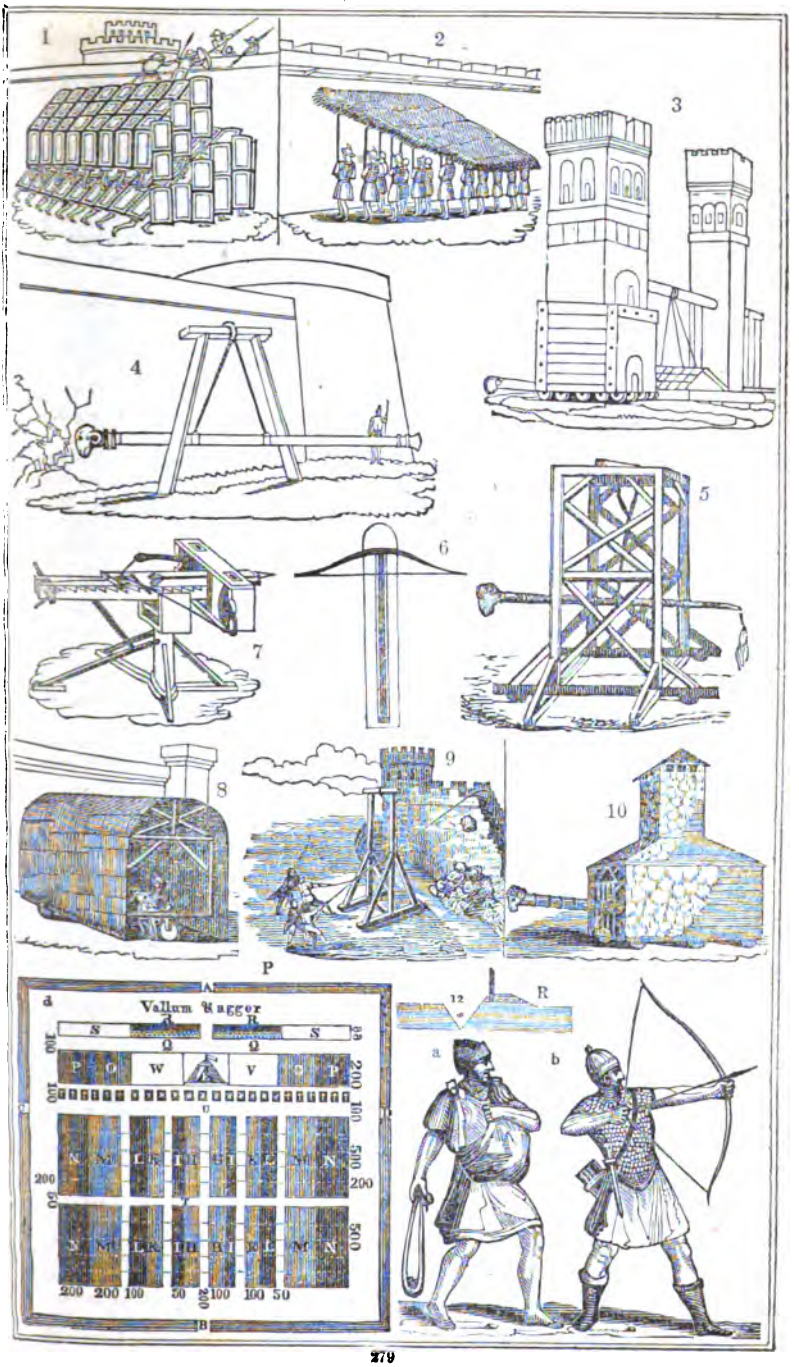
§ 294. The order of march, when a Roman army moved to the field or into the camp, was usually as follows. The light-armed went in advance; then followed the heavy-armed, both foot and horse; then the persons needed to pitch and prepare the camp, to level the grounds and perform other necessary work; then the baggage of the general (*dux*) and of his lieutenants (*legati*), guarded by horsemen; then the general himself under his usual escort; then 124 horsemen; after which came the military tribunes and other officers. After these followed first the standards, next the choice men of the army, and last the servants and muleteers or managers of the beasts. This seems to have been the usual order of march; but it was of course changed and modified in different cases in reference to the nature of the ground, the country, and other circumstances. The order in marching out of camp was also somewhat different. And in order to equalize the exposure to danger, both the wings and the legions also were required to relieve each other in position.

§ 295. Besides the arrangements for battle mentioned already (§ 286), some others adopted particularly in marching should be mentioned. The *agmen quadratum* was when the army was disposed in a compact form, usually that of a square, with the baggage in the centre, either in expectation of the enemy, or on a retreat; the *agmen pilatum*, or *justum*, was a close array in marching. *Orbis* signified not a circular form, but such a four-sided arrangement as presented a front on every side. The *testudo* was also an arrangement of the soldiers, in which they stood close together, raising their shields so as to form a compact covering over them (like the shell over the tortoise), and in which they approached the walls of the enemy, or waited to receive the enemy at a certain distance. The *turris* was an oblong quadrangular form, with the end or narrow side presented to the foe; *laterculus* was the same, considered only in its breadth.

§ 296. The camp of the Romans resembled in many particulars the Grecian, but had several peculiar advantages. A camp occupied only for a short time during a march was called *castra*, and in the later ages, *mansio; castra stativa* signified a more permanent camp, in which the army remained for a length of time, e. g. over a winter, therefore termed *castra hiberna*, or through summer, *castra æstiva*. The tents of such a camp were covered with hides, boards, straw, and rushes. The most convenient site possible was selected for the camp. The highest and freest part of it was chosen for the head-quarters of the general. This was called the *prætorium*, and occupied a space of four hundred feet square. Here the council of war was held. A particular spot in it was appropriated for taking the auspices, *augurale*; and another for the erection of the *tribunal*, whence the commander sometimes addressed the army. In this space were the tents of the *contubernales* of the general (the young Patricians who attended upon him as volunteers), and of other persons belonging to his train. Near the *prætorium* were the tents of the officers and the bodyguards. The entrance to the head-quarters was always next to the enemy.

§ 297 *t*. On the right of the Prætorium (E), was the Forum (V), an open space for a market, and for martial courts; and on the left the *Quæstorium* (W), where the stores, money, arms, and the like were kept. A select portion of the cavalry, *equites ablecti et evocati* (O, O) were also stationed on each side of the *Prætorium*, and behind them the *pedites ablecti et evocati* (P, P). Next were the tents of the Tribunes (**) and of the Præfects (††). Then was a passage, or free way, called *principia* (U), 100 feet wide, extending through the whole camp from one of the side gates (C) to the other (D). The rest of the camp was what was called the lower part. Through the center of this lower part ran another passage 50 feet wide, extending in the opposite direction. On each side of this last passage, the tents of the *cavalry* (H) and the *triarii* (I) were cast; then beyond these tents, on each side, was another passage 50 feet wide, and then the tents of the *principes* (K) and *hastati* (L); and after another similar passage beyond these on each side, the tents of the auxiliaries, both cavalry (M) and infantry (N). These five passages were crossed at right angles, in the center, by another of the same

PLATE XXXIV.



width, termed *Via quintana* (T) because five maniples were encamped on each side of it. In each tent there were eleven men, which formed a *contubernium*, one of them having the oversight of the other ten. Around the tents was a free space 200 feet wide, which was the place of assembling to march out of camp, and served also for defense in case of an attack from an enemy.

Around the whole camp was a ditch, *fossa*, and wall or rampart, *vallum*. The ditch or foss was ordinarily nine feet wide and seven deep; the rampart three feet high; these measures, however, varied with circumstances. The rampart was formed of the earth thrown (*agger*) from the ditch, with sharp stakes (*sudes*) fixed therein. On each of the four sides was an opening or gate, *porta*, guarded by a whole cohort. These gates were called *porta prætoria* (A), being near the head-quarters towards the enemy; *porta decumana* (B), on the opposite side of the camp, called also quæstoria, as in earlier times the quæstorium was near it; *porta principalis dextra* (D), and *porta principalis sinistra* (C), being near the *principia*.

A plan of a consular camp is seen in Plate XXXIV. fig. P, as given in *Boyd's* ed. of Adam; it is drawn from the description of Polybius (Hist. vi. 24).—The letters and signs included in parentheses in the above description refer severally to the corresponding marks in the Plan. The letters Q Q, in the Plan, designate the tents occupied by the *extraordinary* cavalry of the allies; R R, by the *extraordinary* foot of the allies; S S, by strangers and occasional allies.—In fig. R is a section of a *fossa*, here given as twelve feet broad and nine deep; showing also the *agger* and *sudes*.

§ 298. The watches which were maintained by night were termed *vigiliæ*; *excubiæ* also signifies properly night-watches, but is used in a more general sense; *statio* was the name for each single post. Two tribunes had constantly the oversight of the whole camp, which the same two retained, at the longest, for two months. At their tents all the officers and leaders were required to assemble at daybreak and with them go to the general to receive his commands. The watchword (*symbolum*) was called *tessera*, from the four sides or corners of the little wooden block on which it was written.

1 *u*. The watchword was given by the general to the tribunes, and by them to the centurions, and by them to the soldiers. Those who carried it from the tribunes to the centurions were called *tesserarii*. Short commands were often written on similar tablets, and in like manner rapidly circulated through the army. Before the head-quarters a whole maniple kept guard, particularly by night. The outworks of the camp were occupied by the light-armed. Every maniple was obliged to place four men upon guard, so that 240 men were always on the watch in a camp of two legions. The night was divided into four parts, of three hours each, also called watches, at the end of which the guards (*vigiles*) were relieved by a new set. The legions of the auxiliaries had also their guards and watchmen. It belonged to the cavalry to inspect the watch on duty, and make the formal round (*circuitio vigilum*) or visit the several posts or stations.

2. In the discipline of the Roman camp, the soldiers were employed in various exercises, whence the army in fact took its name, *exercitus*. These exercises included walking and running completely armed; leaping, swimming, vaulting upon horses of wood, shooting the arrow, hurling the javelin, carrying weights, attacking a wooden image of a man as an enemy, &c.—It was essential to the comfort of the soldier, that he should be able to walk or run in his full armor with perfect ease; in common marching he was obliged to carry, in addition to his arms, a load consisting of his provisions and customary utensils, amounting in weight, it is supposed, at least to 60 pounds.—The exercises were performed under the training of the *campidoctores*.

3. The winter quarters (*castra hiberna*) of the Romans were strongly fortified, and, under the emperors particularly, were furnished with every accommodation like a city, as storehouses, workshops (*fabricæ*), an infirmary (*valetudinarium*), &c. Many European towns are supposed to have had their origin in such establishments; in England, particularly those whose names end in *chester* or *cester*. (*Adam*).—Cf. *Roy's* Military Antiquities in Great Britain.

§ 299. The siege of a city was commenced by completely encircling it with troops, and the encircling lines (*corona*) were, in case of populous cities, sometimes double or triple. In the attacks upon the city they employed various methods, and engines of various sorts.

1 *u*. The *testudo* before mentioned (§ 295) was frequently used; upon the shields thus arranged other soldiers mounted, and so attempted to scale the walls. Higher walls they mounted by the help of scaling-ladders (*scalæ*).—The *crates*, hurdles, were a kind of basket-work of willow; they were attached as a sort of roof to stakes, borne in the hands of those who used this shelter over their heads, in advancing to make an attack; they were also employed by the besieged as a breastwork on their walls, and on marches they served as fascines to fill or cover soft and miry places.—*Vineæ* were portable sheds or mantlets of light boards, eight feet high, seven feet broad, and sixteen

long. They were filled out and covered with wickerwork or hides, and served to protect from the arrows of the enemy while the soldiers were undermining the walls.

Fig. 1, of Plate XXXIV. shows the use of the *testudo* by a body of soldiers approaching a wall according to the statement above.—Fig. 2 shows the manner of forming the *crates*, and the *vineæ*.

2 *a*. For a similar purpose were the *plutei*, wooden shelters, covered with hides, and moved upon wheels or rollers. Under these the slingers and archers especially placed themselves, and sought to force the defenders from their walls, in order that the scaling-ladders might be the more easily and effectually applied. Of the same kind, yet stronger were the *musculi*; and also the *testudines* (wooden shelters to be distinguished from *testudo* before mentioned); these were most commonly used to protect the workmen in erecting a fortification, filling up the ditch, or the like. With some of these shelters they often covered the battering ram.

Fig. 8, Plate XXXIV. is a *pluteus*, advancing against a wall.

3 *a*. The battering ram was a large beam employed to break in the walls of the besieged city, in order to enter it. Originally it was managed immediately by the hands of certain soldiers without protection, but was afterwards placed under the shelters just described, which covered the men who thrust it against the walls. Its name, *aries*, was derived from its front end, which was covered with iron in a form resembling a ram's head. Sometimes it was composed of several pieces united, and so large that 125 men were required to work it.

The *falces murales* and *asseres falcati* were beams with iron hooks, to break and tear down the upper breastwork on the walls; they were managed by the aid of ropes.—Two other instruments, which were probably of a similar use, were termed the *grus* and the *corvus*.—The *terebra* was an instrument employed for opening a hole in the walls.

In fig. 4, of Plate XXXIV. is the battering-ram in its simple form, suspended by ropes from a cross-beam fixed above two posts driven into the ground. In fig. 5, it is attached to a complete and substantial frame placed upon rollers. In fig. 10, it appears under a shelter as above mentioned.—Fig. 9 shows the *asser falcatus*.

4 *a*. One of the most ordinary operations of a siege was to construct mounds (*aggeres*) as high as the walls of the city, or higher. On these mounds were placed the military engines, also movable *towers* and other shelters of the soldiers. By means of boards, palisades, and wooden grapnels, they were made capable of sustaining such vast weights. On account of the great quantity of wood-work in them, the besieged generally strove to destroy them by fire, which was often applied by mining under ground.

These towers (*turres*) were of various size and structure, often 120 feet high, and of ten or twenty stories. They were moved upon wheels or rollers. From the upper stories were usually cast arrows, javelins, and stones; from the middle, a bridge or passage was sometimes thrown over to the walls; and in the lower one the battering ram was brought forward. When they reached the slope of the mound, they were taken to pieces by stories and reconstructed on its summit. To protect them from fire, they were guarded by plates of iron, or coverings of hides, or moistened with a solution of alum.——A long iron javelin fixed to a shaft of fir, wound with tow, smeared with pitch and resin, then set on fire and hurled upon the enemy from a tower, was called *falarica*, which name was also applied to the *tower itself* from which they were thrown. The *malleoli* were similar, a sort of burning arrows, or bunches of tow attached to javelins, designed to set on fire the works of the enemy.

Fig. 3, Plate XXXIV. is a specimen of the movable towers.

5 *a*. One of the most common and largest engines was the *catapulta*, by which arrows, javelins, and particularly stones were hurled a great distance. Stakes, sharp-pointed and hardened in the fire (called *aclides* or *sudes missiles*) were also thrown from the *catapultæ*.—In a siege there were usually a multitude of these machines. Their construction is not well understood; we only know that ropes and cords or sinews were used in order to shoot the arrows and other weapons, which they threw with fatal efficacy.—Of a similar kind was the *balista*; called also in later times *onager*, and designed chiefly for throwing the javelin.—For shooting arrows, sometimes poisoned, the Romans made use of an engine termed the *scorpio*, which could be managed by a single man.

Fig. 6, of Plate XXXIV. is the *scorpio*.—Fig. 7 is the *balista*, but on a scale more reduced.

§ 300. The modes of defense on the part of the besieged were various.

1 *a*. They hurled rocks, often more than a hundred pounds in weight, upon the besiegers, poured upon them boiling pitch or oil, and endeavored to thrust down the scaling-ladder by means of iron hooks, and to kill, force back, or pull up to themselves the soldiers attempting to mount. The thrusts of the battering-ram they sought to baffle or weaken by hanging sacks before it, and in various other ways, and even to seize and draw it up by their ropes and springs. They likewise cast burning torches

upon the wooden engines of the besiegers, and in other ways attempted to set them on fire.

2. "Where they apprehended a breach would be made, they reared new walls behind, with a deep ditch before them. They employed various methods to defend themselves against the engines and darts of the besiegers. (*Liv.* xlii. 63.)—But these, and every thing else belonging to this subject, will be best understood by reading the accounts preserved to us of ancient sieges, particularly of Syracuse by Marcellus (*Liv.* xxiv. 33), of Ambracia by Fulvius (*Id.* xxxviii. 4), of Alesia by Julius Cæsar (*de Bell. Gall.* vii.), of Marseilles by his lieutenants (*Cæs. B. Civ.* ii.), and of Jerusalem by Titus Vespasian (*Joseph. de Bell. Jud.*)."

§ 301. In early times the Romans seldom hazarded a sea-fight, and only in special cases. Afterwards, however, they acquired a permanent naval power, and always kept *two fleets* ready for sail, each manned with a legion, at the two harbors of Misenum and Ravenna.

1 *a.* The warriors engaged in this service were called *classiarii*, and were enlisted in the same way as the legions of the land forces, but often taken from among them. The highest officers or commanders of the fleet (*classis*) were originally the *Duumviri navales*, afterwards a Consul or a Prætor, who was called *præfectus classis*, and stationed in the most distinguished vessel (*navis prætoria*) known by its flag (*vexillum purpureum*). Every other ship had a tribune or centurion for its particular commander (*navarchus*). Upon the upper deck (*stega*, *constratum navis*) stood the fighting men.

2. Besides the *navarchus* or commander (called also *magister navis*), each ship had a pilot (*gubernator*, *rector*) and sometimes two, who had an assistant (*proreta*) to watch at the prow. Besides the *classiarii* or fighting-men (marines, called also *epibatæ*), there were also the rowers (*remiges*) who were more or less numerous according to the size of the galley; these were under a leader or director (*hortator*, κελευστής, cf. § 158,) who with his voice and a little mallet (*portisculus*) guided their motions.

3 *a.* War-towers were often placed on board the vessels, commonly two, one in the fort part, the other in the hinder part. For seizing and boarding a vessel of the enemy the *ferreæ manus*, *harpagones*, and *corvi* were employed; there were also other instruments of this sort; combustible materials and the like were used in order to fire the ships of the enemy.

§ 302 *a.* On engaging in a fight, the sails (*vela*) were usually furled, because they would easily take fire, and the vessel was managed by the rudder alone. The fleet was arranged by the commander in a sort of battle-array, and each vessel was assigned its place, which it must maintain. A position as far as possible from land was usually desired. The larger vessels were usually placed in front, although the order of arrangement for naval combat was by no means uniform, but very various. The following forms are mentioned; *acies simplex*, *cuneata*, *lunata*, *falcata*. Before the battle commenced, the omens were examined, sacrifices and vows were offered. Then upon all the ships was hung out a red flag, or a gilded shield, and the signal for attack was given by a trumpet (*classicum*). The contest consisted partly in the rapid and violent rushing of the vessels against those of the enemy, for the purpose of piercing the hostile ships by means of the *rostra*, which were two strong beams at the prow of the galley, covered with iron at the points, and made fast to both sides of the keel; partly in throwing darts, spears, grappling irons, and the like; and partly in actual close combat.

§ 303. The chief parts of a Roman ship were similar to those of a Grecian (§ 155). The following were some of the terms; *prora*, prow; *puppis*, stern; *alveus*, belly; *statumina*, ribs; *sentina*, pump to draw off bilge-water (*nautea*); *foramina*, holes to put out the oars (*remi*); *sedilia*, *transtra*, seats of the rowers; *scalmus*, the piece of wood to which the oar was tied by thongs (*stroppi*); *gubernaculum*, *clavus*, rudder; two rudders were common; *insigne*, the image at the prow; *tutela*, the image at the stern; *aplustria*, ornamental parts at the stern, sometimes at the prow, having a sort of staff with a streamer (*tænia*); *malus*, mast; *modius*, the place in which the mast was fixed; *antennæ*, *brachia*, yards for the sails (*vela*); *cornua*, extremities of the yards; *pedes*, the ropes fastened to the cornua. The rigging and tackling in general was called *armamenta*; the ropes, *rudentes*, or *funes*; the anchor, *anchora*; sounding-lead, *molybdis*; the ballast, *saburra*.

§ 304. The Roman ships were divided into three principal kinds, the war-galley, the transport, and the ship of burden; the first was propelled chiefly by oars; the second was often towed by ropes; the third depended mostly on sails. These classes were called by various names. Ships of burden had the general name of *naves onerariæ*; they were commonly much inferior in size to modern trading vessels; although some ships are mentioned of vast bulk, as that which brought from Egypt the great obelisk in the time of Caligula, said to be about 1138 tons. Ships of war were often termed *naves longæ*, being longer than others; *naves turritæ*, from the towers constructed on them; also *rostratæ*, *æratæ*, from their beaks; and particularly *triremes*, *quadriremes*,

&c., from the number of benches of rowers in them severally. As many as ten banks are mentioned; Livy (xlv. 35) speaks of a ship with sixteen banks; and Ptolemy Philopator is said to have built one with forty banks. On the manner in which the benches were arranged in the Roman and Grecian galley we refer to § 156. 2.

The *naves Liburnicæ* were light, fast-sailing ships, made after the model of the galley used by the Liburni, a people of Dalmatia addicted to piracy.—The *phaseli*, or *naves actuariæ*, were a kind of yacht or small bark, with few oars, also designed for expedition.—The *Camaræ* were of a peculiar construction, with two prows and rudders, one at each end, so that they could at pleasure be propelled either way without turning; they could be covered with boards like the vaulted roof of a house. (*Tac.* Mor. Germ. 44.)

Fig. 1, of Plate XXIII. is a specimen of the *phaselus*.—Fig. 3 is the *Liburnian* galley.—Fig. 2 is the stern of a Roman vessel, from a painting at Pompeii; it shows the *two rudders*, attached on each side, by bands, as on a pivot, so that the lower and larger ends could be raised out of water by lashing the upper ends down to the deck. Cf. *Acts* xxvii. 40.

On the ships of the Romans, see *Scheffer, Hoheell, Le Roy*, &c. as cited § 156. 2.—*I. Vossius*, De Liburnicarum Constructione, in *Grævius*, vol. xii.—It was stated, in 1835, that the port of Pompeii had been discovered, presenting vessels thrown upon their sides and covered by the volcanic matter. (Downfall of Babylon, Sept. 23, 1835, citing *London Literary Gazette*.)

§ 305. The great public reward of a Roman commander, who had gained an important victory by sea or by land, was the *triumph*, a pompous show, which was practiced even in the time of the kings. This honor, however, could be acquired only by those who were or had been Consuls, Dictators, or Prætors; it was not awarded to Proconsuls. Yet in later times there were some exceptions to this. He who claimed the honor of a triumph must have been also, not merely commander, but chief commander of the army, and the victory must have been gained in the province assigned to the Consul or Prætor. The importance of the campaign and the victory, and its advantage to the state, also came into consideration; and the general must have brought back his army to share with him in the glory of the triumph and accompany him in procession. If the victory consisted only in the recovery of a lost province, it was not honored with a triumph.

§ 306. The first solemnity which took place at Rome after a victory, was a thanksgiving or *supplicatio* (§ 220). Then the general must apply to the senate in order to obtain a triumph. Permission, however, was often given by the people, contrary to the will of the senate. A law or vote was always passed by the people permitting the general to retain his command (*imperium*) in the city, on the day of his triumph, because in other circumstances he was required to lay down his command before entering the city. The abuse of the honors of a triumph occasioned the enactment, B. C. 63, of the law called *lex triumphalis Porcia*, which prohibited a triumph unless at least five thousand of the enemy had fallen in battle.

§ 307. A general enjoying this honor was not to enter the city until the day of his triumph, and his previous request to the senate must be made out of the city in the temple of Bellona. The expenses were usually defrayed from the public treasury, except in cases where a conqueror held a triumphal procession without public authority, as was sometimes done on the Alban mountain. The expenses were commonly very great. Before a triumph, the general usually distributed presents to his soldiers and to others.—The Senate went to meet the triumphing general as far as the gate by which he entered the city.

1 n. The order of the triumphal procession was as follows. First in the line, ordinarily, were the lictors and magistrates in a body. They were followed by the trumpeters and musicians of various kinds, the animals to be offered in sacrifice, the spoils and booty taken from the enemy, the weapons and chariots of the conquered, pictures and emblems of the country reduced, the captive princes or generals, and other prisoners. Then came the conqueror himself, seated in a high chariot, drawn by four white horses, robed in purple, and wearing a wreath of laurel. He was followed by his numerous train, consisting partly of his relatives, but chiefly of his army drawn out in regular order.—The procession marched amid constant acclamations, through the whole city to the Capitol, where the victims were sacrificed, and a portion of the spoils of the victory were consecrated to the gods. Afterwards were feasting, merriment, spectacles, and games. Often the scenes of the triumph lasted several days. The pomp, expense, and luxury attending them became constantly greater and greater, and the whole custom, on account of its frequent occurrence, and the great abuse of it by some of the emperors, was reduced at last to a common and contemptible affair.

—The first triumph for a victory at sea (*triumphus navalis*) was obtained by the Consul C. Duillius, after his memorable defeat of the Carthaginians, B. C. 261.

2. Respecting the pillar and inscription in honor of Duillius, see P. IV. § 133.—For a fuller view of a triumphal display, read *Plutarch's* description of the triumph of Paulus Æmilius, after the capture of Perseus king of Macedonia.—See also the account of Aurelian's triumph in his Life by *Vopiscus* (cf. *Gibbon*, ch. xi). The last triumph recorded is that of Belisarius, at Constantinople, related by Procopius (cf. P. V. § 257.—*Gibbon*, ch. xii.)—The total number of triumphs upon record down to that of Belisarius has been calculated as amounting to three hundred and fifty.

It may be worthy of remark, that the phrase *aurum coronarium* had its origin in a custom connected with the triumph of a general; the cities of the province where his victory was obtained, and those of other provinces also, used to send to him *golden crowns*, which were carried before him in the triumphal procession. Cn. Manlius had two hundred crowns carried before him in his triumph on account of his victories in Asia (*Liv.* xxxix. 7). At length it became customary to send, instead of the crown, a sum of money, which was called *aurum coronarium* (cf. *Aul. Gell.* v. 6).

§ 308. There was an honor lower than that of a triumph, frequently bestowed on victorious generals, the *ovatio*. This did not differ very much in form from the triumph; the essential peculiarities were, that the general entered the city not in a chariot, but on foot or on horseback, robed not in the *trabea*, but the *prætexta* only, and at the Capitol did not offer bullocks in sacrifice, but a sheep (*ovis*). From the last circumstance, the name of the whole scene was probably taken. The triumph on the Alban mount, already alluded to (§ 307), was less pompous. It was held only by those to whom the senate had refused a triumph in the city, and to whom an ovation only had been awarded. The ceremonies were similar to those of a triumph in the city. The procession, it is supposed, marched to the temple of *Jupiter Latiaris*, situated on the mount.

§ 309. The Roman military system underwent various changes under the emperors.

1 *a*. By Augustus a standing army was established; he also created an officer called *Præfectus prætorio*, who was placed over the troops constituting the imperial bodyguard and the prætorian cohorts distributed in Italy. The Roman military service suffered by the new establishment. It soon became merely a system to support the authority of the emperors, not to promote the welfare of the country; and to forward this end, many disorders and abuses on the part of the soldiers were overlooked. From the same cause, likewise, an unhappy line of distinction was drawn between the military and the other classes of citizens.

The prætorian soldiers were, under the first emperors, divided equally into *ten cohorts*, containing 1000 men each. Under the later emperors they were entirely abolished, and 3500 Armenians were enrolled in their stead; these were divided into nine *scholæ*, and commanded by the officer styled *Magister officiorum*.

The *legions*, not including the *auxiliaries*, were under Augustus twenty-five, distributed among the provinces. Besides these he had ten *prætorian cohorts* just named, six *city cohorts* of one thousand each, and seven cohorts styled *cohortes vigilum*, which together amounted to 20,000 men. In after times, the number of troops was greatly increased, as well as the naval force. On the division of the empire, the western comprised sixty-two legions, and the eastern seventy.

At the commencement of the civil wars related by Tacitus in his History, there were *thirty* legions, distributed as follows: three in Britannia; three in Hispania; eight in Gallia, three of them being in the portion called Upper Germany, and four in Lower Germany (cf. P. I. § 17); two in Pannonia; two in Dalmatia belonging to Illyricum; two in Mœsia; four in Syria, with three more in Judea under Vespasian; two in Egypt; and one in Africa (cf. P. I. § 173).

2. The epithet prætorian, in the republic, was applied to the cohort which guarded the pavilion of the general. After the time of Augustus the præfect of the prætorian bands was usually a mere instrument of the emperor, and the office was conferred only on such as the emperors could implicitly trust. The appointment was made or the commission conferred by the emperor's delivering a sword to the person selected. Sometimes there were two prætorian præfects. Their power was at first only military and small; but it became very great, and finally trials were brought before them, and there was no appeal but by a supplication to the emperor. Marcus Aurelius committed this judicial honor to them, and increased their number to three.—The prætorian cohorts had a fortified camp at the city, without the wall, between the gates Viminalis and Esquilina. Under Vitellius sixteen prætorian cohorts were raised, and four to guard the city. Severus new-modeled the body and increased them to four times the ancient number. Constantine the Great finally suppressed them and destroyed their camp. (*Boyd's* Adam, p. 123, 485).

3. Important changes in the military system were made by Constantine. He appointed two general commanders for the whole army, called *Magistri militiæ;* one of whom had command of all the cavalry, *Magister equitum;* the other, of the whole infantry, *Magister peditum*.

Constantine did not abolish the title of *Præfectus prætorio*, when he suppressed the prætorian cohorts, as above mentioned; but he changed the nature of the office, making it wholly a civil one, and dividing the care of the whole empire between *four* officers of this title; *Præfectus prætorio Orientis*; *Præfectus prætorio per Illyricum*; *Præfectus prætorio per Italias*; *Præfectus prætorio Galliarum*. The city of Rome also retained her special overseer, *Præfectus urbis Romæ*; and a similar officer, with greater authority, was appointed over Constantinople, which now became the seat of the empire, *Præfectus urbis Constantinopolis*. Under the four præfects were subordinate officers, whose authority was limited to particular dioceses, of which there were thirteen; one of them governed by the officer styled Count of the diocese of the East (*Comes diœceseos Orientis*); another, consisting of Egypt, by an officer styled *Præfectus Ægypti*; and the other eleven by officers styled *Vicarii* or vice-præfects. The dioceses were subdivided into a great number of provinces, whose governors were of four different grades, termed *proconsules*, *consulares*, *correctores*, and *præsides*.

4. The empire was divided into eastern and western between the two sons of Constantine. In the western, the military jurisdiction continued to be vested in two commanders styled *Magister equitum* and *Magister peditum*. In the eastern, it was vested in the officers styled *Magistri militum*, and the number of them was five in the time of Theodosius the Great, who shortly before his death, A. D. 395, united the empire in one; it was divided again after his death and so continued until the final overthrow of the western, A. D. 476. The five *Masters-general of the military* each had command of several squadrons (*vexillationes*) of horse and several legions of soldiers (*palatinæ comitatenses*) and several corps of auxiliaries (*auxilia*); two of them had also under their command a naval force, consisting of twelve distinct armaments or fleets, six being assigned to each. There was likewise included under this military establishment, in addition to the forces already mentioned, a large body of troops designed particularly to defend the frontiers, called sometimes *borderers*, and commanded by *comites* and *duces*, who seem to have been responsible to the officer, termed *Quæstor sacri palatii*.—The *Masters-general* of the West had under their command forces of a similar description, including also troops designated specially for the defence of the frontier. There was a *Magister militum* in Gaul, but subordinate to the two Masters-general.

For a general view of the civil and military arrangements of the empire under Constantine and later emperors, see *Gibbon*, ch. xvii.—For more minute details, *Tableau Systématique des Empires d'Orient et d'Occident*, &c. in 3d vol. of *Schöll's* Hist. Litt. Romaine.—The *Notitia* Orientis et Occidentis, as edited by *Panciroli*, or more recently by *Böcking*, as cited P. V. § 571.—Cf. *Manso*, Leben Constant. d. Gr. Berl. 1817. 8.

IV. AFFAIRS OF PRIVATE LIFE.

§ 310. In order to form a correct idea of the more private civil and social relations of the ancient Romans, it is important to notice the essential distinction which existed between the freemen and the slaves. There were two classes of freemen, the *free-born* (*ingenui*), whose fathers were Roman citizens, and the *free made* (*liberti*) or freedmen who had been enfranchised from servitude, and who did not always enjoy the rights of Roman citizens. The children of the latter class were termed *libertini* and their grandchildren *ingenui*, in early times; at a later period the freedmen were called *liberti* only with reference to their former master, receiving when spoken of otherwise the name *libertini* themselves, while their sons, if born after the father's manumission, were called *ingenui*.—The slaves were such by birth, *vernæ*; or by captivity in war; or by purchase, *mancipia*. Of their different services, their treatment, and the ceremonies of their manumission, we will speak below (§ 322).

On the subjects belonging to the branch of Roman Antiquities upon which we now enter, we may refer to *d'Arnay* de la vie privée des Romains. Lausanne, 1760. 12. (Consisting chiefly of treatises in the *Memoires de l'Academie des Inscriptions.*) Trans. Germ. Leips. 1761. 8. Engl. Trans. Lond. 1764. 12.—*Sketches of the Domestic Manners of the Romans.* Reprinted, Phil. 1822. 12. Cf. *N. Am. Rev.* xvi. 163.—*Couture*, La vie privée des Romains, in the *Mem. Acad. Inscr.* vol. i. 303.—*Montfaucon*, Usages du siecle de Theodore le Grand, in the *Mem. Acad. Inscr.* vol. xiii. p. 474.—Especially *W. Becker*, Gallus (Roman Life in the time of Augustus).

§ 311. The Romans commonly had three names; the first was called the *prænomen*, and had reference simply to the individual who bore it; the second was called the *nomen*, and was the name of the race or clan (*gens*); the third was the *cognomen*, which designated the family (*familia*): thus, in *Publius Cornelius Scipio*; *Scipio* is the *cognomen* indicating the family name, *Cornelius* the *nomen* pointing out the clan or *gens* to which the family belonged, and *Publius* the *prænomen* marking the particular man. The distinction between *gens* and *familia* was, that the former was more general, denoting a whole tribe or race; the latter more limited, confined to a single branch of it.—The daughter commonly received the name of the tribe or race, e. g. *Cornelia*, and retained it

after her marriage. Sisters were distinguished by adding to this name the epithets *major* and *minor*, or *prima*, *secunda*, *tertia*, &c.

1. Sometimes the Romans had a fourth name, which has been styled the *agnomen*; this however was only an addition to the *cognomen*, and may be properly included under it.—The order of the names was not invariably the same, although they usually stood as above stated. Under the emperors the proper name of the individual was frequently put last.

2 *a*. Even from the first establishment of the city, some among its heterogeneous inhabitants were of noble descent, and the number of noble families was increased by the adoption of plebeians among the patricians. The following were some of the most distinguished races; *Fabia* (gens), *Junia*, *Antonia*, *Julia*, *Æmilia*, *Pompeia*, *Tullia*, *Horatia*, *Octavia*, *Valeria*, *Posthumia*, *Sulpicia*, *Claudia*, *Papiria*, *Cornelia*, *Manlia*, *Sempronia*, *Hortensia*.

The names of families were often derived from the employment of an ancestor (cf. P. V. § 453). Names were also applied to individuals by way of ridicule; that which was at first a mere nickname, or *sobriquet*, became permanently attached to a person.

See *Mahudel*, De l'Autorite que les Sobriquets ou Surnoms burlesques peuvent avoir dans l'histoire, in the *Mem. Acad. Inscr.* vol. xiv. p. 181.——On the Roman names, and illustrious families, see *Schöll's* Hist. Litt. Rom. vol. iv. p. 267, and references there given.—*Gibbon*, Dec. and Fall of Rom. Emp. ch. xxxi.—*Boindin*, Les noms des Romains, in the *Mem. Acad. Inscr.* i. 154.—*Port Royal* Latin Gram. bk. viii. ch. 1.—Cf. *Cantalio*, De antiquis Puerorum Prænominibus, in *Grævius*, vol. ii.——On the subject of the races (*gentes*), see *Niebuhr's* Rome, i. 234.—*Malden's* Hist. of Rome.—*Göttling*, as cited § 242.

§ 312. The increase of these races was much promoted by marriages, in regard to which the Romans aimed to preserve a complete separation between plebeians and patricians, until B. C. 445. Marriage was held to be a duty of every Roman, and those who neglected it were obliged to pay a fine or tax. Citizens were forbidden to marry strangers, except by permission specially granted. Certain degrees of consanguinity were considered as interdicting marriage. Marriage took place at an early age among the Romans, the male being sometimes but *fourteen* and the female only in the *twelfth* year.

1 *a*. The *jus Quiritium* conferred only on Roman citizens the right of marrying a free-born woman. To freedmen this was prohibited, until the enactment of the Poppæan law (A. D. 9); by this law the free-born, excepting senators and their sons, were allowed to marry the daughters of freedmen.

The *Lex Papia Poppæa* was an enlarging and enforcement of the *Lex Julia* "*de maritandis ordinibus*;" by it, whoever in the city had *three* children, in other parts of Italy *four*, and in the provinces *five*, was entitled to certain privileges; while certain disabilities were imposed on those who lived in celibacy. This subject is alluded to by *Horace*, Carm. Sæc. vs. 20.

2. A legal marriage was termed *Justæ Nuptiæ*, or *Justum Matrimonium*. The word *connubium* was used as a comprehensive term including all the conditions requisite to the contracting of a legal marriage. Generally it may be stated that there was connubium only between Roman citizens. There was no connubium between slaves, but only what was called *contubernium*.

See *Gierig*, Excursus de Contubernio Romanorum, in *Lemaire's* Pliny, as cited P. V. § 470. 4. vol. 2d. p. 231.—*Ayrer*, Diss. de jure connubiorum apud Romanos. Gott. 1737.

§ 313. The marriage was always preceded by a solemn affiance or betrothment, in which the father of the bride gave his assent (*stipulatio*) to the request (*sponsio*) of the bridegroom. This compact and the ceremonies attending it were called *sponsalia*; it often took place many years before the marriage, even in the childhood of the parties betrothed. The bridegroom was not always present at the betrothing, which was sometimes effected by means of letters, or by an empowered substitute. In early times the father's consent was necessary only for the daughter, but afterwards also for the son. The mutual consent of the parties was the most essential. Friends and relations were usually present as witnesses; the marriage contract was written and sealed (*legitimæ tabellæ*); the bride received from her betrothed a ring as a pledge of his fidelity; and the whole ceremony was concluded with a feast.

§ 314. In fixing the day of marriage, care was taken to select one of those esteemed lucky or fortunate. The transferrence of the bride from her father's power to the hands of the husband was called *conventio in manum*, and was accompanied by a religious ceremony, and a sort of consecration by a priest (*confarreatio*). Marriages contracted in this form were the most solemn, and could not be dissolved so easily as in other cases. Two other forms or modes are mentioned; one was by prescription (*usus*), the bride being taken home and living with the bridegroom for a year (*usucapio*); the other by a purchase (*co-*

emptio), in which each party gave to the other a portion of money, repeating certain words.

§ 315 *a*. On the day of marriage, the bride was adorned with a sort of veil or peculiar ornament of the head (*luteum flammeum*), and a robe prepared for the occasion (*tunica recta*), which was bound around the waist with the marriage girdle (*cingulum Ianeum*). The sacrifice ordered on the marriage-day was a sheep of two years of age, presented especially to Juno as the goddess of marriage.

The conducting of the bride to the residence of the husband, which took place in the evening, was attended likewise with ceremonies. She was taken, as it were forcibly, from the arms of her mother, or if the mother was not living, of the next near relative. She went with a distaff (*colus*) in her hand, and was careful to step over or was lifted over the threshold of both houses, as it was ominous to touch it with the feet. She was supported by two youth, one on each side; a third preceded her with a lighted torch or flambeau, and sometimes a fourth followed carrying in a covered vase (*cumerum*) the bride's utensils (*nubentis utensilia*) and also various toys (*crepundia*). She bound the door posts of her new residence with white woollen fillets and anointed them with the fat of wolves (hence *uxor*, *quasi unxor*). She then stepped upon a sheepskin spread before the entrance, and called aloud for the bridegroom, who immediately came and offered her the key of the house, which she delivered over to the chief servant. Both now touched fire and water, as a symbol of purity and nuptial fidelity. The house was already adorned with garlands of flowers, the work of the preceding day. After their arrival the marriage banquet (*cœna nuptialis*) was held, which was accompanied with music and song. The husband after supper scattered nuts among the youth and boys present. Finally the pair were conducted to the bed-chamber, by the door of which the nuptial hymns (*epithalamia*) were sung by young men and maids. The next day the bride presented a thank-offering to the gods, and the husband gave an evening entertainment (*repotia*), and distributed presents to the guests on their departure.

§ 316. Divorces (*divortia*) were, especially in latter times, quite common. When the espousals and the marriage had been solemnized in full formality, especially with the *confarreatio* just described, particular solemnities were requisite for a divorce, and these were called *diffarreatio*. In case of a less formal marriage contract, the divorce was called *remancipatio* or *usurpatio*. On account of the frequent abuses of divorce, it was restrained by law; and properly the men only enjoyed the right. The formula with which one dismissed his wife was *tuas res tibi habeto*. Sometimes the separation took place before marriage, after the espousals, and then it was called *repudium*; the customary formula was as follows: *conditione tua non utor*. If a woman was divorced without having been guilty of adultery, her portion or dowry was returned with her.

The situation of the Roman woman after marriage was in some respects better than that of the Greek woman. The Roman matron presided over the household; she superintended the education of her children (cf. P. IV. § 125); as being the *mater familias*, she shared in the honors paid to the husband. Yet, generally speaking, the condition of females among the Romans was similar to their condition in Greece. The social elevation enjoyed by females in modern times is very justly ascribed in a great degree to Christianity.

See § 181, and references there given.——On the regard to the sex as illustrated by the writings of Tibullus, Ovid, Seneca, &c. cf. *Ramdohr*, Venus Urania. Lips. 1798. 8.——On the influence of Christianity, see *Buckminster's* Sermons.—*Cushing*, Social Influence of Christianity, in *Bibl. Repos.* Sec. Series, vol. i. p. 195.—Cf. P. IV. § 83. 2.

§ 317. Among the Roman customs connected with the birth of children, that was the most remarkable which left it to the arbitrary will of the father whether to preserve his new-born child or leave it to perish. In reference to his decision of this point, the midwife always placed it on the ground; if the father chose to preserve it, he *raised* it from the ground, and was said *tollere infantem*; this was an intimation of his purpose to educate and acknowledge it as his own. If the father did not choose to do this, he left the child on the ground, and thus expressed his wish to *expose* it (*exponere*); this exposing was an unnatural custom borrowed from the Greeks, by which children were left in the streets, particularly at the *columna lactaria*, and abandoned to their fate. Generally the power of the father was very great, but the mother had no share therein. This power extended not only over the life of his children, but the father could three times sell his son and three times reclaim him, and appropriate all his gains as his own. Under the emperors, this power lost much of its rigor, by the regulation allowing the children to hold the inheritance left by their mothers.

§ 318 *a*. The freeing of a son from the power of a father was effected by what was

called *emancipation*, or a fictitious thrice repeated selling of the son; the freedom consequent upon this was termed *manumissio legitima per vindictam*. The father and the son appeared together with the pretended purchaser, a friend of the first, and with a body of witnesses, before the tribunal of the prætor, and here the imaginary thrice repeated sale and thrice repeated manumission was completed with certain established usages, sometimes by only a double sale with a delay of the third. On the third sale, the purchaser was called *pater fiduciarius;* in the first two, *dominus*.—The power of the father over his son was otherwise rarely terminated except by the death or banishment of the father; it belonged to the peculiar rights of a Roman citizen (§ 260). By emancipation the son became his own master, and possessor of his own property, of which, however, he must give the father half as an acknowledgment for his freedom.

§ 319. Another custom among the Romans in respect to children was that of *adoption* (*adoptio*). In this, the actual father of a child renounced his own rights and claims, and committed them to another who received the child as his own.

1 *u*. The ceremony was performed before a magistrate, usually the prætor. The formalities were in part the same as in emancipation, which was always presupposed in adoption, and previously executed. Only in such a case, the son was sold to the adopting father but twice, and did not revert the third time to the real father. There was also sometimes a kind of adoption by will or testament (*adoptio per testamentum*), in order to preserve a family from extinction. In such case the person adopted received a considerable part of the estate left by the person adopting him, and bore his name after his death.

2 *t*. That, which was called *adrogatio* or *arrogatio*, differed from adoption only in the formalities connected, and in the circumstance that the person adopted was previously his own master (*sui juris*) and not in the power of his actual father. The *adrogatio* was not transacted, as was the *adoptio*, before the prætor, but before the assembled people, in the Comitia Curiata, and by the aid of the High-priest; neither was it limited to individuals, but often included a whole family. Upon the consent of the people to the arrangement, the person or persons adopted into a family took a solemn oath, that they would remain faithful to the religion and worship of the family; this was called *detestatio sacrorum*, as the adopted person lost the peculiar rights and was freed from the peculiar duties (*sacra gentilitia*) of his former *gens* (cf. § 311), if different from the one into which he was now introduced.

§ 320 *u*. By what was called *legitimation*, a natural (*naturalis*) or spurious (*spurius*) child was declared to be legitimate (*legitimus*), and instated in all the rights of such. This affected, however, the relation of the child only to the father, and not to other relatives, or to the whole family of the father. Such a child shared in the inheritance an equal portion with the lawful children. But this custom was not known to the early Romans; it came first into practice in the fifth century under Theodosius the second, and then scarcely at all in Rome itself, but in the municipal towns, where it was introduced to supply the want of the *decuriones* or members of the senate (cf. § 260. 2). For, as this office could be received only by sons of *decuriones*, and was also very burdensome, the fathers were allowed to transmit it to their natural sons, by them legitimated.

§ 321. The education of the Roman youth is noticed particularly in treating of the Archæology of Roman Literature (cf. P. IV. §§ 123–125). Here we only remark, that for a long time there were no public schools, but the youth received the necessary instruction from private or family teachers (*pædagogi*). There were, however, those who in their houses gave instruction to a number of youth together. The corporeal exercises, especially in the early times, were viewed by the Romans as a more essential object in education than the study of literature and science. They did not neglect, however, an early cultivation of the manners, and of noble feelings, especially patriotism, love of liberty, and heroic courage.

§ 322 *t*. The household of a Roman was collectively termed *familia;* but by this word was especially meant the body of slaves, of which there was often a large number. Persons in opulent circumstances had them sometimes to the amount of several thousands. The Roman women of rank usually had a numerous body of servants of both sexes.—The slaves of a family were divided into different classes or *decuriæ*, according to their employments, and a particular registry of them was kept, which was, in some instances, read over every morning. Their condition was very hard, and they were treated as mere chattels, rather than persons.

"Slaves in Rome occupied every conceivable station, from the delegate superintending the rich man's villa, to the meanest office of menial labor or obsequious vice; from the foster mother of the rich man's child, to the lowest degradation to which woman can be reduced. The public slaves handled the oar in the galleys, or labored on the public works. Some were lictors; some were jailors. Executioners were slaves; slaves were watchmen, watermen and scavengers. Slaves regulated the rich palace in the city; and slaves performed all the drudgery of the farm. Nor was it unusual to teach slaves the arts. Virgil made one of his a poet, and Horace himself was the son of an emancipated slave.—The merry-andrew was a slave. The physician, the surgeon, were often slaves. So too the preceptor and pedagogue; the reader and the stage-player; the clerk and the amanuensis; the architect and the smith; the weaver and the shoemaker; the undertaker and the bearer of the bier; the pantomime and the singer; the ropedancer and the wrestler, all were bondmen. The *armiger* or squire was a slave. You cannot name an occupation connected with agriculture, manufacturing industry, or public amusements, but it was a patrimony of slaves. Slaves engaged in commerce; slaves were wholesale merchants; slaves were retailers; slaves shaved notes; and the managers of banks were slaves."

The following is a specification of some of the principal servants, such as are most frequently mentioned:—1. Of those employed in the house. The *servus admissionalis* received the persons who visited the master of the house, announced their names, and conducted them in; the *servi cubicularii* were a sort of valet or chamber servants, often enjoying the particular confidence of the master; the *tonsores* and *cinerarii* were such as paid attention to the beard and hair of the masters; the *amanuenses* and *librarii* were secretaries and copyists; the *anagnostæ* were readers; the *vestiarii* attended to the wardrobe; the *balneatores* waited upon the master at the bath; the *medici* performed the duties of surgeons and physicians; the *nutritii* and *pædagogi* took care of the children.—A multitude of servants were employed in waiting upon table at meals, and were designated from their several functions. Among these were, e. g. the *servus lectisterniator*, couch-spreader; *structor*, arranger of dishes; *carptor* or *scissor*, carver; *diribitor*, distributer; *prægustator*, taster; *pocillator*, cup-bearer; *detersor*, table-wiper, &c.—There were others performing another kind of house-service, e. g. the *servus ostiarius*, door-keeper; *atriensis*, hall slave; *dispensator*, or *arcarius*, keeper of the stores; *cellarius*, pantry-keeper; *pulmentarius*, pottage-maker; *dulciarius*, confectioner; *tædiger*, torch-bearer; *cunaria*, cradle-rocker; *cosmeta*, perfumer; *flabellifer*, fan-carrier, &c.——2. Others were employed out of doors; the *servus insularis*, who had the oversight over his master's buildings; the *servus a pedibus*, who went with errands; the *lecticarii*, who carried the sedan or litter, &c.—A large number of slaves were kept at the manors or country-seats, to see to the husbandry and fruits; among these were the *villici*, stewards or superintendents; *aratores*, plowmen; *runcatores*, weed-pullers; *occatores*, clod-breakers; *fœnisectores*, hay-cutters; *vindemiatores*, vintagers; *jugarii*, ox-drivers; *opiliones*, sheep-tenders; *piscatores*, fish-catchers; *muliones*, mule-drivers; *gallinarii*, hen-keepers, &c.

For a full list, see *Blair's* State of Slavery among the Romans. Edinb. 1833. 8 Cf. *Am. Quart. Rev.* vol. xv. 71.——On the employment of slaves, see *J. Popma*, De Operis Servorum.—*L. Pignorius*, De Servis et eorum apud Veteres ministeriis. Patav. 1656. 4.—*Mongez*, sur les travaux publ. des Romains, in the *Mem. de l'Institut*, Classe de *Lit. et Beaux Arts*, i. 492.

§ 323. The slave-trade formed among the Romans, as with most of the ancient nations, an important part of business. Slave merchants (*venalitiarii*) were always found attached to the Roman armies, and importers of slaves (*mangones*) often came to Rome from Greece and Asia. There were various laws regulating this traffic; which, however, were often left unexecuted, or were evaded by the arts of those engaged in it. For exposing to view slaves offered for sale, scaffolds (*catastæ*) were erected in the market, and commonly small tablets or scrolls (*tituli*) were suspended from the necks of the slaves, stating their country, age, character, &c. The price varied very much; it was sometimes above a thousand *denarii*. Of still greater value were such as possessed intellectual cultivation, and could be employed as teachers, readers, accountants, musicians, and the like.

One thousand denarii would equal (cf. § 270. 3) about one hundred and fifty dollars. In the time of Horace (Sat. II. vii. 43) a fair price for an ordinary slave seems to have been about half that sum. In the time of Justinian the legal valuation of a common slave was twenty solidi, i. e. five hundred denarii, or about seventy-five dollars. But vastly higher prices are mentioned; e. g. beautiful boys are said to have been sold for as much as two hundred thousand sesterces, or fifty thousand denarii (cf. *Mart.* iii. 6; viii. 13. *Plin.* H. N. vii. 39, 40).

§ 324 *a*. The liberating of slaves took place in several ways. The most ancient mode seems to have been by will, *manumissio per testamentum*, on the decease of the master. There were two other modes; *censu*, and *per vindictam*; the former was when the slave, with the master's consent, was enrolled in the taxation list as a freedman; the latter was a formal and public enfranchisement before the prætor. In the last case, the master appeared with his slave, before the tribunal, and commenced the ceremony by striking him with a rod (*vindicta*); thus treating him as still his slave. Then a protector or defender (*assertor libertatis*) steps forward and requests the liberation of the slave, by saying *hunc hominem liberum esse aio, jure Quiritium*; upon which the master, who has hitherto kept hold of the slave, lets him go (*e manu emittebat*), and gives up his right over him, with the words, *hunc hominem liberum esse*

volo. A declaration by the prætor, that the slave should be free, formed the conclusion. To confirm this manumission, the freed slave sometimes went to Terracina and received in the temple of Feronia (P. II. § 91. 5) a cap or hat (*pileus*) as a badge of liberty. The slave to be freed must not be under twenty years of age, nor the person setting him free under thirty.

We may here remark, that on the country farms there was a class of population termed *coloni*, who were not slaves, although sometimes termed *servi terræ*. They were attached to the soil, and could not be separated from it; the land and the coloni could be sold together, but neither of them could be sold without the other. The coloni, like slaves, were liable to corporeal punishment; but they had the right of *connubium* (cf. § 312. 2), which slaves had not. The colonus paid a yearly rent for the land on which he lived.

On the subject of Roman Slavery, see an able and interesting article in the *Biblical Repository* and *Quart. Observer*, No. XX. Oct. 1835.—*Burigny*, Roman Slaves and Freedmen, in the *Mem. Acad. Inscr.* vol. XXXV. p. 328, and XXXVII. p. 113.—*Blair*, cited § 322. —*Becker's* Gallus.

§ 325. The dwellings of the Romans were at first mere huts (*casæ*), and during the first three centuries, even to the capture and plunder of the city by the Gauls, the houses were insignificant (P. IV. § 241). On its being rebuilt, they were larger and more respectable. As luxury increased, especially after the second Punic war, so the private dwellings (*domus*) became more and more costly and splendid, both within and without; although this was not universally the case. In the time of Augustus, there was great magnificence and extravagance in the building and ornamenting of houses.

1 *a*. Among the principal ornaments of the larger houses and palaces were the following; the covering of the outer and inner walls with marble; the use of *phengites* (φεγγίτης) or transparent marble, in the place of the *lapis specularis*, which was commonly employed for windows; mosaic work on the floors (*pavimenta tesselata*); and various decorations in ivory, marble, costly wood and precious stones, attached to the walls, ceiling, and door-posts.

2. The *phengites*, according to Pliny (Nat. Hist. XXXVI. 22. 46), was discovered in Cappadocia in the time of Nero, and took this name from its translucency.—The *lapis specularis* was found in Spain, Cyprus, Cappadocia, Sicily, and Africa; it could be split into thin leaves, like slate, not above five feet long each. *Boyd* remarks, quoting the French translation of *Adam*, "It appears that this stone is nothing else than the talc of Muscovy." *Launay* (cited P. IV. § 195. 2), after comparing various allusions to it in Pliny and others, expresses in the following words his conclusion: "que le *lapis specularis* des Anciens etoit notre gypse feuilleté appellé *Selenite*." (vol. I. p. 314).

3. Windows made of this stone were termed *specularia*; it has been supposed that these were chiefly in the better houses[1].—Horn is said to have been used by the Romans for the windows (*corneum speculare*); also paper and linen cloth. Originally the windows were mere openings (*foramina*, *fenestræ*); sometimes covered with a sort of lattice (*clathri*); sometimes closed by means of shutters with two leaves (*biferæ fenestræ*). It has not been generally supposed that *glass* (cf. 268. 4) was manufactured at Rome before the time of Tiberius, nor that it was used for windows until a much later period; the first distinct mention of glass windows (*vitrea specularia*), is said to be by Lactantius (*De opificio Dei*, 8) or by Jerome, in the fourth century[2]; although mirrors (*specula*) of glass were much earlier. But glass windows have been discovered[3] in the buildings at Pompeii. "In the vaulted roof (of a room of the *thermæ* or baths) is a window, two feet eight inches high and three feet eight inches broad, closed by a single large pane of glass, two-fifths of an inch thick, fixed into the wall, and ground on one side to prevent persons on the roof from looking into the bath: of this glass many fragments were found in the ruins. This is an evident proof that glass windows were in use among the ancients. The learned seem to have been generally mistaken on the subject of glass-making among the ancients. The vast collection of bottles, vases, glasses, and other utensils discovered at Pompeii, is sufficient to show that the ancients were well acquainted with the art of glass-blowing." It has been suggested, that these vessels may not have been manufactured in Italy, but imported from the East, especially from Tyre, the place where glass is supposed to have been first made. Another room belonging to the same baths "was lighted by a window two feet six inches high and three feet wide, in the *bronze frame* of which were found set four very beautiful *panes of glass* fastened by small *nuts* and *screws*, very ingeniously contrived, with a view to remove the glass at pleasure."

[1] *J. M. Suarezius*, De Foraminibus lapidum in priscis Ædificiis, in *Sallengre*, as cited § 197. vol. I.——[2] *Beckmann*, History of Inventions, cited P. IV. § 32. 1.—Cf. *Vogel*, Geschichte der Erfindungen von der Altesten bis zur neuesten Zeit. Leipz. 1841. 12. ——[3] *Pompeii*, as cited P. IV. § 226. 1. p. 162. Cf. also § 229. 4.

4. Paintings in stucco on the walls, and fret-work (*laquearia*) on the ceilings, were among the decorations in Roman houses. The various ornaments were frequently of a character exceedingly unfavorable to purity of mind.

On architectural ornaments, &c. cf. P. IV. § 230.—On the mosaic of the ancients, P. IV. §§ 167, 189, 220.

5 *a*. The names of the various parts of a Roman house are known to us much better than their exact design and use. The following were the principal parts. (1) The *vestibulum* or fore-court, an open space between the house-door and the street. From this, one entered through the door or gate (*janua* or *ostium*) of the house into (2) the *atrium*, *aula* or hall, in which on both sides were placed the images of ancestors in niches or cases (*armaria*). From this, one passed directly through into (3) the *impluvium*; called also *compluvium* and *cavædium*, which was a court, commonly uncovered (*subdiale*), where the rain-water fell. In this was the proper dwelling-house, which

had two wings with a covered colonnade or portico in front, in order to pass unexposed from one apartment to another of these side-buildings. Of these apartments the principal was (4) the *triclinium* or dining-room; the others were termed *cellæ*, having distinctive names from their use; as *cella vinaria*, *coquinaria*, *penuaria*, &c. Besides these there were attached to the larger houses various other appendages; colonnades, baths, gardens, and the like.—In general, almost all the apartments were on the lower floor; but detached houses or blocks, which were mostly occupied by tenants on lease (and called *insulæ*), were higher and had more stories.

As the population of Rome increased, the houses in the city were raised to such altitudes as to occasion danger, and a maximum of height was established by law; in the reign of Augustus it was enacted, that the height of private edifices should not exceed seventy feet from the ground.—*Gibbon*, vol. 3d. p. 216, ed. N. Y. 1832.

6. The gate or door (*janua*) was sometimes made of iron or brass, often highly ornamented, and usually raised above the ground, so that steps were necessary to ascend to it. On festival occasions it was hung with green branches and garlands. It turned on hinges (*cardines*), and was secured by bars (*obices*, *claustra*), locks (*seræ*), and keys (*claves*). Knockers (*marculi*, *malleï*) or bells (*tintinnabula*) were attached to it.

Fig. *a*, of Plate XXXII. represents a key found at Pompeii.—Fig. *b*, of the same Plate, is a door-bolt, found also at Pompeii.

In the *atrium* was anciently the kitchen (*culina*). Here also the mistress of the house and servants carried on the spinning and weaving. In this was the family hearth (*focus*), near the door, with a constant fire of coals, and the *lares* (cf. P. II. § 111) around it. The Roman houses, as well as the Greek, seem to have had no chimneys, but merely an opening in the roof to let off the smoke; hence the epithet *fumosæ* applied to the images in the *atrium*; to avoid smoke as much as possible, the wood was carefully dried and anointed with lees of oil: yet it is said that chimneys have been found in the ruins of ancient buildings[1]. Portable hearths or furnaces (*foculi*), in which charcoal was burnt, were used for warming the different apartments; a sort of stove (*caminus*), in which wood was usually burnt, was also used, larger than the furnace or brasier, and fixed in one place. In later periods, houses were warmed by a furnace below, with pipes passing from it to the rooms[2].—The *atrium* was sometimes divided, in later times, into different parts separated by curtains.

[1] *Becker's* Gallus, i. 102. Cf. *Hor.* Sat. I. v. 81.—*Vitruv.* vii. 3.—[2] *Beckmann*, Hist. of Inventions. Cf. *Plin.* Ep. ii. 17.—*Sen.* Ep. 90.

In the open court, or *impluvium*, was often, if not usually, a fountain. The apartments around it, excepting the dining room, were usually small and ill constructed, and properly called *cellæ*. Those designed for sleeping were termed *cubicula*. The *tablinum* was the room for the family records or archives. The *pinacotheca* was the gallery for pictures. The *solarium* was a room on the portico for taking the sun.—The covering or roof was protected by large tiles (*tegulæ*), and was generally of an angular form; the highest part was called *fastigium*, a term also used to designate the whole roof.—Under the better class of houses were very capacious cellars (*cellaria*), which were specially prepared for storing various sorts of wines.—Staircases do not appear to have been considered of much consequence; they are found in the buildings at Pompeii.

In Plate XXXII. fig. 1, is the plan of a Roman house, given in *Stuart's* Dict. of Architecture as according to Vitruvius: "*a* is the *vestibulum*; *b*, the *atrium*; *c*, the tablinum; *d*, *d*, the alæ; *e*, *e*, cellæ familiaricæ; *f*, cavædium; *g*, vernal triclinium; *g*, summer triclinium; *g*, winter triclinium; *i i i*, bathe; *k k k*, cubiculæ; *m*, pinacotheca; *n*, bibliotheca; *o*, peristyle; *q*, Cyzicene œcus; *r r*, courts of the offices; *s*, exedra; *t t*, gardens; *u*, rooms for embroidery; *v v*, sudatories."

On the Roman house, cf. *Wilkins*, Transl. of Vitruvius, cited P. IV. § 243. 4.—*J. Mirantolus*, de Roman. domibus, in *Sallengre*, cited § 197.—*Fr. M. Grapaldi* de partibus Ædium liber. Parm. 1508. 4.—*Hirt*, Geschichte der Baukunst, cited P. IV. § 243. 4.—*Mazois*, Ruines de Pompeï.—*Mercier*, Le Palais de Scaurus, ou Description d'une Maison Romaine. Par. 1822. 8.—*Smith*, Dict. of Antiquities, p. 494.

7. Among the various articles of furniture mentioned are chairs (*sellæ*), tables (*mensæ*), couches (*lecti*), lamps (*lucernæ*), &c.; besides the numerous utensils for culinary purposes (cf. § 329. 3), and articles pertaining to the bathing-room and the toilet (cf. § 338).

Several varieties of tables are mentioned; as the *cillibæ*, a round table with three legs; the *monopodium*; the *sigma* or *mensa lunata*, &c. (cf. § 329. 2).—Chairs of different forms have been discovered in the excavations at Pompeii, and other varieties are represented in the fresco paintings.—Among the couches were those used at meals, *accubita*, or *lecti triclinares* (cf. § 329. 2); and the *lecti cubiculares* or beds for sleeping; the latter had costly frames, sometimes of metal, with feet (*fulcra*) sometimes of silver, bearing a matress or bed of feathers (*culcita*, *torus*), with rich coverings (*vestes stragulæ*, *peripetasmata*, *peristromata conchyliata*).—A great number of ancient lamps have been found, particularly at Herculaneum and Pompeii; of various forms and sizes, and different materials, from the most common to the most costly; many of them, especially those in bronze, are of the most beautiful workmanship. They were wrought into the most whimsical images and shapes; and were attached to supports of various kinds, or suspended from the ceilings.

Several specimens of ancient lamps are given in our Plate XXXII. at the bottom; in Nos. 1 and 3, they are suspended from a stand or branch (*lychnucus*); in Nos. 2 and 4, they are placed upon a low tripod; in No. 5, on a small erect pillar or stick (*columella*) called *candelabrum*. Fig. *d* is a *couch*, from an Egyptian monument, showing the cushion or bed, and the pillow.

H. H. Baber, Antique Vases, Lamps, Tombs, Urns, &c. Lond. 1836. 4. containing one hundred and seventy plates engraved by H. Moses; with descriptions.—See also *Montfaucon* (as cited P. V. § 13), vol. v. p. 208.—*Le Antichi d'Ercolano*, cited P. IV. § 243. 2. one vol. of which treats particularly on this subject.—The *Museo Borbonico* (cited P. IV. § 218), contains representations of very tasteful ancient chairs.

§ 326. The villas, or country seats, of the Romans were much more splendid usually than the houses within the city. A complete establishment of this kind included seve-

ral parts. 1. The *villa urbana* was the chief edifice, with its courts, baths, porticos, and terraces, for the residence of the lord. 2. The *villa rustica* was the name applied to the buildings designed to accommodate the steward (*villicus*), and numerous slaves of the establishment; and those for various kinds of live stock; e. g. *gallinarium*, for hens; *aviarium*, for bees; *suile*, for swine, &c. 3. The *villa fructuaria* was another part, including the structures designed for storing the various products of the farm; as wine, corn, oil, and fruits; often comprehended under *villa rustica*. 4. The *hortus* was the garden, upon which in later times great care was bestowed: being planted with trees, shrubs, and flowers, which were often turned into fantastic shapes by slaves called *topiarii*; watered sometimes by means of pipes and aqueducts; adorned with walks and statues. 5. There was sometimes a sort of *park*, of many acres, chiefly designed for deer or other wild beasts, *theriotrophium*, in which was the fish-pond (*piscina*) and the oyster-bed (*vivarium*).

Many of these villas, owned by distinguished Romans, are alluded to in the classics. Cicero had a beautiful one at Tusculum, besides several in other places further from the city (cf. *Middleton's* Life of Cicero, sect. xii).—Hortensius possessed sumptuous villas at Tusculum, Bauli, and Laurentum; the *Piscina Mirabilis*, a subterraneous edifice, vaulted and divided by four rows of arcades, under the promontory of Bauli, is supposed by some to have been the fish-pond of this distinguished orator. (*Dunlop*, Hist. Rom. Lit. ii. 128.) In his Tusculan villa he had a single painting, the *Argonauts*, by *Cydias*, for which he paid, according to Pliny (Nat. Hist. xxxv. 12), 144,000 sesterces, i. e. above $5,000.—Horace is supposed to have owned a villa at Tibur, not so splendid, yet affording a retreat delightful to the poet. (*Anthon's* Remarks in his ed. of Horace.)—Pliny (Ep. ii. 17), has given a description of one belonging to himself at Laurentum, of great extent and grandeur. (*Stuart's* Dictionary of Architecture.)—But the villa of the emperor *Adrian*, near Tivoli, was probably the most magnificent ever erected; its buildings and plantations covered an area, it is said, of at least six miles in circumference; its ruins have survived to modern time, and have furnished many of the finest remains of ancient art. (Cf. P. IV. §§ 173, 188.—*Stuart's* Dict.)—Ruins, called the *Villa of Lucullus*, have been discovered at the extreme point of Pausilypus (cf. P. I. § 42), in ground used for vineyards, two feet below the surface; the buildings are said to have been found in good order. (*Gent. Mag.* Ap. 1842.)—The excavations of Pompeii have brought to light a specimen of a villa just without the walls of the place, supposed to have belonged to one Diomedes. (See a lively description of it in *Johnson's* Philos. of Trav. p. 235, as cited P. IV. § 190.)

Rob. Castell, The Villas of the Ancients illustrated. Lond. 1728. fol.—*Sulzer's* Theorie, i. 305.—*G. Grævius*, De Rusticatione Romanorum, in *Sallengre*, cited § 197. vol. i.——On remains of Roman villas discovered in England, *Archæologia*, (as cited P. IV. § 243. 3), vol. viii. p. 363. vol. xviii. p. 203, and xix. 176, with plans.

§ 327. The manner of life among the Romans underwent many changes in the course of their history. In the early periods these were favorable to their morals, but in later times highly injurious. Their constant prosperity exerted its influence on their feelings, and these affected their private life and manners, their pursuits, social character, and amusements. At first, and even down to the first Punic war, their domestic manners were characterized by simplicity in thought and action, and united with this there was moderation in the gratification of the senses, which they but seldom and sparingly indulged. From their primitive rudeness, they gradually advanced in refinement and urbanity, and ere long passed into an opposite extreme. The more they became acquainted with the conveniences and pleasures of the people they conquered, especially the Greeks and Asiatics, and the more their riches and abundance increased in consequence of these conquests, the more prevalent became pride and luxury in private life. In place of their former heroic virtues, their bravery and self-denial, now appeared effeminacy, vanity, and idleness. Magnificence in buildings, luxurious indulgence in food and liquors, fondness for dress and entertainments, followed of course.

§ 328. It is not easy to decide what was certainly a uniform course of daily avocations, among a people presenting a great variety in pursuits, conduct, and manner of life. There was, however, a sort of regular routine in the succession of daily employments among the Romans, particularly with the more respectable and orderly citizens.

1 *a*. The morning hours were appropriated to religious worship in the temples, or their own houses. In the morning, also, persons of the lower class were accustomed to call upon their superiors with salutations, especially clients upon their patrons. About the third hour (cf. § 228) the business of the courts, comitia, and other assemblies were commenced. Between this hour and noon were the promenades for pleasure or conversation in the porticos, the forum, and other public places. About the sixth hour or mid-day, they had a slight repast, after which it was customary to take a little rest or sleep. The afternoon was spent mostly in amusements and recreation, in visiting, bathing, and attending public spectacles. About the ninth or tenth hour was the usual time for the evening meal.

2. The following caustic remarks are from the work of *Johnson* (above named, § 326).—"The private houses in Pompeii, and the house of Diomede, par excellence, show us at once how the people lived. Each family met, when they did meet, in the open court of the house—while the masters assembled, and might be said to live, in the public porticos and public hotels of the city! Such *was* the state of society among the ancients; and if we examine the cafes and other public places of resort, some of them not the most moral or edifying, in Italy and France, at the present day, we shall find that the state of society in this respect has not essentially changed. How the women and children contrived to pass their time at home, while their husbands and fathers were lounging in the porticos, the forums, the temples, and hotels, it is not easy to say; but if we may judge by the figures and devices on their work-boxes, vases, flower-pots, lamps, amulets, and walls, we may safely conclude that, in their narrow and darksome cells, the pruriency (I dare not use the proper term) of their minds was at least commensurate with the inactivity of their bodies and the enervating influence of the climate."

See *Pliny's* interesting account (Epist. iii. 1) of the manner in which his friend Spurinna was accustomed to spend the day.—*Abbé Couture*, La vie privee des Romains, as cited § 310.

3. The customary time of day for bathing, both at the public *thermæ* (cf. P. IV. § 241 *b*) and the more private *balnea*, was between two o'clock and dusk. Between two and three o'clock was considered the most eligible time for the exercise and the bath. The baths were usually closed at dusk; some of the emperors allowed them to be open until five o'clock in the evening. The price paid for admission was a *quadrans* or quarter of an *as*; the charge for entrance was increased a hundred-fold after four o'clock.—Nero's baths were heated by twelve o'clock; and Severus allowed the baths to be open before sunrise and even through the night, in summer. The rage for bathing seems to have continued until the removal of the seat of the empire to Constantinople; after which no new thermæ were erected, and the old gradually fell into decay. A description of the buildings constructed for bathing is given under the topic of Architecture (cf. P. IV. § 241 *b*); to which we must refer for an explanation of the names of rooms or apartments that occur in the following account of the customs connected with bathing.—"Those who went to bathe first proceeded to the *apodyterium*, where they took off their clothes and committed them to the care of the *capsarii*, slaves employed for the purpose by the overseer (*balneator*). Thence they proceeded to the *unctuarium*, where they were anointed by other slaves (*aliptæ*). Thence they proceeded to the *sphæristerium*, to engage in some of the exercises of that apartment. From this room they went to the *caldarium*. In taking the hot-bath in the latter room they sat upon a bench or seat (*pulvinus*) below the surface of the water in the basin. Here they scraped themselves with instruments called *strigiles*, usually of bronze, sometimes of iron; or this operation was performed by an attendant slave. From drawings on a vase found at Canino, it is inferred that the bathers, after the use of the strigilis, rubbed themselves with their hands, and then were washed from head to foot by having pails or vases of water poured over them. They were then dried carefully with cotton or linen cloths, and covered with a light shaggy mantle called *gausape*. On quitting the *caldarium*, they went to the *tepidarium*, and after some delay, thence into the *frigidarium*; but are supposed not generally to have bathed in these at the public thermæ, but to have used them chiefly to soften the transition from the intense heat of the caldarium to the open air. The bathing was usually followed by an anointing of the body with the perfumed oils of the *elæothesium*, after which the clothes left in the *apodyterium* were resumed."——It is worthy of remark, that the exercise of *swimming* was connected with the custom of bathing. "This art," it is said, "was held in such estimation by the Greeks and Romans, that, when they wished to convey an idea of the complete ignorance of an individual, they would say of him, that *he neither knew how to read nor swim*, a phrase corresponding with our familiar one, that a person knows not how to read or write. Attached to, and forming a part of the gymnasia and palæstræ, were schools for swimming; according to Pliny, the Romans had basins in their private houses for the enjoyment of this exercise."

Bell, as cited P. IV. § 241 *b*.—*Amaillon*, sur l'exercise du nageur chez les anciens, in the *Mem. Acad. Inscr.* vol. xxxviii. p. 11, and xl. p. 96.

§ 329. The dinner of the Romans, or mid-day meal (*prandium*) was very frugal; indeed it was not customary to prepare a table for it; and in the better times of the republic, those who took a formal meal at noon were regarded as effeminate. The fifth hour, from 11 o'clock to 12 in modern reckoning, was the time assigned for it.

The principal meal was held at evening (*cœna*), and for this, particularly, the guest-chambers or eating-halls (*triclinia*) were constructed, which in the palaces and manors of the rich were very splendid. These apartments were also called, from the use made of them, *cœnationes*; and among the lower classes, *cœnacula*.

1 *u*. The table, being either quadrangular or rounded, had on three sides couches, each with three pillows, on which to support the arm in reclining. Nine persons (§ 52) were therefore accommodated at a table. The right of the middle couch or sofa was called *locus consularis*. Often seven places only were prepared, the whole of the middle couch being appropriated to some stranger or guest, by way of especial honor. Women were not accustomed to recline at table, but to sit.

2. The couch on the right hand was called *summus lectus*, the one placed at the head of the table was called *medius lectus*, while the remaining couch on the left was termed *imus lectus*. The post of honor on each was the central place, those who occupied the middle of each of the three couches being styled respectively, *primus summi lecti*, *primus medii lecti*, and *primus imi lecti*. The most honorable of these three places, and consequently of the whole entertainment, usually was the *primus medii lecti*. The least honorable was at the end of the left couch farthest from that called *medius*. As the guests all reclined on the same (the left) arm, the bodies of those on

the opposite couches were extended in opposite directions; on the right towards, on the left from, the middle couch.—The couch-frames (*spondæ*) and their supports (*fulcra*) were of wood, ivory, or sometimes metal; sometimes they were veneered with tortoise-shell; on these was a sort of cushion which had in it stuffing (*tomentum*) of wool, feathers or the like; and this was sometimes covered with a cloth (*stragula*) often of rich embroidery and purple dye.—The tables (*mensæ*) were often highly ornamented. The *monopodium*, was circular, with one foot; chiefly used by the sick; the *tripes* (*Hor.* Sat. I. iii. 13) of the poorer people had three feet. The *mensa lunata* was a semicircular table, accommodating usually seven or eight persons, used under the emperors; it was called *sigma* from its resemblance in form to the letter C; the term *stibadium* designated the couch or sofa which surrounded it.

In Plate XXXV. fig. 1, we have the ground plan of a summer *triclinium* in the small garden of the house of Sallust, found at Pompeii; and also a view of the couches and the table in the center. In this plan, A designates the *summus lectus*; B, the *medius*; C, the *imus*. The couches, in this instance, are of masonry, and were of course covered with cushions and tapestry. The round table in the center was of marble.—In fig. 5, of the same Plate, also from Pompeii, we see a splendid *lectus*, with a cushion and richly ornamented pillow (*pulvinar*).

3. Before eating, the guests always washed their hands and used towels (*mantilia*) for drying them. They were usually furnished each with a napkin (*mappa*) for wiping the hands while at the table. For bringing on and using the food (*cibum*) there were various articles of furniture, as dishes (*lances*, *patinæ*) and the like; but nothing like *our fork*, it is supposed (cf. P. IV. § 135. 2); although the excavations at Pompeii have shown that the Romans were acquainted with many things, which have been considered as modern inventions.

"The surprise which is excited by a survey of the various implements of domestic economy and luxury, employed by the ancients, as disinterred from the tomb of Pompeii, where they slept since the beginning of the Christian era, and as compared with those now in use, must be natural, else it would not be so universal. This surprise is not solely occasioned by the almost miraculous preservation of these objects during so many centuries. We are astonished (though I know not why) that the bakers of Pompeii had ovens for their bread, and could stamp their names on the loaves—that the cooks had pots, stew-pans, colanders, molds for Christmas-pies and twelfth cakes—that the aldermen and gormands stowed their wines at the greatest distance from the kitchen and hot-bath—that the cafes had stoves for supplying mulled wines to their guests—that the apothecary's shop abounded in all kinds of 'doctor's stuff,' a box of pills remaining to this day, gilt, for the squeamish palate of some Pompeian fine lady—that the surgeon's room displayed a terrific '*armamentum chirurgicum*' of torturing instruments; among others, 'Weiss's Dilator,' the boast of modern invention in the Strand—that the female toilets disclosed rouge, carmine, and other cosmetics, with the hare's foot to lay them gracefully on the pallid cheek—that the masters and mistresses had little bells to summon the *slaves* (for servants there were none), and that the asses, mules, and oxen had the same noisy instruments, to warn carts and wheelbarrows from entering the streets, where two vehicles could not pass at the same time—that play-bills, quack advertisements, notices of sights, shows, &c., were pasted up at the corners of the streets, in monstrous bad Latin—that opera tickets were carved in ivory, though at a lower price than 8*s.* 6*d.*—that dice were ingeniously *loaded* to cheat the unwary Calabrian who came within the vortex of the Pompeian gaming-table—that horses had bits in their mouths, *stirrups* at their sides, *cruppers* on their rumps, though the two latter are omitted in statues, for the benefit of antiquarian disquisitions—that windows were glazed when light was preferred to air, which was rarely the case—that the Pompeians, like the Irish, had their wakes, their howlings, and their whisky drinkings at funerals—that the public houses had checkers painted on their walls, as at present—that the chimist's shop had for its sign a serpent devouring a pine-apple, symbolical of prudence defeating death—that the Pompeian ladies employed male accoucheurs, who had all the implements of their art nearly similar to those of the modern men midwives—that the houses were numbered, and the names of the occupants painted on the walls—that, in the public tribunals, the magistrates protested to Heaven that they would decide *conscientiously*, while the witnesses swore most solemnly that they would speak nothing but *truth*—that the men occupied all the good seats in the theatre, leaving the gallery for the women, where officers were appointed to preserve order—that, in short, men and women had their passions and propensities, their cares and their enjoyments, long before Vesuvius burst into flame!" (*Johnson*, before cited.)

On curiosities found at Pompeii, cf. *Class. Journ.* xv. p. 305.—*Library of Entertaining Knowledge*, vols. xxiv. xxv.—*Pompeii.*—*Museo Borbonico.*—For an interesting account of the luxurious manners of the later Roman nobles, *Gibbon*, Dec. and Fall of Rom. Emp. chap. xxxi.

§ 330. At the suppers of the rich, there were commonly three courses. The first was termed *gustus* or *gustatio*, designed to sharpen rather than to satisfy appetite; it consisted of eggs (*ova*), salad, radishes, and the like. With this they drank usually, not wine, but mead, or a mixture of honey. The second course formed the essential part of the meal, and the principal dish was called *caput cœnæ*. The dishes were brought on by slaves in baskets or vases fitted for the purpose (*repositoria*). The third course was the dessert (*bellaria*), consisting of choice fruits (*mala*), pastry, and confectionery.

1. Hence the introduction of the phrase, *ab ovo ad mala*, from the beginning to the end of the feast. Cf. *Horace*, Sat. I. iii. 6.—An account of the fare provided for a social supper, is given by *Pliny*, Epist. I. 15.

2. A great number of servants were employed about the evening meal in one way

or another; some of them have already been named (cf. § 322); e. g. the *structor*, who arranged the tables; the *carptor*, who divided the food, &c. In the times of Roman luxury, there was much demand for skilful cooks (*coqui, archimagiri*).

3. It may be proper here to advert to the Roman hospitality. The rights of hospitality (*jus hospitii*) were highly respected; the term *hospes* was applied both to the host and to the guest, and always indicated mutual obligations between them. These rights and obligations were sometimes created between persons residing at a distance and even in different countries, by an interchange of presents. The joining of right hands was practiced as a sort of pledge of this fellowship (*arrha hospitalis*); sometimes a sort of tally was used consisting of a piece of wood cut into two similar parts, of which each person kept one (TESSERA *hospitalis*); some of the European cabinets have specimens of these *tesseræ* with the names of friends inscribed.—The Romans had a custom (called *mutitatio*) of inviting on the next day those whom they had met at another person's house.

Fig. 4, in Plate XXXV., is a copy of a painting found at Herculaneum, which exhibits two persons joining hands, and one giving to the other the *tessera*.

Cf. *Class. Journ.* ix. 229. x. 229. xviii. 75.—*Fosbroke* (as cited § 13), p. 639.—*J. B. Casalius*, De Tricliniis, Hospitalitate et Tesseris Veterum, in *Gronovius*, vol. ix.—*J. P. Tomasinus*, De Tesseris Hospitalitatis. Amst. 1670. 12. also in *Gronovius*, vol. ix.—On the general subject of Roman meals, &c. *J. C. Bulengerus*, De Conviviis, in *Gronovius*, vol. ix.—Cf also §§ 166-168.

§ 331 a. In social banquets, held at evening, it was customary to choose a master of the feast, *rex* or *magister convivii* or *arbiter bibendi*; he seems to have been chosen by a throw of dice (*Hor.* Od. II. vii. 25). To his direction every thing connected with the banquet was submitted, particularly all that related to drinking, and the social intercourse for the time. After the completion of the meal, the drinking was continued late in the night. It was customary to drink healths, the memory of the gods and heroes being usually honored in the first place.—Not only after the meal, but also during it, between the different courses and dishes, social games or plays were practiced, especially playing with *dice*.

1 a. There were two kinds of dice, *tali* and *tesseræ*. The former were oblong, with two sides or ends rounded, having therefore four sides, on which they might fall, and which were numbered successively one (*unio*), six (*senio*), three (*ternio*), and four (*quaternio*). Four *tali* were used in playing; the most fortunate throw, called *Jactus Venereus* or *Venus*, was when a different number was uppermost on each of the four, and the worst throw, called *Canis*, was when the same number was uppermost on all. The *tesseræ* had six sides, numbered like modern dice. Three only were used in playing; and the best throw was three sixes, and the poorest three aces or ones. The vessel from which the dice were thrown, was called *fritillus* or *turricula*, a box in the form of a tower; the board or table on which they were received, was termed *forus, alveus, tabula lusoria*.—Another game not so often played was called *Duodena scripta*, and was a kind of trick-track or *backgammon*. It was played with fifteen counters or stones (*calculi*) of different colors, upon a table marked with twelve lines.—In the general corruption of Roman manners the love of playing at games was carried to the highest extreme.

Cf. *Simon*, Jeux de hazard, chez les Romains, in the *Mem. Acad. Inscr.* i. 120.

2. In the time of the Republic, it was customary for the patron to invite all his clients occasionally to a common supper in his halls; this was called *cœna recta*. Under the emperors, it became customary to give to the clients, instead of a supper, a portion of food to carry home in a small basket, *sportula*. At length a quantity of money was substituted instead of this, to the amount of about 100 *quadrantes*, or 25 *asses*, which was also called *sportula*. This word was also employed to designate sums of money distributed by orators and others for the purpose of gaining favor.

Cf. *Juv.* i. 95. 118.—*Mart.* iii. 7.—*De Mentour*, in the *Mem. Acad. Inscr.* i. 161.

§ 331 b. As wine was the beverage chiefly used by the Romans, especially at their social evening banquets and games, we will introduce here some remarks on the subject. Scarcely any thing else seems to have been so important to the rich Roman in all his arrangements for domestic comfort, as to be well furnished with choice and approved wines.—1. Hence there was great attention to the *cultivation of the vine*; even to the neglect of other branches of agriculture. The soil of Campania was considered as perhaps the most desirable in Italy, for vineyards. Many varieties of grape were cultivated: about *fifty* sorts are mentioned by Columella and Pliny; no expense was spared to obtain the best kinds for the vineyards. It was common to rear the vines by attaching them to certain trees (*arbusta*), particularly the elm and poplar; and the vines and trees were thus said to be married; the vines were allowed usually to reach the height of 30 or 40 feet, sometimes a still greater, in the rich soils; in soils less favorable, the usual height was only from 8 to 12 feet.—2. The *vintage* or gathering of the grapes was about the last of September, or in October. They were picked in osier baskets (*fiscinæ corbes*) and carried directly to the room for pressing

(*torcularium*), where they were first trodden (*calcabantur*), and then subjected to the press; sometimes in order to obtain a richer wine, the grape was exposed to the sun a few days after gathering. The common wine-press (*torcular*) seems to have been simply an upright frame, in which was fixed a beam (*prelum*) loaded with weights, and having ropes attached so as to work it more easily. The juice (*mustum*) passed through a sort of strainer (*colum*) into a vat (*lacus*), in which it remained in order to undergo fermentation about nine days, or was put into large vessels (*dolia*) for the same purpose. The juice which ran from the grapes without pressing (*mustum lixivium*) was usually preserved separately, and often with much pains to avoid its fermentation; one mode of doing which was to secure it in a close vessel and sink it in a pond for a space of a month or more. Sometimes the juice obtained by pressing was boiled down instead of being allowed to ferment, in a place fitted up for this process and called *defrutarium;* the must thus inspissated and reduced to one-half its original quantity, was termed *defrutum;* the *carenum* was such as had been reduced only to two-thirds; *sapa* was the name when reduced to one-third.—3. Various means were employed for clarifying the fermented must; eggs particularly were used for the purpose. Various methods were devised also for modifying or preserving the flavor both of the fermented and the inspissated juice; aromatic herbs and drugs of different kinds were introduced to effect the object.—In order to hasten the maturity of wines, to ripen and mellow them, they were often subjected to the action of artificial heat and smoke, by placing the vessels containing them in the flues of the furnaces, or in some room prepared for the purpose (*fumarium*), where the smoke for a time passed around them. These forced wines are said to have been in great request at Rome. It is probable that the process tended to give the wines a thicker consistency; it is stated that they sometimes became consolidated to such a degree that it was necessary to dissolve them in hot water.—4. The vessel most commonly used by the Romans, for keeping their wine, was the *amphora*, called also *quadrantal;* the terms *testa*, *cadus*, and *diota* are applied to the same or a similar vessel. It was made of a sort of clay baked, and held about six gallons;—generally of an elegant form, having a narrow neck with two handles, and tapering towards the bottom, so that they might easily be fixed in the ground or sand of the wine-cellar, and kept in an upright position. The *amphora* was commonly lined with some preparation of pitch or wax and aromatic substances, and was covered also with a coating made of pitch and the ashes of the vine. When the wine had been in the vessel a suitable time, the cover or stopper was confined and made perfectly close by a coating of the same kind, or of plaster. Skins (*utres*), which were originally the only kind of vessel used for the purpose, seem also to have remained until later times. For the richer sorts of wine, *glass* vessels appear also to have been employed; but probably of a much smaller size than the earthen *amphora* (*Martial*, Ep. ii. 40). For carrying wine from place to place, very large vessels made of leather or hide, supported and guarded by a frame and hoops, seem to have been used. A painting found in a wine-shop at Pompeii exhibits a vessel of this kind occupying the whole of a wagon or car with four wheels and drawn by two horses.—5. The better kinds of wine were usually valued more highly in proportion to their age. None of the more generous wines were reckoned fit for drinking before the fifth year, and the majority of them were kept for a much longer period. The most pleasant and grateful for drinking, however, was that of a middle age; although the older might command a higher price. The opulent Roman, as has been mentioned, attached vast importance to his wine establishment. Hence to the house and villa of every such person was attached the *wine-cellar* (*cella vinaria*). This (called also *apotheca*, cf. *Hor.* Sat. II. v. 7) was commonly in part, if not wholly, under ground, and was frequently very spacious. Here the wine was kept, usually, in *amphoræ*, which were ranged along the walls, sunk to a greater or less depth in the sand; each one having a mark (*nota*) indicating the name of the Consul in office when the wine was made; hence the phrase *interior nota*, signifying the oldest and choicest; because such, being placed first in the cellar, would naturally be at the remote end of the cellar, or because, on account of these qualities, it was lodged in an inner cell or apartment. The villa of Diomedes (cf. § 326) has a cellar very large, extending round and under the whole garden, and lighted and ventilated by port-holes from above; "some of the amphoræ still stand as they were packed and labelled seventeen centuries ago." Among the amphoræ found, some not many years since, at Leptis (cf. *Beechy's* travels), was one with the following inscription in vermillion, L. CASSIO C. MARIO COS. forming three lines on the vessel.—6. Of the Italian wines, the most celebrated were the *Falernian and Massic* (*vinum Falernum, Massicum*), which seem to have been the product of the same region, in the vicinity of Sinuessa; and the vinum *Setinum*, the beverage of Augustus, produced on the hills of Setia. Others in much repute were the vinum *Cæcubum, Surrentinum, Calenum;* of a third rank were the *Albanum* and *Sabinum*. The *Sicilian* wines were rated generally after these. Of foreign wines, the Romans seemed to have placed the *Lesbian, Chian*, and *Thasian*, among the first; cf. § 161. Different kinds of wine were used at the same banquet; and sometimes the guests were treated with different sorts according to their

rank.—7. From the fact that the wines were so often inspissated, it was common to dilute them for actual use, among the Romans as well as among the Greeks; for this purpose *warm* or *hot* water seems to have been frequently used. The mixture was made in a large vase called *crater*. From this it was poured or conveyed by a ladle (*cyathus*) into cups (*pocula*), of which there were almost countless varieties.

Some of the names employed to designate varieties of the drinking-cup were the following; *calices*, *phialæ*, *scyphi*, *cymbia*, *batiolæ*. They were made of wood (*fagina* pocula), or of earth (*fictilia*); of glass (*vitrea*), and of amber (*succina*); also of bronze, silver, and gold, with various ornaments (*toreumata*, *vasa sculpta*); of gems or precious stones, and of the substance called *murrha* (cf. P. IV. § 195. 4). The specimens of these articles still remaining show great skill in workmanship.

In our Plate XXXV. are seen a number of the vessels connected with the ancient use of wine. Fig. *a* is a jar filled with grapes, copied from paintings on the walls of an edifice found at Pompeii and called the Pantheon.—Fig. 6 is drawn from an Egyptian monument; and shows a mode of obtaining the juice by treading on the grapes collected in a vat.—Fig. 2 is copied from the painting mentioned above as found at Pompeii; it shows a mode of carrying wine about for sale; a slave is filling an *amphora* from the leathern vessel in the carriage, and another slave holds a second *amphora* to be filled.—Figs. *b*, *c*, and *d*, are wine-vessels, from Egyptian monuments; *c* very exactly resembling the Roman *amphora*; and *b*, a form still in actual use in Egypt for water.—Figs. *e*, *f*, *g*, *i*, represent glass vessels found at Pompeii; *k* is probably a drinking-cup.—Figs. *n* and *o* are also drinking-vessels; *n* is the drinking-horn, κέρας, ῥυτόν; several specimens have been found at Pompeii; *o* may illustrate the Greek *crater*; cf. *Boyd's* Potter, p. 699.—Fig. 7 shows two elegant glass cups which seem to have been cut, or else cast in a mold.—Fig. 5 presents, in the hand of the Bacchanal, a cup of another form, probably the *calix*, κύλιξ; wine-vessels also appear on the small *table* which stands by the splendid *couch* on which he reclines with a garland on his head and the thyrsus in the other hand; a monument from Pompeii.—Fig. 3 is a vessel of form like one of those seen on the table of the Bacchanal, given on a larger scale, and showing its ornaments; it represents the *patera*, often used in libations.

Cf. *Pownall*, on a Roman "drinking-cup wrought of solid crystal," *Archæologia*, cited P. IV. § 32. 5. vol. vii. p. 180.——On the topics of the above section, *Henderson's* History of Wines, cited § 161.—*E. Barry*, On the Wines of the Ancients. Lond. 1775. 4.—*A. Turnebus*, De Vino ac ejus Usu et Abusu, in *Gronovius*, vol. ix.—*J. Baccius*, De Conviviis Veterum, in *Gronovius*, vol. ix.—*Pliny*, Hist. Nat. xiv.—*Columella*, xii.—*B. Parsons*, Anti-Bacchus; an Essay on Intoxicating Drinks. Repr. N. York, 1840. 12. p. 199 sq.—*R. B. Grindrod*, Bacchus; an Essay on Intemperance. Repr. N. York, 1840. 12. p. 192, 245. The last two "works valuable as advocating perfect temperance."

§ 332. The fashion of *dress* among the Romans underwent changes in different periods, but less in respect to form than the quality and expensiveness of the materials, and the ornaments.—The most general and peculiar garment of the Romans was the *toga*, a national characteristic, whence the Romans were termed *Gens togata*, and *Togati*, while the Greeks were termed *Palliati*. It was a *loose robe* or sort of cloak, extending from the neck to the feet, close below up to the breast, but open above the breast, and without sleeves. It was therefore not put on, properly speaking, but thrown over the body. It was commonly of wool, and white in color; black, *toga pulla*, being used only on funeral occasions. The toga worn in the house was less loose and ample (*toga restricta*); that used in going out, commonly larger and flowing with many folds (*fusa*).

1. Some of the priests and magistrates wore it bordered with purple (*toga prætexta*); this was also worn by freeborn youth, who, at the age of seventeen, exchanged it for the *toga virilis* or (because generally white) *pura*, which was assumed in a very formal manner before the Prætor, in the Forum.—The *trabea* is described as a toga ornamented with purple horizontal stripes; that worn by the augurs (cf. § 209) is said to have been of purple and saffron color.—The angular extremities of the toga were termed *laciniæ*.

2. A statue of one Marcus Tullius, by some supposed to be a descendant of the great Cicero, was found at Pompeii; "he is represented clothed in a *toga prætexta*, the robe of office of the Roman magistrates; and, which adds value and singularity to the statue, this robe is entirely painted with a deep purple violet color. This seems to give reason for believing that the prætexta, instead of being a garment with only a purple hem, as it is usually explained, was entirely dyed with this precious color; at least in the later times of the republic. The price of this purple was enormous; the violet, though the less costly sort, is said by Pliny to have been worth one hundred denarii (about £3, 4*s*. 7*d*.) the pound; the red is valued by the same authority at one thousand denarii. It was obtained from the *murex*, a shell-fish found in various parts of the Mediterranean." *Pompeii*, p. 205.

On the age for assuming the toga, *cf. Dodwell*, de statu tog. vir. sumendæ, in his Prælect. Acad. (cited P. V. § 542. 7.) p. 245.—On the color of the toga, *Arnaldus*, sur la teinture des anciens, as cited § 263. 4. (*c*).

§ 333. The garment which the Romans wore under the robe, was the tunic (*tunica*). It was worn close to the body, without sleeves, and extending almost to the knees. It was entirely open, and fastened by means of a girdle above the hips. It was commonly, like the toga, white. In later times the tunic was worn with sleeves.—With slaves and the poorer classes of citizens generally, this was the only clothing, except the linen under-garment or shirt (*indusium*, *subucula*) which had small sleeves. The higher classes never appeared abroad

without the addition of the *toga*. In winter the latter often wore another garment under it, called *tunica interior* or *interula*.

1 *u*. Senators and their sons wore a tunic bordered in front on the right side with a stripe of purple, called *clavus;* knights (*equites*) had two such stripes, but narrower; whence the tunic of the senators was called *laticlavia*, that of the knights *angusticlavia*.

2. The emperors exercised the prerogative of bestowing the distinction of the *laticlave* upon such persons as they considered worthy of the honor. Cf. *Pliny*, Ep. ii. 9.

§ 334 *t*. The women used the *tunic*, with a girdle, as well as the men; only that of the women reached down to the feet. They wore also an over-garment extending to the feet, called *stola*, having a broad border or fringe (*limbus*) called *instita*. Some consider the *palla* to be a robe worn over the stola; others think them both the same garment. The women sometimes wore a fine robe of a circular form called *cyclas*. The mourning robe of women was called *ricinium* or *rica*, covering the head and shoulders. The *amiculum* was a short mantle, or vail, worn by the women.

"A female statue, of the size of life, was found within the cellar of the temple of Fortune at Pompeii, clothed in a tunic falling to her feet and above it a *toga*. The border of the former is gilt; the latter is edged with a red purple bandeau, an inch and a quarter wide; the right arm is pressed upon the bosom, with the hand elevated to the chin, while the left hand holds up the toga."

§ 335. There were other kinds of outer garments more or less in use. The *læna* was a thick woolen over-coat, used in journeying; this name was also given to the purple robe of the *Flamines* (cf. § 214), which was fastened about the neck with a buckle or clasp. The *paludamentum*, or *chlamys*, was a long Grecian cloak of scarlet color bordered with purple, used specially by generals and high military officers. The *sagum* was a soldier's cloak of red color, covering only the back and shoulders, fastened by a clasp. The *lacerna* was a kind of rain cloak, very broad, and usually with a hood or covering for the head (*cucullus*, *capitium*). The *pœnula* was a robe similar to the toga, and more frequently used under the emperors.

The materials of which the Roman garments were made, were chiefly linen and woolen. Silk was unknown to them until the close of the republic. The Romans seem to have remained ignorant how silk was produced, for a long time after the article was introduced among them by importation from the country of the *Seres*. Nor did they at first use it without intermixing linen or woolen in texture with it; for which purpose even the silk stuffs, which were brought from the east in a woven state, were unraveled; cloth of this mixed texture is said to have been first fabricated in the island of *Cos*. The *Coan* vestments (*vestes Coæ*) appear to have been of a very loose texture, almost like muslin or gauze; hence called *ventus textilis*, woven wind. The *Seric* vestments (*vestes Sericæ*) are supposed to mean such as consisted of pure silk. The term *bombycina* was sometimes applied to both, although it seems to have been considered as more appropriate for the *Coan* article; as that was at length known to come from a worm (βόμβυξ, *bombyx*), while the *Seric* was still imagined to be gathered from the leaves of trees (*Virg.* Georg. ii. 121). Silk was considered as proper chiefly for the garments of females. In the reign of Tiberius the senate (*Tacit.* Ann. ii. 33) is said to have decreed (A. D. 16) that men should not disgrace themselves by wearing silk apparel (*vestis serica*). The emperor Heliogabulus (slain A. D. 222) is severely condemned as being the first who wore a robe of pure silk.

Cf. Article *Sera*, in *Anthon's* Lempriere, and *Sericum*, in *Smith's* Dict. of Antiquities.—On the Roman costume, see *O. Ferrarius*, De Re Vestiaria, in *Grævius*, vol. vi.—*Becker*, Gallus, vol. ii.—*Maillot and Martin*, cited § 197.—*Ameilhon*, L'usage des Soie chez les anciens, in the *Mem. Acad. Inscr.* vol. xlvi. p. 452.—*Gibbon*, Rom. Emp. ch. xl.—*Mahudel*, Origine de le Soie, in the *Mem.* 4*c* vol. v. p. 218.—*J. R. Forster*, De Bysso Antiquorum. Lond. 1776. 8.——For some illustrations, see Plate XXV.; cf. § 169, for explanations.

§ 336. The Romans usually went with the head uncovered, or drew over it a part of the toga; except at sacred rites and festivals, on journeys, and in war. At the festival of the Saturnalia, particularly, they wore a sort of bonnet or woolen cap (*pileus*), which, however, was allowed only to the free by birth or manumission, but forbidden to slaves. The *petasus* was a sort of broad-brimmed hat[1], used in journeying.—There were various coverings for the feet. The *calcei* were somewhat like our shoes, and covered the whole foot, and often with their lacings (*corrigia*, *ligula*) covered the ankles and the lower part of the leg. Shoes of strong untanned leather were termed *perones*. The *caligæ* were a kind

of half-boot, worn by soldiers. The *soleæ* and *crepidæ* were sandals, covering only the bottom of the feet, and were fastened by leather thongs and bands (*vinculæ*) passing above.

The shoe of senators came up to the middle of the leg, and had on the top of the foot a golden or silver crescent, or letter C (hence *lunata pellis*, *patricia luna*). The shoes of the men were usually black; those of women commonly white, sometimes of a red, yellow, or other color. The *mullei* were of a reddish dye; worn first by the kings, afterwards by those who had borne any curule office. Sometimes the Romans used socks made of wool or goat's hair, *udones*. The thighs and legs were sometimes bound around with a sort of scarfs (*fasciæ*), which were all in the Roman dress that corresponded to modern pantaloons or breeches (*femoralia*) and stockings (*tibialia*).—The shoes of comedians were termed *socci*; those of tragedians, *cothurni* (cf. § 89); those of pantomimes, or the rattling appendages to them, *scabella*. The *soccus* was a mere slipper, very frequently of yellow color; the *crepida* seems to have been nearly the same; the *baxa* was a sandal made of vegetable leaves or twigs; and the *baxa* and *crepida* were used by comedians as well as the soccus.[2]

[1] The head-covering termed *petasus*, is seen in our Plate XXIV. fig. 3.—[2] See P. V. §§ 317-319.—*D. L'Aulnaye*, as cited P. V. § 319. 1.—Various forms of coverings for the feet and legs are given in Plate XXIV.; see the explanation, § 169. 2.

§ 337. The hair, both of the head and beard, was allowed by the more ancient Romans to grow freely, and was but seldom cut. In the fifth century after the building of the city, it first became a common custom to cut the hair more frequently, and also to frizzle and anoint it. Young persons were accustomed to draw the hair backwards and bind it together in a knot, for a sort of ornament.

1 a. When the *toga virilis* was assumed (cf. § 332), the hair of the youth was shorn and a part of it cast into the fire in honor of Apollo, and a part of it into the water in honor of Neptune. It was also customary, on the first shaving of the beard, to consecrate it to some deity. Under the emperors false hair were used, by a contrivance like a peruke (*capillamentum*, *galericulum*).

2. Among the ornaments of the youth was the *bulla*, a sort of ball, which hung from the neck on the breast. The boys, who were sons of citizens of the higher ranks, wore one of gold (*bulla aurea*); it was usually a hollow sphere; but other forms, and particularly the image of a heart, were introduced. The sons of freedmen and poorer citizens used only a leathern ball (*bulla scortea*). This ornament was laid aside when the *toga virilis* was assumed (cf. § 332), on which occasion the *bulla* was consecrated to the *lares* or other divinities.

Fig. 1, of our Plate XXV. is an altar-shaped box, worn by loose women of the Hindoo temples, upon their necks; richly ornamented with jewels. Boxes like this, or bags, seem to have been formerly worn on the neck to contain perfumes. Cf. *Isa.* iii. 20 (the *tablets*), and *Sol. Song*, i. 13. —The figure may serve to illustrate the Roman *bulla*, as hung from the neck.

See *Montfaucon*, Antiq. Expl. as cited § 13. vol. v. p. 98.—*Baudelot*, Bulle que les enfants Rom. portoient au cou, in the *Mem. Acad. Inscr.* vol. iii. p. 211.

§ 338. Still greater care was bestowed by the women upon the dress of their hair, which they frizzled, plaited in locks and curls, and adorned with golden chains, with pearls, rings, and ribins. The most modest fashion was the use of a broad ribin or fillet (*vitta*), by which they gathered and bound the hair in a bunch or knot. Besides the ointments by which they made their hair more glossy, it became fashionable in later times to color it, and even to scatter gold dust upon it.

1. The Roman women often used paint (*fucus*) to improve the color of the face as well as the hair; both white (*cerussa* or *creta*) and red (*minium*). Various ointments (*unguenta*), cosmetics, and washes (*medicamina*, *smegmata*), were likewise used for a similar purpose. Effeminate men did the same. Of the various cosmetics we mention the following: *amaracinum*, *iasminum*, *nardinum*, *asipum*, *metopium*, *rosaceum*, *usinum*.

The mirrors (*specula*) used at the toilet were made of polished metal, commonly brass or steel, also of silver; sometimes of glass (*Plin.* Hist. Nat. xxxvi. 26, 36). Cf. *Menard*, cited § 169. 6; cf. also § 268. 4.

Among the personal ornaments of the Roman ladies were ear-rings, necklaces, and finger-rings. The ear-rings (*inaures*) were of gold, pearls, and gems, sometimes of immense value. Necklaces (*monilia*) were often of gold set with gems; several splendid gold necklaces found in Etruscan tombs are now in the British Museum. The men also used an ornament for the neck, which was a sort of twisted chain (*torques*), or a circular plate (*circulus auri*). Finger-rings (*annuli*) were of various forms and devices, commonly set with engraved gems (cf. P. IV. §§ 205, 206), and used not merely for ornaments, but for sealing papers, caskets, and even large packages or vessels; hence perhaps they obtained the name of *symbola*. The ring was a very common ornament among the men; originally only senators and equites (cf. § 256. 2) were

allowed to wear gold rings; plebeians could wear only iron rings except by special allowance; those who triumphed also wore an iron ring (*ferreus sine gemma*).—Jewels and other female ornaments were kept in a casket (*pyxis*, or *pyxidula*) made of gold, tortoise-shell, ivory, or other precious material.

2. Specimens of most of these ornaments have been found at Pompeii. A gold ring, with an engraved gem set in it, was found near a temple, in a box along with forty-one silver coins and above one thousand of brass. In several of the houses were found skeletons with rings, bracelets (*armillæ*), necklaces, and other ornaments. Of these specimens we only mention further an ear-ring of gold, which had two pearl pendants; and a breast-pin, to which was attached a Bacchanalian figure, with a *patera* in one hand and a glass in the other, having bat's wings joined to his shoulders, and two belts of grapes passing across his body. This curious breast-pin is given in our Plate XLVII. fig. i.—In the same Plate, figs. *o*, and *k*, and *r*, are ear-pendants, from Montfaucon. Fig. 4 shows the ring which was passed through the ear.—Fig. *g* is a pendant with a pin to attach it to a bandeau or some part of the head-dress.—This Plate also shows a variety of rings: cf. P. IV. § 206.—The *torques* is seen in fig. 1, of Plate XLIV., cf. P. IV. § 186. 9; and the *monile* or necklace, probably, in fig. 5, Plate XXXV.—A mirror, with a box of pins, &c. upon a toilet-table, is seen in Plate XXV. figs. 3 and 4. Fig. 2 is a metallic purse for coins and jewels, from an Egyptian monument. This plate also shows various forms of the head-dress.

Cf. R. A. Böttiger, Sabina, oder Morgenscenen im Putzzimmer einer reichen Römerin. Leipz. 1806. 2 th. 8.—*Nadal*, Luxe des dames Romaines, in the *Mem. Acad. Inscr.* vol. iv. p. 227.—*Becker*, Gallus.—On rings and their use, *J. Kirchmann*, De Annulis. Lug. Bat. 1672. 12.—*P. Burmann*, De Jure Annulorum. Ultraj. 1734.—*C. Bartholinus*, De Insuribus Veterum. Amst. 1676. 12.

3. The following passage, from a letter by a traveler visiting Naples and Pompeii, may be pertinent here. "What is admirable to us, barbarians of the nineteenth century, is the exquisite delicacy of shape of all the utensils which served in Roman domestic life. One must see those candelebras, lamps, vases of all sizes, those charming little bronze calefactors (for every thing was of bronze), those tripods, scales, beds, chairs, those graceful and so ingeniously wrought shields, which fill up whole rooms at the Naples Museum. One must, above all, see the toilet arsenal of the Roman ladies, their combs, toothpicks, curling-irons, and the pots of vegetable and mineral rouge found in a boudoir. Thus the Roman ladies used rouge and deceived people; they wore, like our ladies, those necklaces, rings, and ridiculous ear-rings, which add nothing to beauty and diminish not ugliness. How times resemble one another, in spite of the space that separates them!"

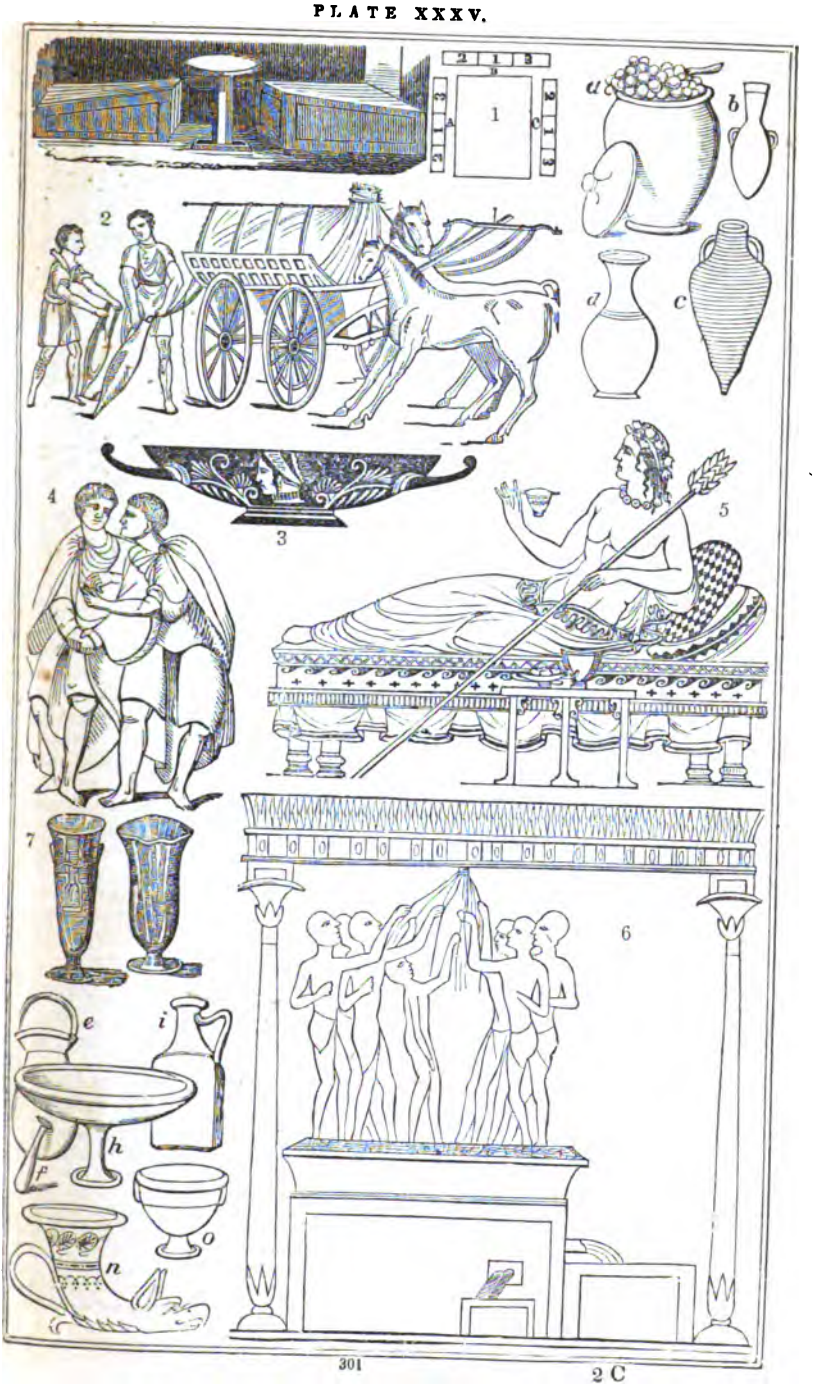
§ 339. It remains yet to mention some of the more remarkable features in the *funeral customs* of the Romans. The dying received from their relatives and friends present the last tokens of love by embraces and kisses. As soon as they were dead, the nearest relatives closed their eyes and mouth, and drew the rings from their fingers. The corpse was then washed in hot water, and anointed by the slaves (*pollinctores*) of the person taking charge of funerals (*libitinarius*). It was then covered with clothing suitable to the rank of the deceased, which, like that of the mourners, sometimes (cf. § 340. 4) was white. Such as had been distinguished by a victory were adorned with a crown of palm leaf. The corpse was then brought into the *vestibulum* of the house, placed on a bier, and there left for some days. This exposure was termed *collocatio*, and the couch or bier, *lectus feralis*. During the time of this exposure, there were frequent and loud outcries (*conclamatio*), accompanied by the strongest expressions of grief and sorrow. A branch of cypress or pine was usually fixed before the door of the house.—Children and youth of both sexes were interred by night, with lighted torches, without attendants; but adults, on the other hand, by day, and with more or less ceremony according to their rank.

Claude de Guichard, On the Funerals of the Ancients. Rom. 1600. 4.—*J. Kirchmann*, De Funeribus Romanorum (Libri iv. Lub. 1672. 12.

§ 340. Among the Romans, both interring and burning were practiced from the earliest times. The ceremonies connected with the funeral (*elatio*, *exequiæ*) were the following, chiefly. The funeral of a distinguished person was previously announced in the city by a herald, and therefore called *funus indictivum*, and, if the expenses were defrayed by the city, *funus publicum*. In the procession, the musicians (*cornicines*, *tibicines*) and women hired as mourners (*præficæ*) advanced first, uttering lamentations and singing the funeral songs (*lessus*, *næniæ*, cf. P. V. § 333 *b*); then came those who bore the images of the ancestors; next the relatives, all in black, with other indications of grief; then followed players, mimics, and dancers (*ludii*, *histriones*), one of them (*archimimus*) imitating the words and actions of the deceased, and others quoting pertinent passages from dramatic writings; after them followed the corpse, carried by bearers; and lastly, a train, frequently very numerous, of both sexes.

1 *u*. The corpse was borne in a couch (*lectica*) on the shoulders, usually by the freedmen of the deceased, but often, in case of high rank, by senators and the most distinguished citizens. In the case of the poorer and lower classes, the corpse was borne on a small bier (*sandapila*), by ordinary coffin-bearers (*vespillones*, *sandapilarii*).

PLATE XXXV.



The rich and noble among the Greeks and Romans were exposed, and carried to their burial, on elegant and costly couches, sometimes made of ivory, and gilded with gold; designated by the name of *feretrum* or *capulum*. That of Herod is said to have been all of gold, and inlaid with precious stones. In our Plate XVIII. fig. *a*, we have a funeral couch, which will illustrate these remarks; it is given by Roberts as used now in India. The Jews seem to have used sometimes for a bier the σορός or coffin (cf. *Luke* vii. 14); yet the Septuagint has the word κλίνη, or couch, for the bier of Abner (cf. 2 *Sam.* iii. 31).

2 *u*. The procession, when formally conducted, passed through the *forum*, where, if the deceased had been a person of distinction, the body was laid before the place of harangue (*rostra*), and a eulogy (*laudatio*) was delivered by some relative or friend, or a magistrate, sometimes by appointment of the senate.

One is struck with the difference between Roman and Egyptian customs. The Egyptians brought the deceased to a *trial*, instead of a *eulogy*. Cf. P. II. § 34. 3.

3. Women were sometimes honored with the funeral eulogy as well as men. For example, *Junia*, the sister of Brutus and widow of Cassius, received the honor of a public funeral and a panegyric spoken from the *rostrum*. The images of not less than twenty illustrious families were seen in the procession; *viginti clarissimarum familiarum imagines antelatæ sunt*. (*Tac.* Ann. iii. 76.)—The images of ancestors, which were thus used at funerals, were the busts which the higher class of Romans kept in their halls (cf. P. IV. § 164).

In *Anthon's* Horace, in a note on Sat. i. vi. 17, is the following remark: "One particular relative to the mode in which these images were exhibited, deserves attention. They were not *carried before* the deceased at funerals, as Dr. *Adam* (Rom. Ant.) states, but actors were employed to personate the individual ancestors, and these busts or images formed a part of the disguise." On this topic, however, consult *Polybius*, vi. 51, 52.—*Cicero*, pro Mil. 13.—*Dion Cassius*, lvi. 134.—*Pliny*, Hist. Nat. xxxv. 2.—*Suetonius*, Vesp. 19.

4. "As to the mourning habits, it has been already observed, that the senators sometimes on these occasions went attired like knights, the magistrates like senators, &c., and that the common wear for mourners was black. But we may further remark, that though this was the ordinary color to express their grief, used alike by both sexes; yet after the establishment of the empire when abundance of party colors came in fashion, the old primitive white grew so much into contempt, that at last it became proper to the women for their mourning clothes.—The matter of fact is evident from the authority of Plutarch, who states this as the subject of one of his problems [or Questions, cf. P. V. § 249. 2], and gives several reasons for the practice." *Kennett.*

§ 341. The place of burning, as also of interring, was without the city. In case of the former, the procession finds the funeral pile (*rogus, pyra*) already prepared, its height being in proportion to the rank and wealth of the deceased. Upon this they lay the corpse, having sprinkled it over with spices or anointed it with oil; it is then kindled with a torch by the nearest relatives, who do it with averted face (*aversi*). Weapons, garments, and other articles possessed by the deceased, were thrown upon the pile: also various things which were presented as offerings to the dead (*munera, dona*). When the whole was consumed, the embers were quenched with wine; then followed the collecting of the bones (*ossilegium*); these were placed in an urn (*feralis urna*) of clay, stone, or metals, along with some of the ashes, also spices and perfumes, and sometimes a small phial of tears (*lachrymæ*); and the urn was solemnly deposited in the earth (*tumulus*) or a tomb (*sepulchrum, conditorium, cinerarium*).

1 *u*. Corpses that were not to be burned, but merely interred, which was altogether the most common practice among the Romans, were placed in a marble coffin called *arca* or *sarcophagus*.—The erection of monuments to the dead (*monumenta*) was a very common, almost universal practice. They were not always raised over the spot of burial.

2. Over the grave of one buried in the ground, it was customary to raise at least a mound of earth (*tumulus*). When a monumental structure was erected, it usually received an inscription (*titulus, epitaphium*) with the name of the deceased, and something of his life and character. In the sepulchral monument, part of which is given in our Plate XXXVI. the square pannel, seen between the representations of the *Dii Manes*, was occupied by an inscription. Sometimes a bust of the deceased was attached to the monument. Columns or pillars, particularly small *cippi*, for sepulchral inscriptions, appear to have been common among the Romans, as well as the Greeks (cf. § 187). Sometimes an inscription was put on the coffin, when the body was buried in the earth; and when the body was burned an inscription was placed on the urn containing the bones; the inscription usually began, as on the urns preserved in the British Museum, with the letters D. M. or D. M. S., i. e. *Diis Manibus Sacrum*.—Monuments not on the spot of burial (*tumuli inanes* or *cenotaphia*) were erected among the Romans for the same reasons as among the Greeks.

3. There were public and private places of burial. The public were commonly in

the Campus Martius or Campus Esquilinus, for great men, on whom the honor of such a burial-place was conferred by vote of the senate. Those for the poor were without the Esquiline gate, and called *puticulæ*. The private burial-places were usually in gardens or fields near the highways; the sides of some of the roads leading to Rome were occupied by tombs for the distance of miles from the gates of the city.

4. One of the streets discovered at Pompeii is called the street of the tombs. The family tomb of Naevoleia Tyche, excavated here, may be considered a fair representation of such structures among the Romans generally. "It consists of a square building, containing a small chamber, by the side of which is a door giving admission to a small court surrounded by a high wall. The entrance to the chamber is at the back. From the level of the outer wall there rise two steps, supporting a marble cippus richly ornamented. Its front is occupied by a bas-relief and inscription.—A sort of solid bench for the reception of urns runs round the funeral chamber, and several niches for the same purpose are hollowed in the wall, called *columbaria* from their resemblance to the holes of a pigeon-house. Some lamps were found here, and *many urns*, three of glass, the rest of common earth. The glass urns were of large size, one of them fifteen inches in height by ten in diameter, and were protected by leaden cases. They contained burnt bones, and a liquid which has been analyzed and found to consist of mingled water, wine, and oil. This liquid, there can be little doubt, was the libation poured upon the ashes."—In 1780, the beautiful antique called the Sarcophagus of Scipio, preserved in the Museum Pio-Clementinum, was found in a tomb near the Appian Way. It is of the stone called *peperino* or "*lapis Albanus*, a volcanic production found near the lake of Albano." Visconti, in describing it, says, "est du peperin le plus compact, et a douze palmes de long, sur six de haut et cinq de large." The inscription on it is given under the head of Roman inscriptions; see P. IV. § 133. 2. A bust with a *corona* on the head was found in the same tomb.

5. Common tombs are said to have been usually built under ground, and called *hypogæa*. Such are those discovered at Voleterræ and other places in ancient Etruria. Cf. P. IV. § 173. 3. "Many of the hypogæa of Tarquinia, in Etruria, are similar to those found in Egypt, containing a number of rooms and corridors branching out in various directions; and when the rooms are of a large size, the roof is supported by square pillars. The walls of many are coated with stucco and ornamented with paintings, representing, sometimes the arrival of the soul in Hades, and the punishments inflicted on the guilty; but, in general, mythological, heroic, and civil subjects."

For an account of the discovery of various tombs in Etruria in 1829, see *Chevalier Kestner*, in the *Annali dell' Instituto di Corrispondenza Archeologica*. Rom. 1829. vol. 1st, p. 101.—*Cf. J. Millingen*, as cited P. IV. § 173. 3, and other references there given.

6. Roman sepulchers have been found in *England*, containing urns with ashes and sarcophagi with skeletons. (Stuart's Dict. of Architecture.)—A Roman burial-place was called, in the later times, *Ustrinum*, or *Ustrina*, from the circumstance of burning the corpse. One of these burial-places was discovered in 1821, at Littington; many sepulchral vessels were collected, which are said to be preserved in the library of Clare Hall, at Cambridge.—In the parish of Ashdon, in Essex county, are several artificial sepulchral mounds, known by the name of Bartlow Hills. Many have supposed them to have been cast up after a battle with the Danes. They are eight in number; four larger ones in a line, and four smaller ones in a line in their front. The smaller ones were opened in 1832, and relics were found which seem clearly to prove them of Roman origin. In one, was found a remarkable *brick sepulcher* or *coffin*, six feet and three inches long, two feet three and a half inches wide, and one foot and eleven inches high. There were, in this brick coffin or chest, three *glass* vessels. One of them was a sort of urn, eleven and a half inches high, and ten and a quarter inches in diameter, with a reeded handle; it was nearly two-thirds full of a clear pale yellow liquor, covering a deposit of burnt human bones; on the top of the bones was seen lying a gold ring, which was found to be a signet-ring having a carnelian intaglio, with the device of two bearded ears of corn. Afterwards, on examination of the contents of the urn, a brass coin was found, very much corroded, bearing the head of the emperor Hadrian on the obverse, and on the reverse a figure supposed to be that of Fortuna Redux. A representation of the brick coffin, with the vessels in it as they were found, is given in our Plate XVIII. fig. *h h*. One of the larger mounds was opened in April, 1835. An urn like the one above described, with bones, was found; also other similar vessels, two bronze *strigiles*, and other articles. A bronze vase, with *colored enamels*, was among the most remarkable.

See P. IV. § 173. 2.—*Archæologia* (as cited P. IV. § 32. 5), vol. xxv. p. 1. vol. xxvi. p. 300, 368, with engravings.

7. The phials, or small vessels, which are supposed to have received the tears of relatives shed at funerals, have been found in great number, and of various forms. They are termed *lachrymatories* (*urnæ lachrymales*). The tears are said to have been kneaded and compounded with odoriferous balsams. It has also been supposed that the vessels might have contained merely a preparation of fragrant essences, which were figuratively called tears. The lachrymatories found in the ancient tombs are sometimes of *terra cotta*, sometimes of *alabaster* (cf. P. IV. § 195. 5), frequently of *glass* (cf. § 268. 4). Many of the latter material have been gathered from the catacombs in the island Milo, the ancient Melos, one of the Cyclades. Several forms of lachrymatories and *vasa unguentaria* are given in our Plate XVIII. fig. *a*, and fig. *d d*.

See *Mem. de l'Institut*, Classe d'*Hist. et Lit. Anc.* vol. vii. p. 92. sur vases lachrymatoires.——On the vessels found at Milo, see § 186. 1.

8. It has been mentioned (cf. § 187. 4) that the Christians under the pagan emperors of Rome usually deposited their dead in subterranean excavations. "Among the monuments of Christian antiquity, none are more singular than these abodes of the dead; and one feels at a loss whether most to admire their prodigious extent, the laborious industry that provided them, or the interesting recollections with which they are associated. Like the Moorish caves in Spain, they were generally excavated at the base of a lonely hill, and the entrance was so carefully concealed that no aperture appeared, and no traces were discernible, except by an experienced eye, of the ground having been penetrated, and of the vast dungeons that had been hollowed out underneath. . . . One was discovered about three miles from Rome so late as the end of the sixteenth century, the size and various apartments of which excited universal astonishment.

Numbers still remain, bearing the names of their respective founders, and affording by their inscriptions and the monuments of antiquity found in them, the most satisfactory proofs of their having been used as hiding-places by the Christians." (*Coleman's* Christian Antiquities, p. 421.)

§ 342. A period of mourning was observed in memory of the deceased; its duration in each particular case was fixed by law; in the case of widows it continued ten months. In the time of the emperors, a general mourning (*luctus publicus*) was appointed at their decease or that of their sons; a thing previously not practiced, except on occasions of great public calamity.—Immediately after the funeral obsequies, it was also customary to slay the victims (called *inferiæ*) offered in sacrifice to the departed, and to connect therewith a solemn funeral repast (*silicernium*).

"Among the tombs at Pompeii there is a funeral triclinium for the celebration of these feasts. It is open to the sky, and the walls are ornamented by paintings of animals in the center of the compartments, which have borders of flowers. The triclinium is made of stone with a pedestal in the center to receive the table." A view of it from *Mazois* is given in *Smith's* Dict. of Antiquities.

1 *u*. When the deceased was of distinguished character, this repast or entertainment was publicly given, and meat was sometimes distributed among the people (*visceratio*). These funeral sacrifices were annually repeated at the graves or spot of interment. On such occasions, public games (*ludi funebres*) were appointed, especially gladiatorial sports.

2. Gladiatorial shows probably had their origin, as has been observed (§ 235), in funeral celebrations. And, although they were exhibited on many other occasions, "yet the primitive custom of presenting them at the funerals of great men, all along prevailed in the city and Roman provinces; nor was it confined only to persons of quality, but almost every rich man was honored with this solemnity after his death; and this they very commonly provided for in their wills, defining the number of gladiators as their due by long custom. Suetonius to this purpose tells us of a funeral, in which the common people extorted money by force from the deceased person's heirs, to be expended on this account." (*Kennett.*)

3. A very vivid picture of the funeral sacrifices and games annually repeated at the graves of the deceased is given by *Virgil* in the fifth book of the Æneid, where he describes the honors rendered by Æneas to the *manes* of his father Anchises. He mentions particularly a contest in rowing galleys, a foot-race, a boxing-match, a trial of skill in shooting arrows, and a mock equestrian battle (*pugnæ simulacra*).—Cf. § 187.

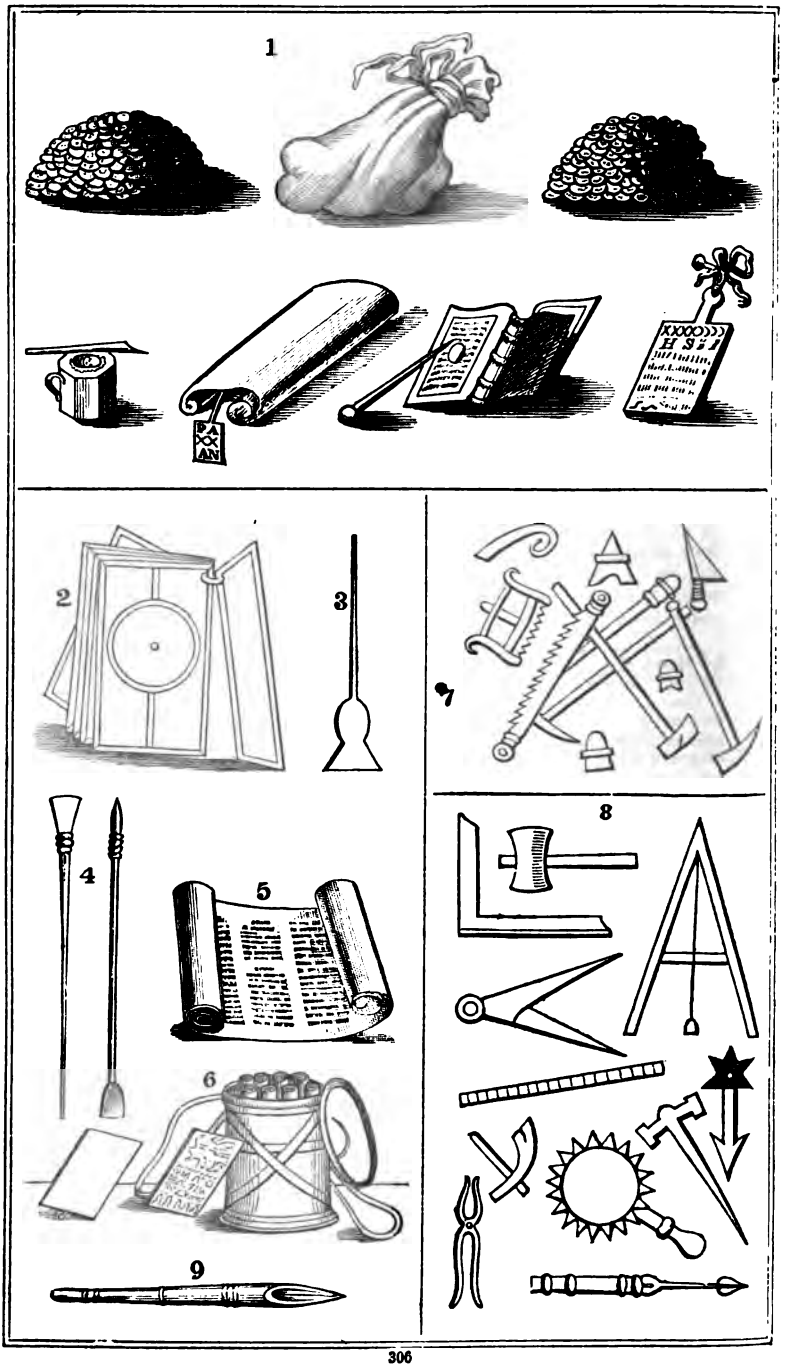
§ 343 *t*. The greatest funeral solemnity among the Romans was the deification (*consecratio*) of the emperors, something like the apotheosis of Grecian heroes. It took place in the Campus Martius, where the image of the person to be deified was placed upon a lofty funeral pile. From this pile, whenever it was set on fire, an eagle, previously bound alive upon it, flew aloft in the air; which, according to the ideas of the people, bore the soul to Olympus. The deified person then received the surname or appellation *Divus*. This solemnity was accompanied also with religious rites, public games and banquets. The custom did not entirely cease under the first Christian emperors. This ceremony was wholly distinct from the funeral. The true body was burned and the ashes buried in the usual manner and with a splendid show, before these rites were performed with the image of wax.

The whole ceremony is well described by *Herodian* (cf. P. V. § 254), in the fourth book of his History.—Cf. *Marchus*, Disputatio de Consecratione.—*Schæpflin*, Tractatus de Apotheosi. Argent. 1720.

PART IV.

ARCHÆOLOGY OF LITERATURE AND ART.

PLATE XXXVII.



INTRODUCTION

TO THE

ARCHÆOLOGY OF LITERATURE AND ART.

I.—*The origin of human knowledge, and its advancement into the form of sciences and arts.*

§ 1. Man in his first state had the natural capacity for acquiring a great variety of knowledge, by reason of those superior faculties which distinguished him from irrational animals. But he had then no actual store of innate knowledge and skill. Much less had he any comprehension of those rules and precepts, which guide us in the arts and sciences, and which are the result of long observation and mature reflection.

All that is known respecting the first state of man is contained in the account given by Moses respecting Adam and Eve, who were the first human pair, and were formed by direct creation. This account gives little information as to the *degree* or the *nature* of their *actual knowledge*. Certain it is, however, that Adam was created a *man;* he was not created a child, infant, or embryo, and left to advance to manhood by the gradual steps which are requisite, by what we call the laws of nature, in the formation of every other man. It can be little else than a dispute about words to contend, whether he had or had not innate ideas and actual knowledge before the exercises of mind which were first occasioned by surrounding circumstances. For these exercises of his mental powers, if truly the exercises of a man, and not of a child, must have been such as, in all other cases but his own, could have arisen only after obtaining previous ideas or actual knowledge to some extent; and in fact, as plainly exhibited in the account of Moses, they were such as, in other cases, presuppose a maturity of intellect. It seems an evident conclusion, therefore, that Adam either possessed by creation the requisite knowledge, or was caused to put forth without it the same exercises as if he had it. On either supposition (if any can adopt the latter) some degree of the knowledge, which is now acquired gradually in the progress from infancy to manhood, came at first directly from God. God implanted it in some way or other; man did not acquire it by the gradual process which we now term natural. This knowledge, skill, attainment, intellectual power, or whatever any may choose to call it, was the original stock or germ from which every subsequent acquisition sprang.

Such a view of the original maturity of the first man by no means supposes Adam to have possessed the extensive knowledge imagined in the fabulous tales of the Jewish Rabbins, or in the descriptions of some theologians. It only represents him as a man literally and truly, instead of a child; as created at once a moral and intellectual man; instead of being formed a sort of animal in human shape, and left to grow into an intelligent being under accidental influences.

See *G. C. Knapp*, Lectures on Chr. Theology, tr. by *L. Woods*, N. Y. 1831, 2 vols. 8. B. I. P. ii. Art. 6.—*Bell*, on the Hand, p. 110. Phil. 1836.—*Cowper's* description of Adam, in the verses entitled *Yardley Oak*; given in *Aikin's* British Poets, Phil. 1831. p. 96.

§ 2. There was a gradual development of his faculties, through the impulse of his wants, favored sometimes by accident, and aided by experience and repeated efforts. Thus he acquired a multitude of ideas about himself and the objects of nature around him, which were successfully enriched, corrected, and engraved upon his memory. By degrees meditation led him from the visible to the invisible, and from observing actual operations and appearances he proceeded to conjecture and contemplate secret causes and powers.

§ 3. By means of language the communication of knowledge became more easy and rapid. Then this knowledge was no longer confined to the isolated observations and partial experience of each individual observer. The ideas of many were collected and combined. The amount of acquisition was increased more and more, as men united themselves in social bonds, and as, in the progress of population and civilization, there was a tendency to the same common aims, and modes of living, and mutual interests. (*See remarks under* § 12. 1, 2.)

§ 4. The knowledge of the *arts* was acquired sooner than that of the *sciences*, because the wants that gave them birth were more urgent, and the difficulty of acquiring them was not so great, since they were chiefly the fruit of experience rather than of reflection. And among the arts themselves, the mechanical, or those of common life, must, for the same reasons, have appeared first. It was only at a late period when man began to think on the means of a nobler destiny, and to feel a desire and relish for higher pleasures, that the fine arts took their rise. *Necessitatis inventa antiquiora sunt quam voluptatis.* (Cicero.)

§ 5. We must not imagine the first notions concerning the arts to have constituted any thing like a system reduced to a regular form and fixed principles. With regard to the theory, there were at first only disconnected observations and isolated maxims, the imperfect results of limited experience. As to the practice, there was little but a mechanical routine, some process marked out by chance or imperious necessity. The principal object was to secure the satisfying of wants, the preservation of life, and the convenience of a social state, which men sought to accomplish by reciprocal aid, and by communicating to each other their experience and acquirements.

§ 6. Before the great catastrophe of the *flood*, men had already acquired much practical knowledge; such as the first elements of agriculture, architecture, and the art of working metals; these arts were practiced, although in an imperfect manner. But in that singular revolution of nature, which caused the destruction of nearly the whole human family, the greatest part of this knowledge was lost.

Respecting the number of people existing on the earth before the flood, and the state of art, science, and literature among them, nothing is known beyond mere conjecture. The following remarks on the subject are from *Shuckford's* Sacred and Profane History Connected. "The number of persons in this first world must have been very great; if we think it uncertain, from the differences between the Hebrew and the Septuagint in this particular, at what time of life they might have their first children, let us make the greatest allowance possible, and suppose that they had no children until they were a hundred years old, and none after five hundred, yet still the increase of this world must have been prodigious. There are several authors, who have formed calculations of it, and they suppose, upon a moderate computation, that there were in this world at least two millions of millions of souls. It would be very entertaining, if we could have a view of the religion, politics, arts or sciences of this numerous people."—After pursuing some hints respecting their religion, he adds, "we can only guess at the progress they might make in literature or any of the arts. The enterprising genius of man began to exert itself very early in music, brass-work, iron-work, in every artifice and science useful or entertaining; and the undertakers were not limited by a short life, they had time enough before them to carry things to perfection; but whatever their skill, learning, or industry performed, all remains or monuments of it are long ago perished. We meet in several authors hints of some writings of Enoch, and of pillars supposed to have been inscribed by Seth. The Epistle of St. Jude seems to cite a passage from Enoch; but the notion of Enoch's leaving any work behind him has been so little credited, that some persons, not considering that there are many things alluded to in the New Testament, which were perhaps never recorded in any books, have gone too far, and imagined the Epistle of St. Jude to be spurious, for its seeming to have a quotation from this figment.—There is a piece pretending to be this work of Enoch, and Scaliger, in his annotations upon Eusebius's Chronicon, has given us considerable fragments, if not the whole of it. It was vastly admired by Tertullian and some other fathers; but it has since their time been proved to be the product of some impostor, who made it, according to Scaliger, Vossius, Gale, and Kircher, some time between the captivity and our Savior's birth.—As to Seth's pillars, Josephus gives the following account of them. 'That Seth and his descendants were persons of happy tempers and lived in peace, employing themselves in the study of astronomy, and in other researches after useful knowledge; that in order to preserve the knowledge they

had acquired, and to convey it to posterity, having heard from Adam of the Flood, and of a destruction of the world by fire, which was to follow it, they made two pillars, the one of stone, the other of brick, and inscribed their knowledge upon them, supposing that one or the other of them might remain for the use of posterity. The stone pillar, on which is inscribed, that there was one of brick made also, is still remaining in the land of Seriad to this day.' Thus far Josephus; but whether his account of this pillar may be admitted, has been variously controverted; we are now not only at a loss about the pillar, but we cannot so much as find the place where it is said to have stood."

For further remarks on the pillars of Seth; *Shuckford*, Sac. and Prof. Hist. Connected, vol. i. p. 55. Phil. 1824. 2 vols. 8.—*E. Stillingfleet*, Origines Sacræ, B. i. c. 2. Lond. 1662. 4.—Respecting the book of Enoch, cf. P. V. § 279.—On the attainments of antediluvians, also *Du Pin* (as cited P. V. § 240), B. i. Sect. i.

§ 7. Subsequently to the deluge, the free communication and propagation of knowledge was hindered by the confusion of tongues, and the consequent dispersion of the inhabitants of the earth into many countries. Thereby the progress of human acquirements was retarded in a very sensible manner during the first ten centuries. For a long time men were destitute of some particulars of knowledge almost essential to life; as, for instance, the use of fire.

However incredible it may at first seem, that any part of mankind should have been ignorant of the use of fire, it is attested by the most ancient and unanimous traditions. Modern discoveries have confirmed the same. "The inhabitants of the Marian Islands, [Marianas or Ladrones,] which were discovered in 1521, had no idea of fire. Never was astonishment greater than theirs, when they saw it, on the descent of Magellan on one of their islands. At first they believed it to be a kind of animal that fixed itself to, and fed upon wood. Some of them, who approached too near, being burnt, the rest were terrified, and durst only look upon it at a distance." (*Goguet.*)

See references in *De Goguet's* Origin of Laws, Arts, &c. P. I. B. ii. as cited § 32. 1.—Respecting the effect of the dispersion on civilization, cf. § 12. 2.

§ 8. The food of man in the first ages was extremely simple, and consisted in a great measure of the spontaneous productions of the earth. The use of animals for nourishment was very limited, from want of means to domesticate or capture them. The art of preparing food of either kind was likewise very imperfect. But the necessity of taking nourishment was, doubtless, the most imperious of wants; and hence it is not only probable, but certain from the testimony of sacred and profane authors, that tilling the ground and tending herds and flocks were the first and most general occupations of men, and that the knowledge relating to these objects was the first acquired and the most extensive. A proof of the antiquity of agriculture is found in the fact, that almost all the ancient nations ascribe its invention and introduction in their country to some divinity, or some deified founder of their state, or early sovereign of their land.

§ 9. According to the difference of country, climate, manner of living, and habits, there was a difference likewise in these simple attainments, and in the steps of their progress. With some nations agriculture was the most common occupation, with others the raising of cattle, and with others hunting and fishing; and by natural consequence, among each people, the experience relating to their own occupations, and the observations and acquirements resulting from it, were the most generally diffused and the most perfect. Compared with the other modes of subsistence, agriculture has an important advantage in promoting various arts, because it compels men to renounce a wandering life, and settle in fixed, permanent abodes; thus it increases the demand for conveniences, and furnishes an occasion for inventions, which may help to facilitate and carry to perfection the culture of the soil.

§ 10. Among the inventions which resulted from this, we may notice especially architecture and the working of metals. The first arose from the necessity of procuring a shelter from the inclemency of the seasons and the attacks of wild beasts. Rude in its origin, it hardly deserved the name of an art; but under the influences of social life, it made a progress considerably rapid. The metals were probably discovered to man by some accident. For the art of working them we may be indebted to operations perceived in nature, volcanic eruptions, e. g., or casual fires.

1. The art of working metals is alluded to by Moses (Gen. iv. 22) as existing

before the deluge, but was lost probably in the dispersion of Noah's descendants, except among those who remained near the spot where man was first located. (Comp. § 12.)—The same authority shows the use of metals established a few ages after the flood. Gen. xxii. 6, xxxi. 19, xxxiii. 12, Lev. xxvi. 19, Deut. xxix. 16, 17. Comp. Job xxviii. 1, 2, 17.

2. *Goguet* remarks that the use of iron probably was not so early as that of other metals, and that tools of stone preceded those made of iron. "Anciently they employed copper for all the purposes for which we now make use of iron. Arms, tools for husbandry and the mechanic arts were all of copper for many ages. The writings of Homer leave no room to doubt of this. We see that at the time of the Trojan war, iron was very little used. Copper supplied its place. It was the same for ages amongst the Romans."—"A kind of stones, commonly called *thunder-stones* (*Ceraunia*), are still preserved in a great many cabinets. They have the shape of axes, plough-shares, hammers, mallets, or wedges; for the most part, they are of a substance like that of our gun-flints, so hard that no file can make the least impression upon them. It is evident from inspection, that these stones have been wrought by the hands of men. The holes for inserting the handles prove their destination and the several uses that were made of them. It is well known, that tools of stone have been in use in America from time immemorial. They are found in the tombs of the ancient inhabitants of Peru, and several nations use them at this day. They shape and sharpen them upon a kind of grindstone, and by length of time, labor, and patience, form them into any figure they please. They then fit them very dexterously with a handle, and use them nearly in the same manner we do our tools of iron. Asia and Europe are strowed with stones of this sort. They are frequently found. There must then have been a time, when the people of these countries were ignorant of the use of iron, as the people of America were before the arrival of the Europeans."

Goguet, Or. of Laws, &c. P. I. B. ii. c. 4.—Cf. *Dictionn. Class d'Hist. Naturelle* (cited § 194), article *Ceraunias.*—*Mahudel*, Des pretendes *pierres de foudre*, *Mem. Acad. Inscr.* xii. 163.—*Woodward's* History of Fossils. Lond. 1728. 8. containing an account of stone weapons, with engravings.

§ 11. The arts of imitation had a later origin, because they were not produced by an equally urgent want, and require more deep meditation and some abstraction of mind. In their commencement they were, however, merely the developments of superior mechanical dexterity, rather than what may properly be called fine arts, and the first attempts were but rude and defective. Among these we number whatever belongs to sculpture, or the art of imitating figures in relief; for which purpose it is probable, that soft materials, as earth and clay, were at first employed. The proper art of drawing presupposes more abstraction; probably it was first practiced in tracing the outlines of shadows cast from different objects and bodies. Music, which, independent of any natural pleasure in rhythm and melodious sounds, might originate from the songs of birds, must be regarded as among these early arts of imitation. With it, if not before it, was invented poetry, which, in its origin and its first advances, was joined inseparably with something of musical accompaniment.

§ 12. We have already (§ 3) mentioned *Language* as the principal means of communication among men. Respecting its origin, we only observe, that the first man possessed by creation the faculty of speech, although language itself, most probably, was not an immediate gift of the Deity, but a gradual invention of man; the natural expressions of feeling, which he had in common with other animals, being by degrees formed into articulate sounds and signs of thought. Not necessary to him in the *isolated state of nature*, it was yet so essential to the *social state* as to call into exercise the implanted faculty of speech, and constantly and rapidly increase the stock of words. But, as the ideas were few and confined chiefly to objects of sense, the original language needed neither great compass nor high improvement.

1. The remarks of the author in this section indicate too much agreement with the common error of considering a state of barbarism as the natural and original state of man. Philosophers in tracing the progress of human knowledge have often founded their speculations on this supposition, that men at first were but a number of ignorant savages, not joined by any social ties, a mere *mutum ac turpe pecus*, scarcely elevated above the beasts of the forests through which they roamed. Dr. *Ferguson* has the following judicious observations on this topic. "The progress of mankind from a supposed state of animal sensibility, to the attainment of reason, to the use of language, and to the habit of society, has been painted with a force of imagination, and its steps pointed out with a boldness of invention, that would tempt us to admit among the

materials of history the suggestions of fancy, and to receive perhaps as the model of our nature in its original state some of the animals whose shape has the greatest resemblance to ours. It would be ridiculous to affirm, as a discovery, that the species of the horse was probably never the same with that of the lion; yet in opposition to what has dropped from the pens of eminent writers, we are obliged to observe that men have always appeared among animals a distinct and superior race; that neither the possession of similar organs, nor the approximation of shape, nor the use of the hand, nor the continued intercourse with this sovereign artist, has enabled any other species to blend their nature or their inventions with his; that in his rudest state, he is found to be above them, and in his greatest degeneracy, he never descends to their level. He is, in short, a man in every condition; with him society appears to be as old as the individual, and the use of the tongue as universal as that of the hand or the foot. If there was a time in which he had his acquaintance with his own species to make, and his faculties to acquire, it is a time of which we have no record, and in relation to which our opinions can serve no purpose and are supported by no evidence."

See *A. Ferguson's* Ess. on History of Civ. Society, Bost. 1809. 8. The allusion of the author, in the passage quoted, is to such theorists as Rousseau and Monboddo.—See *Rousseau*, sur l'origine de l'inegalite parmi les hommes, in his *Œuvres*, Par. 1823, 25 vols. 18. vol. 1st.—*Monboddo* (*J. Burnet*), Origin and Progress of Language, Edinb. 1774. 6 vols. 8.—Also, *Bory de St. Vincent*, L'Homme, Essai Zoologique sur le genre humain, Par. 1827. 2 vols. 16. This author attempts to prove that there are several species of human kind, and that Adam was the father of but one species.—For more correct views, see *S. S. Smith*, Essay on the cause of variety in the complexion and figure of the Human Species, N. Brunsw. 1810. 8.—*J. C. Prichard*, Researches into the Physical History of Mankind. Lond. 1826. 2 vols. 8.—*S. G. Morton*, Crania Americana, with an Essay on the varieties of the Human Species; illustrated by 78 plates.

2. The whole history of the world is opposed to the hypothesis of a gradual advancement of the human race from a condition of barbarism. In the first place, all the nations which are known to have risen from barbarism to cultivation have been thus raised by coming into contact and intercourse with other nations more civilized and cultivated than themselves, and not by the natural progress of their own independent steps towards perfection. In the next place, a nation or society once merged in barbarism is found in fact to sink into deeper and deeper degradation when separated from the influence of more enlightened nations, instead of rising gradually from its depression and gaining the rank and happiness of a civilized people. So great is this tendency to deterioration, that it is a matter of exceeding difficulty, even with all the aids which the most cultivated nation can furnish, to introduce and perpetuate among savage tribes the manners, intelligence, and blessings of civilized life. But the truth on this subject is, that the natural and original state of man, that in which he was first placed by his benevolent Creator, was a state combining all the blessings of civilization needed in a single holy family. Man was at his creation put at once into the social and family condition, and if before the deluge there was any such state of things as existed after it in the savage and barbarous tribes, it was a state into which man plunged himself, by not choosing to retain God in his knowledge. It was in this way that man was thrown into the savage state after the deluge. The family of Noah was a civilized family, in which were preserved, no doubt, all the useful knowledge and arts of the antediluvian world, as well as the true religion. There is no evidence, that there was any state of barbarism among their descendants until after the dispersion. So far as history and tradition cast any light on this subject, they point to that portion of the earth, where the subsiding flood left the family of Noah, as the region of earliest civilization and refinement. Every search after the primary sources of intellectual culture conducts the inquirer towards this quarter, as the original centre of light. The families and tribes, which remained nearest this centre, retained most of the arts, sciences, and religion of their ancestors. Those which removed the farthest retained the least, and gradually lost nearly all resemblance to their primitive character, and finally, in the course of their various and distant migrations, sunk to the manners and spirit of savages.

"It is customary to begin history with hypothesis; to seek the history of religion, or of society, for instance, in the savage state; in that state which *historical criticism* cannot reach; among the shadows which lie beyond all history. I shall do otherwise." * * *

"Whence comes modern history? It is clear that there was something before it, and I need not insist upon demonstrating that its real and well known roots lie in the Grecian and Roman world; to this parentage all kinds of evidence lead us. And this world of classical antiquity, does it not suppose a previous world? It is perfectly well known that if the roots of the modern world lie in classical antiquity, those of classical antiquity may be found on the coasts of Egypt, the plains of Persia, and the high lands of Central Asia. It is evident, in a word, that the East preceded Greece. *All evidence brings us to this*; but does it carry us farther?" *V. Cousin's* Introduct. to Hist. of Philosophy, Lect. 2d. Translated by *H. G. Linberg*, Boston, 1832. 8.

See *Zimmerman*, Geograph. Geschichte des Menschen.—*Meiners*, Gesch. der Menschheit, and *Bailly*, sur l'origine des Sciences, cited § 32.—*Tytler's* History, P. II. S. 30.—*Prichard*, as above cited, Vol. I. p. 86. *Bib. Repos.* and *Quart. Obs.* No. xvii. p. 261.—*Faber's* Difficulties of Infidelity, Sect. III.—*W. C. Taylor*, Natural History of Society. Repub. N. Y. 1841. 2 vols. 12.—*P. Lindsley*, on the primitive state of Mankind; in *Bibl. Repos.* Vol. IV. Sec. Series, p. 277.

3. As to the origin of language, the question has been fully discussed by theolo-

gians, grammarians, and philosophers. Many have maintained that it was of human invention. But the advocates of this opinion have advanced the most diverse and contradictory conjectures as to the mode and process.

Lord Monboddo, for instance, supposes the original form of language to have been the inarticulate cries, "by which *animals* call upon one another, and exhort or command one another to do certain things," and adduces, apparently to illustrate what he means, such exclamations as *Hi ha*, *Ho ho*, *Halouet*, used, he says, among the Hurons of North America, and quite analogous to our own *halloo*, *huzza*, *hurra*, "which are no other but cries, calling, or exhorting, a little articulated!"—Dr. Murray, who died in the year 1813, then Professor of Oriental Languages in the University of Edinburgh, imagined all languages to be derived from nine barbarously rough monosyllables. "Taste and philosophy," says he, "will receive with aversion the rude syllables, which are the base of that medium through which Homer, and Milton, and Newton, have delighted or illumined mankind. The words themselves, though inelegant, are not numerous: each of them is a verb and name for a species of action. Power, motion, force, ideas united in every untutored mind, are implied in them all. The variation of force in degree was not designated by a different word, but by a slight change in the pronunciation. Harsh and violent action, which affected the senses, was expressed by harsher articulations.

1. To strike or move with swift, equable, penetrating or sharp effect was AG! AG! If the motion was less sudden, but of the same species, WAG. If made with force and a great effort, HWAG. These are varieties of one word, originally used to mark the motion of fire, water, wind, darts.—2. To strike with a quick, vigorous, impelling force, BAG or BWAG, of which FAG and PAG are softer varieties.—3. To strike with a harsh, violent, strong blow, DWAG, of which THWAG and TWAG are varieties.—4. To move or strike with a quick, tottering, unequal impulse, GWAG or CWAG.—5. To strike with a pliant slap, LAG and HLAG.—6. To press by strong force or impulse so as to condense, bruise or compel, MAG.—7. to strike with a crushing, destroying power, NAG, HNAG.—8. To strike with a strong, rude, sharp, penetrating power, RAG or HRAG.—9. To move with a weighty, strong impulse, SWAG.

These NINE WORDS are the foundations of language, on which an edifice has been erected of a more useful and wonderful kind, than any which have exercised human ingenuity. They were uttered at first, and probably for several generations, in an insulated manner. The circumstances of the actions were communicated by gestures, and the variable tunes of the voice; but the actions themselves were expressed by their suitable monosyllable."

Such theories seem scarcely less absurd than that of the Italian, who considered the Greek as the original language, and traced its rise to a few vowel sounds gradually generated in the family of Adam. "When Adam opened his eyes on the beauties of creation, he very naturally exclaimed, O!, which gave birth to Omega. When Eve was taken out of his ribs, he uttered oo! or u!, Upsilon. The first child as soon as born cried out e! e!, and this formed Epsilon or Eta. The next, probably, had a little shriller note i! i!, and furnished the parents with a fourth vowel, Iota."—Rousseau represents man as originally without language and without society, and having started the inquiry how language was invented, soon "stuck in the difficulty, *whether language was more necessary for the institution of society, or society for the invention of language.*" But Maupertuis leaps the obstacle bravely, and "conjectures that language was formed by a session of learned societies assembled for the purpose!"

Other writers speak more rationally, although agreeing with our author, that the *faculty of speech*, and *not* any *language* itself, was the immediate gift of God to man. "The theory which derives the most support from history," says *Dr. Knapp*, "is that the *roots*, the primitive words, were originally made in imitation of the sounds we hear from the different objects in the natural world, and that these original sounds become less and less discernible in language in proportion as they are improved and enlarged." But it is surprising that any person, pretending to receive the Mosaic account of the creation of man, should attempt to explain the origin of language in any such way. In that account Adam is represented as *using language* immediately on his creation, not only giving *names* to objects, but assigning *reasons for the names*, and reasons too, which have not the least connection with the *sounds* of the words, or *any sounds* in nature. (Gen. ii. 19—23, iii. 20.)

Men have been led into their speculations on this subject, because, on a superficial view, it seems difficult to suppose God to create a man, or any thing else, in a *mature state*. A little reflection might convince us, that it is just as difficult to suppose him to create a man in an *immature state*. The real difficulty lies in *the very nature of creation*. All the evidence we have as to the *actual state*, in which God *did in fact create* man, is the testimony of Moses, and that is no evidence at all, beyond that of obscure ancient tradition, unless it is sanctioned by divine inspiration. Those who believe it to be thus sanctioned, it would seem, ought to abide by its *facts*. And is it not the simple, undisguised representation of Moses, that Adam had from the first a *real* and *adequate language*, consisting of articulate sounds? As to the extent of his vocabulary,

nothing is directly told us; but is it not as obvious that he had literally a language, as that he had literally a hand, a tongue, or an eye?

Whatever mode of expression, therefore, any may choose to adopt in reference to this matter, whether to say that language was of divine origin, or that Adam was created with a language, or that language was an immediate gift of God to him, or that God created him with a faculty immediately to form articulate sounds significant of thought, it is certain that a spoken language existed immediately after the creation of Adam.—If any languages besides this original were in use before the flood, they were doubtless derived from it. From the flood until the confusion of tongues, Moses explicitly testifies, there was but one language in the world. As, then, Adam was the father of the many millions that have peopled the earth, so his language was the parent of the thousands of dialects, by which they have carried on the mutual interchange of thought and feeling.

See *Knapp*, Lectures (cited § 1), B. I. P. ii. Art. 6, § 55.—*Herder*, über den Ursprung der Sprache. Berl. 1789.—*Monboddo*, Or. and Prog. of Lang. above cited.—*Maupertuis*, Reflections on the Origin of Languages, in his *Works*, 1756. 4 vols. 8.—*Ad. Smith*, Considerations on the first formation of Lang. (in *Theo. of Mor. Sent.* Bost. 1817. 8.)—*Shuckford*, Sac. and Prof. Hist. Connected. II 8.—*Warburton*, Divine Legation of Moses, B. IV. Sect. 4. Lond. 1741.—*Good*, Book of Nature. Lect. IX.—*Blair*, Lect. on Rhetoric, Lect. VI.—*L. Murray*, Hist. of the European Languages. Edinb. 1823. 2 vols. 8.—*Condillac*, Ess. sur l'orig. des Connois. Hum. (in 1st vol. of his *Works*. Par. 1821. 23 vols. 8.—*Arndt*, über den Ursprung der Europ. Sprachen. Frankf. 1827. 8.—*T. C. Upham*, Mental Philosophy. Port. 1837. 2 vols. 8. (vol. 2d, p. 431.)

§ 13. The invention of *Writing* belongs to a period subsequent to the origin of language. By this invention the sounds, which had hitherto been only audible, were rendered, as it were, visible, and acquired a much more extensive and more permanent utility as signs of thought. It was an invention in the highest degree important to the communication of human knowledge, and still remains essentially necessary for its advancement. As it stands in so close and universal connection with literature and science, we ought not merely to mention it, but to consider its origin, and the successive steps of its progress.

§ 14. Previously to the art of writing, there were other methods of representing thoughts to the eye, and thus imparting them to a greater number of individuals, and even to posterity. They were, however, very inadequate methods, and were chiefly employed to preserve the memory of some remarkable event or person. Of this kind are monumental structures, pillars, or even rude masses of stone. Established festivals, and historical ballads, transmitted orally, might give to such monuments a significancy, otherwise not belonging to them. On the return of a festival, the occasion in which it originated and its history would be sung or rehearsed. Traces of such methods may still be found among savage or but partially civilized tribes.

§ 15. Superior to any such mode was the *imitation* or *picturing of objects*, which is considered as the first step towards a written language. This presupposes some idea of the art of drawing, or a rude sort of painting. Such imitation, however, could express only separate individual thoughts without their connections and relations, and must be limited to visible objects. It is chiefly mere actions and events, that can in this way be made known, and even of these only what transpires at a particular instant can be represented by each single picture.

1*st*. There are vestiges of this mode of writing in the Egyptian hieroglyphics, which, we remark, however, received various successive changes in form and signification (§ 16). It was in use among the Mexicans, who apprised their king Montezuma of the landing of the Spaniards by means of a linen cloth, on which this event was represented by pictures of visible objects.

See *Warburton*, Div. Leg. (as cited § 12. 3.) Bk. IV. Sect. 4. where he gives a curious specimen of Mexican *picture-writing*.—For a notice of other specimens, see *Attic* cited § 32.—*Edinb. Encyclop.* under *Alphabet*.

2. This mode is said to have been practiced by some of the North American Indians. "In *Schoolcraft's* Journal of Travels through the North-western regions of the United States, we are told that the party, in passing from the river St. Louis to Sandy Lake, had, with their Indian attendants, gotten out of the way, and could not tell where they were. The Indians, not knowing what might be the result, determined to leave, at a certain place, a memorial of their journey for the benefit of such of their tribe as might come in that direction afterwards. In the party there was a military officer, a person whom the Indians understood to be an attorney, and a mineralogist; eight were armed; when they halted they made three encampments. The savages went to work and traced with their knives upon a piece of birch bark a man with a sword for the officer, another with a book for the lawyer, and a third with a hammer

for the mineralogist; three ascending columns of smoke denoted the three encampments, and eight muskets the number of armed men."

Upham's El. Int. Phil. 1st ed.—For specimens of the picture-writing of North American Indians, see *Archæologia*, vol. 6th, p. 159, as cited § 32. 5.

§ 16. These imitations or pictures afterwards became *symbolical*, and represented not so much the objects pictured, as others having some resemblance to them, and incapable of imitation by painting. In this way many spiritual and invisible things might be indicated by bodily and visible signs. The necessity of something of the kind must soon appear among a people, not wholly occupied with impressions on the senses, but engaging in reflections upon God and nature. Accordingly the Egyptians, especially their priests, at a very early period employed the hieroglyphics in a symbolical and allegorical manner. The *eye*, for instance, became a symbol of *providence*, the *bird* an emblem of *swiftness*, the *scaling-ladder* a representative of a *siege*.

1. The late discoveries of Champollion respecting the Egyptian hieroglyphics have awakened much interest. The following short account is from the *Am. Quart. Reg.* vol. iv. p. 52.

"According to Champollion, the hieroglyphics are divisible into three distinct classes: 1. Figurative signs; 2. Symbolic; 3. Phonetic, or expressive of sound. The FIGURATIVE occur often, either in an entire or an abridged form. Thus the sun is represented by an exact image; the firmament, by the section of a ceiling with or without stars. The first is termed *figurative proper*, the second *figurative conventional*. The plan of a house is given instead of the house itself. This is termed *figurative abridged*. The second form of hieroglyphics is the SYMBOLICAL. These are the characters generally alluded to by the ancients, when they speak of hieroglyphics. Two arms stretched up towards heaven expressed the word *offering*; the four quarters of a lion, *strength*; an asp, *power of life and death*. As the Egyptians were a very civilized nation, it is clear that hieroglyphics like those described were not by any means sufficient to designate their various wants, occupations, and ideas; and this want may have led to the invention of what Champollion calls the third class of hieroglyphics, PHONETIC, or designating a sound. He has also discovered the principle, on which these signs were chosen to express one certain sound; it is this, that *the hieroglyphic of any object might be used to represent the initial sound, or as we should say, the initial letter, of the name of that object.*" [E. g. the picture of an eagle stood for the sound or letter *A*, the *first* letter or sound in the word *Akom*, the Egyptian name for eagle; and the picture of a mouth for *R*, the first sound in *Ro*, the Egyptian name for mouth.] "As the great number of hieroglyphics, which this principle would assign to each of the 29 elementary sounds (the number in the Egyptian alphabet), would have been a continual source of error, the characters were soon reduced to a few. As far as ascertained, 18 or 19 is the largest number assigned to any one letter, while few have more than five or six representatives, and several only one or two."

For farther information see *J. G. H. Greppo*, Essay on the Hieroglyphic System of M. Champollion, &c. Translated by *I. Stuart*. Bost. 1830. 12. Noticed in *Spirit of the Pilgrims*, iv. 98, 197.—*M. Champollion*, Precis du Systeme Hieroglyphique. 2d ed. Par. 1828. 8.—*Champollion*, Grammaire Egyptienne, &c.—*R. Lepsius*, Letter on the Hieroglyphical Alphabet. Rom. 1836. in French.—The work entitled *The Antiquities of Egypt*; Lond. 1841. 8. publ. by Relig. Tract Society.—*G. R. Gliddon*, Ancient Egypt, in *The New World*, Apr. 1843.—See also § 91. 7.

The following notice of the views of *Seyffarth* respecting the hieroglyphics is from the *Christ. Spect.* vol. viii. p. 433. "These venerable characters have lately found another erudite expositor in Professor Seyffarth, of Leipsic. From the celebrated inscription on the Rosetta Stone, and from examining many rolls of papyrus, this laborious inquirer is of opinion that the hieroglyphics in general are simply hieratic letters, ornamented agreeably to a calligraphic principle. He also infers, that both the hieratic and demotic letters had their origin in the most ancient Phœnician alphabet. The Leipsic Literary Journal, which contains a notice of this theory, mentions farther that the learned professor reckons the hieroglyphic signs or characters to amount to about 6000."

G. Seyffarth, De lingua et literis vet. Ægyptiorum, &c. Lips. 1825–31. 2 vols. 4.

An Italian scholar, by the name of *Jannelli*, has attempted a new method of interpreting the Egyptian hieroglyphics altogether different from that of Champollion. Not much expectation of his success seems to have been awakened in others.

See *I. Cullimore*, on the system of Hieroglyphic Interpretation proposed by Signor *Jannelli*; in the *Transactions of the Royal Society of Literature*, vol. 3d. Lond. 1837.

2. A hieroglyphic system of writing, it is said, was possessed by the Tultecans, a nation formerly existing in the southern part of North America.

See *Bibl. Repos.* No. xxvii. July, 1837. p. 229.—*Rafinesque*, on the glyphs of Palenque, &c. in the *Atlantic Journal* for 1832.—*J. L. Stephens*, Incidents of Travel in Central America, &c. N. Y. 1841. 2 vols. 8. with engravings.

§ 17. In proportion as these pictural signs became more common and familiar, curtailments or *abbreviations* of them were introduced, for the sake of con-

venience. The figure was made in a more simple form. Often particular parts were substituted for the whole, especially such parts as were most essential to the significancy of the picture, and most important for its present use. For example two hands and a bow might take the place of the full image of an archer. The picture of an effect might be employed to represent its obvious cause, or that of an instrument to represent the person customarily using it; thus, in an abridged image, rising smoke might denote a conflagration, and an eye and sceptre might signify a monarch. To these were added doubtless many other signs, wholly arbitrary in their nature, and obtaining a definite meaning by agreement and frequent use.

§ 18. But all these means served only to represent *things*, not the *words* and *sounds*, by which we express them in speech. At length, men began to apply the simple figures, which by a course of abbreviation had taken the place of the original pictures, to spoken language and its separate organic elements. Probably it was first done with whole words, to each of which was appropriated a certain sign, as in the written language of the Chinese; and afterwards with syllables, as the frequent recurrence of the same syllables in different words was observed, and so certain common signs were applied to represent them. These signs expressed at the same time both vowels and consonants. Among the Ethiopians and several people of the East there was some such system of syllable-writing; and it is found at the present day among the Siamese [as was erroneously supposed when the author wrote].

1. The first information received by Europeans respecting the written language of the Chinese was from the Catholic missionaries. They represented it as comprising 80,000 arbitrary characters. Later researches have shown that the elementary characters are much fewer. In an account of this language published in 1825, Dr. Morrison gives first a collection of 373 ancient symbols, with explanations of their meaning and origin. These ancient symbols are said to constitute the first principles of the language. From them were derived 214 characters, which are the leading ones, or heads of classes, in modern usage, and are called *radicals*. He next gives a table of 411 syllables, of which, exclusive of tones and accents, the spoken language consists. The 214 radicals and 411 syllables are considered as forming the materials of the whole written language. It is obvious, therefore, that the idea of its having a distinct character for every word cannot be correct, and yet it is wholly unlike to an alphabetic or syllabic system. "Its characters are not intended to be the signs of simple articulate sounds. They are sometimes denominated hieroglyphic and symbolical. It originated in a sort of picture-writing, from which it has, after the lapse of many years, become what it now is. In its present state, the best idea of its character would be derived from comparing it with the Arabic figures. These figures, characters, or symbols, are now almost universally understood throughout the world, however differently named by the people of different nations, and the primitive signs are now to most nations quite arbitrary, whatever the reasons of their first formation may have been. But supposing 2 and 3 to be entirely arbitrary, the union of these two, 23 or 32, presents to the eye a definite idea, which is the result of combination, and which remains the same whether pronounced by an Englishman, a Hindoo, or a Chinese, in the spoken language peculiar to each nation." It has been asserted, that in consequence of this peculiarity of the Chinese written language, it is understood and read in all the regions of eastern Asia, by people whose spoken languages are very different, and who cannot maintain the least oral intercourse with each other. Du Ponceau, however, denies this assertion, in his work below cited.

See *Chinese Miscellany*, &c. By *Morrison*. Lond. 1825. 4.—*Chinese Repository*, (published at Canton,) vol. 3d, No. 10. Cf. *Miss. Herald*, vol. xxxi. 197, 387.—*De Guignes*, Dictionnaire Chinois, Français et Latin, &c. Par. 1813. fol. Cf. *Lond. Quart. Rev.* vol. xiii. p. 58.—*P. S. Du Ponceau*, Dissertation on the Nature of the Chinese system of writing, &c. Phil. 1838. 8. Cf. *For. Quart. Rev.* No. xlii. p. 316.—In a recent German work, by *C. F. Neumann*, entitled *Asiatic Studies*, (1837,) is a Dissert. on the Chinese language, and on the history of writing among the *Tartar Tribes*.—*N. Am. Rev.* April, 1841.

2. The written language of the Siamese has been supposed by Europeans to be an instance of syllable-writing. But according to the most recent account which has been noticed, and which is from Mr. Robinson, an American missionary in Siam, the system of writing is not properly speaking syllabic. The characters do not individually represent the sounds of syllables. The alphabet is said to consist of thirty-five characters which represent consonant sounds, and a small number of points or marks which represent vowel sounds; and different syllables are formed according as the latter are placed before or after, above or below, the former.

See *Missionary Herald*, vol. xxxii. p. 177.—*Rees'* Cyclopædia, under *Siam*.—*Asiatic Researches*, vol. x.—An imperfect copy of

the Siamese alphabet is given in *Greg. Sharpe's* Syntagma Dissertationum.—Founts of type in this alphabet have recently been cast for the use of the American mission in Siam. MS. letter of *Rev. Dr. Anderson.*

3. A most remarkable instance of the *syllabic* alphabet is found in that of the Cherokee Indians. This was invented, about the year 1824, by a Cherokee named *Guess* or *Guyst*, who was not able to speak English, or read a word in any language.

Having learned the principle of alphabetic writing, viz. that certain characters are signs of sound, he conceived the idea of expressing all the syllable-sounds of his native language by separate marks. On collecting the different sounds which he could recollect, he found the number to be *eighty-two*. *Four* others were afterwards discovered by himself or some one else; making all the known syllables of the language only *eighty-six*; a very curious fact; especially when it is considered that the language is very copious, a single verb undergoing, it is said, some thousands of inflections. The syllables all terminate, as in the Polynesian languages, with a vowel sound. To represent these sounds Guyst took the English capital letters from a spelling-book in his possession, and combining them with other marks of his own invention, formed his alphabet consisting of eighty-six characters. With this alphabet he commenced writing letters, and a great interest was soon awakened thereby among the Cherokees. The youth of the land traveled a great distance to learn the new art of writing and reading, which, from the peculiarity of the alphabet and language, they could acquire in three days sufficiently to practice themselves and to teach others. Types for printing in this character have been cast. A newspaper, partly in the Cherokee language with the same character, was sustained among that unfortunate people for a short time. The appearance of the language thus printed is singularly uncouth and barbarous.

See *Missionary Herald*, vol. xxii. p. 47, xxxii. p. 299; also *Encyclopædia Americana*, under *Indian Languages*.—Especially, *S. L. Knapp*, Lectures on American Literature. N. Y. 1829. 8. p. 25-29.

4. There are extant some remains of an ancient system of writing in which all the characters are formed by different combinations of one simple element. The character has been very commonly termed *arrow-headed*, from the form of this elementary sign, which in most specimens is shaped almost exactly like the head of an arrow or spear. It is also called *Persepolitan*, because it is found chiefly in inscriptions on the ruins of Persepolis. The inscriptions upon the bricks brought from the site of ancient Babylon are evidently in the same general character, although marked by considerable variations. Different conjectures respecting the principles of this method of writing had been thrown out, but no attempt at an interpretation of it had been made, it is believed, before Champollion's discoveries in reference to the Egyptian hieroglyphics. Some had thought it to be an alphabet of syllables; and some had supposed it must consist of signs of words or of ideas.

The first hint towards deciphering the character seems to have been obtained by Champollion from a twofold inscription upon an Egyptian alabaster vase, presenting the name of Xerxes, one part having it in the Egyptian hieroglyphics, and the other in the Persepolitan arrow heads. Since that discovery several scholars, especially *Lichtenstein*, *Grotefend*, and *Dr. Lassen* of Bonn have turned their attention to the subject; and although *De Sacy* asserted in 1833, that no satisfactory method of interpretation had then been suggested, yet it is said, that many orientalists both of Germany and France have received the method of Grotefend. This decipherer makes three varieties of the *arrow-headed* or *wedge-shaped* alphabet; all of which are found in the inscriptions at Persepolis. The oldest character is supposed to be in the *Zend* language, the sacred idiom of the Magians; the characters of the second kind are supposed to belong to the *Pehlvi* language; and those of the third, to the *Babylonian* or Assyrian.

Our Pl. XXXVIII. gives in fig. D, an inscription taken from a Babylonian brick; and, in fig. C, the inscription on the vase above mentioned, and several other specimens of the *arrow-headed* character from Median or Persian monuments, with Grotefend's interpretation. See description of Plates.

Cf. *Calmet's* Dict. of the Bible, with Fragments, &c. vol. 4th. p. 196, as published, Charlestown, 1814. 4 vols. 4.—*Dr. Jenks*, in the *Comprehensive Commentary*, vol. ii. p. 533.—*Lieber*, Encyclopædia Americana, under *Persepolis*.—*American Bibl. Repos.* No. xxvii. July, 1837. p. 248.—*G. F. Grotefend*, Neue Beiträge zur Erklärung der Persepolitanischen Keil-Schrift. Hannov. 1837. 4.—*Ch. Lassen*, Die Alt-Persischen Keil-Inschriften von Persepolis, &c. Bonn, 1837. 8.—By *Same*, Institutiones linguæ Pracriticæ, &c. Bonn, 1837. 8.

§ 19. The last step in bringing this art to its maturity was *alphabetic* or *letter* writing. This method combines the use of the eye and the ear, in as much as it represents not the objects of thought themselves, but the sounds by which these objects are indicated to the ear in our spoken language. The exact time of this most useful invention cannot be ascertained; but passages in the Bible, in the writings of Moses (Ex. xvii. 14), and the book of Job (xix. 23, 24), where it is spoken of as well known, prove its existence at a very early period. It is impossible to decide who was its author, or even to what people the honor of its origin belongs. Probably it may be claimed by the Assyrians or the Egyptians, their social organization having been the most ancient. The Greeks and Romans generally ascribed the invention of letters to the Phœnicians.

"Some think letters were perfectly known before the confusion of Babel, and imagine them to have been in common use in the antediluvian world (cf. § 6), and that

Noah and his family brought them into the new world, in which they have been continued through a vast variety of changes until now. Some attribute the invention to *Moses*, others to *Abraham*, others to *Abel*, and some of course to *Adam*. The Jewish Rabbins say, *God created them on the evening of the first Sabbath.*"

Adam Clarke, Succession of Sacred Literature. Lond. 1830. 2 vols. 8.—This writer maintains, that *alphabetic* writing was of divine origin; being taught to Moses by God when he wrote with *his own finger* the Decalogue on the tables of stone.—*Rollin* also considers the art of writing as of divine origin. "Only God could teach mankind to establish certain figures to signify all sounds or words." See vol. 2d, p. 459, of his *Ancient Hist.* as cited § 32. 1.—Cf. *Murphy's* Tacitus, vol. 2d, p. 416 of ed. Bost. 1832.—Also *Astle* and *Hug*, as cited § 32. 2.

§ 20. While the art of writing was known to but few nations, and only to particular individuals in these, its use was rare, except upon public monuments, where the letters were generally engraved on stone, metal, or wood. Such substances were the first employed for the purpose of writing; afterwards were used skins, bark, leaves (especially of the palm-tree), tablets covered with wax, ivory, linen, parchments, and the Egyptian papyrus, prepared from the fibres of the plant of that name. The chisel, style, pencil, and reed were anciently the most common instruments for writing; the place of the last was first yielded to the quill in more recent times. It was common to proceed from right to left, rather than from left to right as in modern practice.

§ 21. The contents of the first writings, both on monuments and in books, were historical. Letters, on their invention, were naturally applied to commemorate remarkable events upon pillars, altars, pyramids, obelisks, and the like, and to record the sayings and tales which had hitherto been transmitted orally from one generation to another. As this historical matter generally received something of the form of poetry in oral communication, it resulted of course that poetical tales were written earlier than narratives in prose. Even moral and political maxims were framed into song, and accompanied with music. Of all books now in existence, the writings of Moses and the book of Job are the most ancient, although many probably were written before these. Whatever claims have been urged for the antiquity of any other books, they are all certainly of later origin.

Much has been said by some respecting the high antiquity of the records among oriental nations. But more full investigation proves, that there is nothing authentic in their histories belonging to a very early date. A distinguished scholar, *Klaproth*, has given as the result of a thorough examination of the subject, that there is no hope of finding, among the Asiatics, materials for the early history of man, beyond what is found in the books of Moses. He remarks, that the history of ancient nations is naturally divided into *three* parts; (1) *mythological*, which may contain some portion of truth enveloped in an impenetrable veil of allegories and fables; (2) *uncertain*, in which the main facts are true and the personages real, but the chronology undetermined; and (3) *true*, in which the facts and the time are clearly and satisfactorily recorded. The *true* or *certain* history of the Hindoos does not reach back so far as the time of Christ, and that of China extends not quite 800 years before Christ, and even the *uncertain* history of these, which are the most ancient of the Asiatic nations, does not go much beyond the time of the Mosaic deluge, or between 2000 and 3000 years before Christ. See *Christian Spectator*, vol. vii. p. 544.

§ 22. By the aid of these and other helps, scientific knowledge among ancient nations gradually became more various and general. But not until a comparatively late period could it receive a systematic form, in which general principles were separated from particular facts and perceptions, and arranged according to some regular method or properly scientific classification. Here necessity was the first teacher, and conducted human intelligence to those truths and sciences, which were most indispensable to the supply of human wants, and most useful in advancing the improvement of social life. Such were especially medicine, arithmetic, astronomy, geometry, and geography.

§ 23. The natural instinct for self-preservation, and for guarding against every thing which threatens danger to health and life, occasioned the first observations and rules of *medicine*. Various accidental opportunities for such observations and experience as constituted its original foundation were presented while men used only vegetable food. It was long, however, before the art of medicine was reduced to definite principles, and became an object of special attention by a particular class or profession. The Assyrians, Egyptians, and Phœnicians were the first to cultivate it; although the time of its being brought

into any regular or scientific form cannot be accurately determined. The art was at first directed more especially to external maladies, and anatomy probably owes its origin to the care and healing of wounds.

Ph. Sprengel, Versuch einer pragmatischen Geschichte der Arzneykunde. Halle, 1821-28. 5 vols. 8. 3d ed. There is a French translation (from the 2d ed.) entitled *Histoire de la Médecine*, &c. Par. 1815. 9 vols. 8.—*W. Royston*, Rise and Progress of the Medical Arts. Lond. 1818. 8.—*Le Clerc*, Histoire de la Medecine. Amst. 1723. 4.—*T. Mason Good*, History of Medicine Lond. 1795. 12.—*Wm. Hamilton*, History of Medicine, Surgery, and Anatomy. Lond. 1831. 2 vols. 12.

§ 24. Of mathematical sciences, *arithmetic* seems to have been the most ancient. It probably consisted at first only of a few simple operations, of which no theory had been formed. The first organization of civil society and division of property required the use of numbers, weight, and measure. The practical part of this science therefore unquestionably must be very ancient, and probably existed first among the Egyptians and Phœnicians, whose commerce and navigation rendered its assistance indispensable. This must have been the case also with the Babylonians, on account of their early attention to astronomy and chronology. Pebbles, seeds of grain, and the like were used as the first helps in enumeration; but ere long certain written characters were employed as indicative of numbers; of which there are various traces upon the earliest Egyptian monuments.

See *Montucla*, Histoire des Mathematiques.—*Ch. Bossut*, Histoire des Mathematiques. Par. 1810. 2 vols. 8. Translated by *Bonnycastle*. Lond. 1803. 8.—J. M. Poppe, Geschichte der Mathematik. Tübing. 1828. 8.

§ 25. The origin of *astronomy* likewise belongs to the earliest periods, since some of its truths are necessary for the dividing and reckoning of time, and not only in the management of navigation, but also in the orderly arrangement of civil business, and in all the labors of agriculture. The Egyptians, and the Babylonians and Chaldeans especially, were allured to the study of the heavens by the mildness of their climate and the extent and openness of their horizon. The early origin of astrology, which was so prevalent among the Chaldeans, is full proof of their early observation of the stars. And the most ancient civil histories show, that the idea of the constellations, and even the discovery of the planets was a very early attainment of man.

See *Ideler*, Untersuchung über d. Urp. und d. Bedeut. d. Sternnamen. Berl. 1809. 8.—*J. S. Bailly*, Histoire de l'Astronomie ancienne. Par. 1781. 4.—*Delambre*, Histoire de l'Astronomie. Par. 1817. 2 vols. 4.—*Cassini*, on the origin of Astronomy, in the *Mem. de l'Acad. des Sciences*, vol. viii.—History of Astronomy, in the *Library of Useful Knowledge*.

§ 26. *Geometry*, in its practice, is very old, but was originally limited to a few elementary principles and manual operations. It was at first probably confined to *longimetry*, or the measuring of lengths and straight lines, which would be indispensable in the rudest attempts at building. *Planimetry*, or the measuring of surfaces, was more difficult, and required for its discovery a greater degree of improvement and attention. The first occasion for it seems to have been the division of lands. *Stereometry*, or the science of measuring solid bodies, was probably last in the order of discovery, although the invention of the balance, early in use, presupposes it. In these branches of science, the Egyptians, Babylonians, and Phœnicians also led the way. Several mechanical instruments must undoubtedly be referred to a very high antiquity, as for instance, the balance, the lever, and also the sledge and the wheel carriage.

§ 27. The origin of *geography* must be ascribed to the necessity, which would soon be felt, of determining the situations and distance of countries already known and inhabited. The use of certain marks or memorials for recognizing places visited and left, the tracing of journeys from one spot to another, and the establishing of public routes, all conduced to a development of this branch of knowledge. Of its existence to some extent, there is proof both in the conquests, and in the travels by sea and by land, which took place in the earliest times. It was however then, as in fact it was in the later and more enlightened periods of antiquity, exceedingly limited and defective. Neither the historical and statistical, nor the physical and mathematical parts of this science were so regularly and carefully cultivated as were other sciences.

J. Blair, History of Geography. Lond. 1784. 12.—*J. R. Joly*, Ancienne Geographie, comp. a la moderne. Par. 1801. 2 vols. 8. —*W. Vincent*, Commerce and Navigation of the Ancients in the Indian Ocean. Lond. 1807. 2 vols. 4.—*C. Hawkins*, Observa

tions on the Tin Trade of the Ancients. Lond. 1811. 8.—*M'Pherson's* Annals of Commerce. Lond. 1805. 4 vols. 4.—*J. P. Gosselin*, Recherches sur la Geographie Systematique et positive des anciens, pour servir de base a l'histoire de la Geographie Ancienne. Par. 1794. 4 vols. 4.—Also, Recherches sur la Geographie Ancienne, in the *Mem. de l'Institut Royal*, Classe d' *Hist. et Lit. Ancienne*, vol. i. p. 41.—Especially, *M. C. Sprengel*, Geschichte der wichtigsten geographischen Entdeckungen. Halle, 1792. 2d ed.

§ 28. It appears from the foregoing remarks, that the first seat, and, as it were, the cradle, of the sciences was in Asia and Egypt. The cause is to be found in the numerous population of the countries, and the early organization of their civil state, so that the primary wants of life were easily supplied, and the human mind enjoyed freedom and leisure for improvement. These countries also were not disturbed by tumult and war; Egypt particularly enjoyed a long period of happy tranquillity. The intercourse of the Phœnicians with other people, by means of their commerce and navigation, was peculiarly favorable to their advancement in knowledge. In general, however, the progress in the arts and sciences was far less rapid in the first ages, than afterwards. The proper helps were comparatively few, and there was especially wanting the means of an easy and ready intercommunication of knowledge, until the invention of alphabetic writing furnished one so appropriate and so useful.

II.—*The importance and usefulness of a knowledge of classical literature and art.*

§ 29. From Asia and Egypt the arts and sciences were introduced into Greece. Here they attained that culture and perfection, which renders ancient history and literature so agreeable and so valuable a branch of modern knowledge. Through the Greeks, the Romans afterwards came into possession of the same treasure. These two nations preeminently distinguished themselves by their merits and accomplishments in literature and the fine arts. Hence it is that there is so much in what pertains to Greece and Rome that is worthy of our admiration and study.

Much has been written both for and against classical studies. The various arguments cannot be presented here. But some references ought to be given.

1. Shortly after the revival of letters the famous question respecting the *comparative merits of the ancients and moderns* began to be agitated. The earliest writers were Italians. In France the controversy began in 1687, and advocates were found for both sides. In England the discussion commenced shortly after the formation of the Royal Society, and soon called forth eminent writers. In Germany the subject has not been much canvassed, except as involved in the controversy of the Humanists and Philanthropists.

The following references pertain to the controversy.—In Italy; *A. Tassoni*, Pensieri diversi. Carp. 1620. 4. (10th E.)—*S. Lancellotto*, L'oggidi, ovvero gl'ingegni moderni non inferiori a'passati. Ven. 1658. 8.—*P. Beni*, Comparazione di Tasso con Homero, &c. Pad. 1612. 4.—In France; *Ch. Perrault*, Le Siecle de Louis le Grand. 1687. By *Same*, Parallele des Anc. et Modernes. Par. 1688.—*Longepierre*, Disc. sur les Anciens. Par. 1687. 12.—*P. D. Huet*, Lettre sur le merite des Anc. et Mod. (in his Pieces fug. d'Hist. et de Litt. Par. 1702. 12.)—*Boileau*, Reflex. Crit. in his Trans. of Longinus. Par. 1694. 12.—*Tourneil*, Disc. de la fameuse Quest. sur le Mer. des Anc. et des Mod. (in his Works. Par. 1721. 4.)—*La Motte*, Disc. sur Homere, (in his Works. Par. 1754. 12.)—*Gedoyn*, Comp. merits of ancients and moderns, in the *Mem. Acad. Inscr.* xii. 80.—*Mad. Dacier*, Des causes de la corrupt. du gout. Par. 1714. 12.—In England; *Sir Wm. Temple*, Essay upon the ancient and modern learning,—in his *Miscellanies*. Lond. 1696. 8.—*Wm. Wotton*, Reflect. on anc. and mod. Learning. Lond. 1705. 8.—*Swift*, Battle between ancient and modern Books, in his *Works*. N. York, 1812. 24 vols. 12. (3d vol. p. 200.)—*Addison*, Disc. upon anc. and mod. Learning. Lond. 1739. 4.—See also *J. Dennis*, Advancement and Reformation of mod. poetry. Lond. 1701. 8.—In Germany; *Haller*, Quantum Antiqui eruditione et industria antecellant Modernos. Bern. 1734. 4.—*J. B. Carpzov*, De antiq. et recent. doctrinae compar. Helmst. 1743. 4.—*G. E. Groddeck*, Usb. d. Vergleich d. alten. besond. d. griech. mit der deutschen und neuern schönen Lit. &c. Berl. 1788. 8.

2. Liberal learning was designated among the Romans by the term *humanitas*. Hence, on the revival of letters, the study of classical literature was very naturally called *studium humanitatis*. In Germany the lovers and advocates of the ancient classics received the name of *Humanists (Humanisten)*; and their views on this subject were followed in the general system of education, until the middle of the last century. After that period, different views were advocated by a class of reformers in education, who obtained the name of *Philanthropists;* several of whom established schools on their peculiar principles and called them *Philanthropina*. Basedow, the leader of the Philanthropists, opened his school at Dessau in 1774. Salzmann opened another at Schnepfenthal in 1784. Classical studies were nearly excluded from their system. In other respects also they proposed to amend the former modes of instruction.

The views of the Philanthropists are presented and advocated in the following works; *Basedow's* Elementarwerk, 1774.—*Campe's* Revisionswerk. Hamburg, 1785 ss. 16 vols. 8. (a sort of periodical.)—*Trapp's* Pralagogik, 1780, and Ueber den Unter-

richt in Sprachen. Brunsw. 1788. 8.—*Cf. J. Weitzel*, Was soll man lernen? Oder Zweck des Unterrichts. *Lpz.* 1828. 12. contending that in European schools too much time is devoted to Latin and Greek.——The views of the Humanists in the following; *Funk*, Ueber den Nutzen richtig getriebener Philologie. 1784.—*Niethammer*, Streit des Philanthropismus und des Humanismus. Jena, 1808. 8.—For a fuller notice on this subject, *Schwartz's* Erziehungs-Lehre, vol. 2d.—Cf. *American Journal of Education*, New Series, vol. i. No. 6.

3. The utility of classical studies has been strongly controverted in this country. But the general conviction is settling firmly in their favor. The Greek and Latin classics are now considered as indispensable in a good education, more generally than before the public discussions of the question.

The following are some of the many pieces relating to this topic. *T. Grimke*, Address before Lit. and Phil. Soc. of S. Carolina. Charleston, 1827.—*Rumford* (signature of unknown writer), in the *Boston Centinel*, 1825, or 6.—*Pax* (signature of an anonymous writer), on the Course of Study in the Oneida Institute, *N. Y. Observer*, vol. xii. 1834.—*Bib. Repository*, Oct. 1832.—*Amer. Jour of Science*, vol. xv. p. 297.—*Chris. Spec.* 1836, p. 456.—*M. Stuart*, in *Quar. Journal Amer. Ed. Soc.* July, 1828.—*E. B. Patton*, in the *Bib. Repository*, No. xxv. Jan. 1837. p. 46.—*J. Packard*, in *Bib. Repository*, No. xxix. Jan. 1838, p. 28.—*E. D. Sanborn*, in *Bib. Repository*, July, 1841, p. 56.—*Americ. Eclectic*, vol. i. p. 428.—See also *Beecher's* Plea for Colleges. 1836. 18.—For an account of classical learning in this country in the last century, see *Miller*, Retrospect of the Eighteenth Century. New York, 1803. 2 vols. 8.——Cf. *Classical Studies*, cited P. V. § 6. 4.

4. Respecting the peculiar excellence and spirit of the ancient classics, we refer to the following.

Abbé Dubos, Reflections critiques sur la Poesie et la Peinture. Transl. by *Nugent*. Lond. 1748. 3 vols. 8. Dugald Stewart pronounces this "one of the most agreeable and instructive works that can be put into the hands of youth."—*A. Blackwall*, Introduction to the classics. Lond. 1727. 8; publ. also in Latin under the title, *De Præstantia Class. Auct.* Lips. 1736. 8.—*G. Mauvoaring*, On the Classicks. Lond. 1737. 8.—*G. F. Gellert*, sämmtl. Schriften. Th. 5th.—*D. Jenisch*, Geist der Alten. Berl. 1789. 8.—We may add also, on the utility of classical learning,—*Gregory's* Letters. Phil. 1809.—*Vic. Knox*, Liberal Education, or Pract. Treatise on the methods of acquiring useful and polite learning. Lond. 1789. 2 vols. 8. (in the Introduction.)—*D. G. Hubler*, Werth der class. Schriftsteller in Rücksicht auf Bildung des Geistes, &c. Bresl. 1800. 8.—*Bitaubé*, Sur l'etude des anciens, *Mem. de l'Institut*, Classe de *Lit. et Beaux Arts*, vol. i. p. 259.—*Fuhrmann*, XI. Handbuch, p. 5-9, as cited P. V. § 7. 9.

§ 30. In what we term the *Archæology of Literature and Art*, among the Greeks and Romans, it is not designed to enter into very minute details. The object will be to give a correct general view of the subject, presenting the most important circumstances of the origin and progress of refinement in these nations, and enabling the reader to form a just idea of the actual state of letters and arts among them, as well as of the monuments which they have left to posterity. This object cannot be accomplished fully, if the history of knowledge and art is wholly separated from what may be called their antiquities.

§ 31. The utility of such archæological information cannot be questioned. It furnishes us with the best illustrations of many passages and allusions in the Greek and Roman authors. It helps us to understand the peculiar excellences and beauties of their writings and those also of the works of art. It puts us in a situation to form more correct opinions on these and kindred topics. In short, it serves in respect to our own literary taste, not only to secure to it a solid basis, but to impart refinement and delicacy.

§ 32*a*. The following works may be consulted for further details on the subjects presented in this introduction, and likewise on some of the topics of the subsequent archæological sketches.

1. On the origin and progress of civilization and knowledge; *Ant. Y. Goguet*, De l'Origine des Loix, des Arts et des Sciences chez les anciens Peuples. Par. 1758. 3 vols. 4. 6me ed. corr. Par. 1820. 3 vols. 8. Eng. Transl. Edinb. 1775, 3 vols. 8.—*Schiller's* Thalia, vol. 9, p. 3, ss.—*Adelung*, Versuch einer Geschichte der Cultur des menschlichen Geschlechts. Lpz. 1800. 8.—*Christoph. Meiners*, Geschichte des Ursprungs, Fortgangs und Verfalls der Wissenschaften in Griechenland und Rom. Lemgo, 1781, 2 vols. 8. Not finished.—By *Sarne*, Grundriss der Geschichte der Menschheit. Lemgo, 1786. 8. "Not Critical."—*L. Dutens*, Recherches sur l'origine de decouvertes attribuées aux Modernes, &c. Par. 1766.—*Bailly*, Lettres sur l'Origine des Sciences. Par. 1777. 8.—*Irwing*, Versuche über den Ursprung der Erkenntniss d. Wahrheit u. d Wissenschaften. Berl. 1781. 8.—*Pérey*, Hist. Natur. du Genre Humain. Bruxelles, 1827. 3 vols. 12.—*Rio*, L'Histoire de l'Esprit Humain dans l'Antiquite. Par. 1829. 2 vols. 8.—*Cramer*, Geschichte der Erziehung und des Unterrichts im Alterthume. 1836. 2 vols. 8.—*C. Rollin*, History of the Arts and Sciences of the Ancients, in his *Ancient History*, New York, 1835. 2 vols. 8.—*Beckmann*, History of Inventions and Discoveries. Lond. 1814. 4 vols. 8.

2. On language and writing; *Herm. Hugo*, De prima scribendi origine; cui notas adj. *Trotzius*. Traj. ad Rh. 1738. 8.—*Ch. de Brosses* (le *President*), Traite de la formation mechanique des langues. Par. 1801. 2 vols. 12.—*Tho. Astle*, The Origin and Progress of Writing. Lond. 1803. 4.—*T. L. Hug*, die Erfindung der Buchstabenschrift, ihr Zustand und frühester Gebrauch im Alterthum. Ulm, 1801. 4.—*Chr. Fried. Weber*, Versuch einer Geschichte der Schreibkunst. Gött. 1807. 8.—*J. L. Saalschutz*, Forschungen in Gebiete der Heb. Ægypt. Archäologie. First Part, on the History of Letters, the Hebrew, Phœnician, Greek, and Egyptian. Konigsb. 1838.

3. On various topics of Archæology; *T. H. Christ*, Abhandlungen über die Literatur und Kunstwerke, vornehmlich des Alterthums, durchgesehen und mit Anmerkungen begleitet von *I. K. Zeune*. Lpz. 1776. 8.—*I. A. Ernesti*, Archæologia literaria, Ed. II. emendata atque aucta opera et studio *G. H. Martini*. Lipsiæ, 1790. 8.—*I. I. Rambach*, archäologische Untersuchungen. Halle, 1778. 8. As third volume to his Translation of *Potter's* Archæol. Græca.—*I. C. L. Schaaff*, Encyklopädie der classischen Alterthumskunde. Magdeb. 1826. 2 vols. 8. 3d ed. 4th ed. 1837. "Very valuable."

4. On art more particularly; *Joh. Winckelmann*, Geschichte der Kunst des Alterthums. Neue Aufl. Wien, 1776. 4.—*Same* in French, Histoire de l'Art chez Les Anciens avec des notes historiques et critiques de differens auteurs. Par. An 2e la R-p.—*Winckelmann*, Sämmtliche Werke, ed. by *Fernow, Meyer*, and *Schulze*. Dresd. 1808–17. 7 vols. 8, with an index by *Siebelis*. Dresd. 1820. 8. and Supplement by *Forster*. Berl. 1825. 3 vols. 8. "Winckelmann the greatest critic in ancient art in his time, but now surpassed."—*Seroux d' Agincourt*, Histoire de l'Art par les Monumens depuis la decadence au IVme Siecle jusqu' a son renouvellement au XVIme pour servir de suite a l'histoire des Arts chez les anciens. Par. 1810–23. 6 vols. fol.—*C. G. Heyne*, Einleitung in das Studium der Antike. Gött. 1772. 8.—*A. F. Büsching*, Entwurf einer Geschichte der zeichnenden Künste. Hamburg, 1791. 8. —Orbis Antiqui Monumentis Suis Illustrati Primæ Lineæ. Iterum duxit *I. I. Oberlinus*. Argentor. 1790. 8.—*P. F. A. Nitsch*, Einleitung in das Studium der alten Kunstwerke für Künstler und Kunstliebhaber. Leipz. 1792. 8.—*A. L. Millin*, Introduction a l Etude des Monumens Antiques. Ed. 2. Par. 1798. 8.—*Same*, Monumens Antiques Inedits. Par. 1802–4. 2 vols. 4.—*T. Ph. Siebenkees*, Handbuch der Archäologie, oder Anleitung zur Kenntniss der Kunstwerke des Alterthums und zur Geschichte der Kunst der alten Volker. Zwei Abtheilungen. Nürnb. 1799. u. 1800. 8. "Uncritical."—*T. Gurlitt*, Einleitung in das Studium der schönen Kunst des Alterthums. Magdeb. 1799. 4.—*Petersen*, Allg. Einleit. in das Stud. der Archäol. &c. trans. from the Danish. Lpz. 1829.—*K. O. Müller*, Denkmäler der alten Kunst. Gött. 1832–7. 2 vols. 4.—*K. O. Müller*, Handbuch der Archäologie der Kunst. Lpz. 1835. 8. 2d ed.—*Same*, translated into English. Lond. 1837. 8. "Best Manual by far."—*A. Hirt*, Geschichte der bildenden Künste bey d. Alten. Berl. 1833. "Very valuable."

5. There are some periodical works to which reference is occasionally made in the Part of the Manual treating of the Archæology of Literature and Art, and also in other Parts.

The Society of Antiquaries at London was incorporated in 1751. One of the works published by them is entitled *Vetusta Monumenta*. Another, which was commenced in 1770, and is still continued, is entitled *Archæologia*, or Miscellaneous Tracts pertaining to Antiquity, comprising 26 volumes, quarto, from 1770 to 1836.

The Royal Society of Literature for the United Kingdom of Great Britain was established about the year 1830. Its periodical publication is entitled *Transactions of the Royal Society of Literature*, &c., comprising, down to 1838, 5 volumes quarto.

The Academy of Inscriptions and Belles Lettres at Paris was commenced in 1663, and suppressed by the national assembly in 1793. Very valuable are the essays published by this body in the work entitled *Mem. de l'Acad. des Inscryptions*, which consists of 50 volumes in the Paris edition in quarto. The *Institut de France* was established in 1795, and is still continued, consisting of *five branches* or *classes*, each of which publishes its labors under the general title of *Memoires de l'Institut*.

A glance at the progress of archæological studies may be found in the following work; *Rapport Historique* sur le Progres *de l'Histoire et de la Litterature Anciennes depuis 1789*, &c. Par. 1810. 4. It belongs to the *Memoires de l'Institut de France*; having been presented to the Institute in 1808.

The *Classical Journal*, an English publication of considerable value to the scholar, was commenced in 1810, and issued in numbers, forming usually two volumes a year. For the first 20 volumes there is a separate Index.

Μακαριοσανηροσουκεττορεγ
θηενβουληαγεβδων
Κυριος ιησους χριστος
Λεγειωτοισοις τωσοτηα
Θιτενκς τωκωμοτ
Kvρίου Ἀγίασμα
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ARCHÆOLOGY OF GREEK LITERATURE.

I.—*Of the origin and first steps of Grecian culture.*

§ 33.* The most ancient traditions, that have been preserved respecting the first population of Greece, exhibit the country as occupied in various parts, by a race called Pelasgi. There is some concurrence of testimony, that they were the primitive inhabitants. (*Strabo*, l. viii. § 10.) According to other accounts, they were emigrants from Asia, located first in Thrace, afterwards extending themselves through Thessaly even to the Peloponnesus. Almost impenetrable darkness, however, hangs over their origin. But, whether they were originally natives of the land (αὐτόχθονες), or emigrants primarily from countries beyond the Mediterranean, it is certain, that more than 1800 years before Christ they were dispersed over Greece, and a part of Italy. They consisted of a great number of independent tribes.

See *Herbert Marsh*, Horæ Pelasgicæ. Camb. 1815.—*Raoul-Rochette*, Histoire Critique de l'établissement des Colonies Grecques. —*Gilbert*, Les premiers habitants de la Grece, in the *Mem. Acad. Inscr.* vol. 25. p. 1.—*Geinos*, Origine des Pelasges, in the same, *Mem. &c.* vol. 14, p. 164, and 16, p. 106.—*Dupuis*, Sur les Pelasges, *Mem. de l'Institut*, Classe de *Lit.* et *Beaux Arts*, vol. ii. 44, and iii. 37.—*Karl Otf. Müller*, Geschichte d. hellenischen Stämme. Breslau, 1828. 3 vols. 8.—*Clavier*, Histoire des premiers temps de la Grece, &c. Par. 1822. 3 vols. 8.—*Prichard*, Phys. Hist. of Mankind (cited § 12. 1), B. 5. Ch. 4.—*H. Leo*, Lehrbuch der Universal Geschichte. Lpz. 1835. 8.—*H. G. Plass*, Vor- und Urgeschichte der Hellenen. Lpz. 1831. 8.—*Schlosser*, Univers. Uebersicht d. Geschichte d. alten Welt, &c. Cf. P. V. § 7. 7. (d).

§ 34.* It is the general representation of the ancient writers, that the inhabitants of Greece, in the earliest periods to which tradition extended, were in a condition of extreme barbarism. Their food is said to have been the fruit of the earth spontaneously produced and gathered by accident or under the impulse of hunger; their sexual intercourse to have been regulated by no law but animal passion; and their science and art insufficient even to direct them to the use or discovery of the common element of fire (§ 7). There is no evidence, that they made any advances from such a state, independently of the colonies from Egypt, or Phœnicia, or other eastern countries, which ere long were planted among them. There seem to have been two periods of this colonization, somewhat distinct; the first about 1800 years, and the other about 1500 before Christ.

1. From the first of these periods civilization began to advance. If the Pelasgi were the original inhabitants represented as once so barbarous, they were from this period elevated somewhat above their previous state. If the term Pelasgi was a common name to designate all the early occupants of Greece, that had come from beyond the sea, and so included the colonists of this very period, then we must say, that the Pelasgi from about 1800 B. C. were in a state more elevated than the previous inhabitants. Or, whatever may be the truth as to the Pelasgi, some advancement in civilization actually took place among the people of Greece not far from this time.

By some writers on this subject, especially the more recent, the Pelasgi are described as possessing, before the arrival of the later colonies, a system of religion, with priests and mysteries; as having some knowledge of architecture, navigation, and military arts, particularly fortification; and even using some sort of written language, if not an actual alphabet of letters.

For such views of the culture of the Pelasgi, see *Schlosser* and *Leo*, as referred to above, § 33;—also *Wachsmuth*, and *Hermann*, as cited P. IV. § 13. 5 and § 33. Compare § 46. 1.

2. The second period alluded to was distinguished by the colony of the Phœnician Cadmus, who settled in Bœotia, B. C. 1493, and founded the city originally bearing his own name, afterwards called Thebes. This colony is the most celebrated of all,

as having contributed more than any other to the cultivation of the Greeks. The greatest benefit conferred by it was the art of alphabetic writing, which, according to the common opinion, was introduced by Cadmus (§ 45).

The following passage from Wachler may be pertinent here; it indicates his opinion respecting the Pelasgi, while it confirms the remarks above respecting the influence of the colonies on Greek civilization. "The early history of Greece is obscure, and depends mostly on historical combinations and conjectures. Its inhabitants came from Asia through Thrace. The first emigrants were called *Pelasgi*, and appear to be connected with the original inhabitants, who had already received something in their culture and language from Asia. They were followed by the *Hellenes*, probably a kindred tribe from the Caucasus. By the contemporaneous settlement of foreigners more civilized, in different places, the foundations of social order and civil government were laid; as by the Egyptian Cecrops (B. C. 1530), in Attica; by Danaus (B. C. 1500), in Argos; by the Phœnician Cadmus (about B. C. 1500), in Bœotia; and the Phrygian Pelops, in Peloponnesus."

Wachler's Geschichte der Literatur, vol. i. p. 98. Lpz. 1833. 4. vols. 8.—Cf. *Schöll*, Histoire de la Litterature Grecque, L. I. Ch. I. as cited P. V. § 7. 9.—*Larcher*, Hist. de Cadmus, *Mem. Acad. Inscr.* vol. 48. p. 87.

§ 35.* Respecting the origin of the Greek language, it must be remarked, that there has been much discussion, with comparatively little light. Various theories, conflicting with each other, and some of them sufficiently absurd, have been advocated. Nothing very definite and satisfactory has yet been adduced. The researches made within a few years past, in what has been called the *science of comparative philology*, have enabled the later critics to class many of the ancient languages, including the Greek, in families, on the ground of certain common resemblances. But it seems beyond the reach of learning to determine precisely the descent of the Grecian tongue.

There are two facts recorded in the Bible, which must be kept in view, in every just inquiry respecting the origin of the inhabitants of Greece and the descent of their language; viz., the confusion of tongues at Babel (B. C. 2247), and the consequent dispersion of the human family.

Before we notice the bearing of these facts, we will advert to some of the accounts which have been given of the origin of the Greek language.

1. The following are the remarks of Eschenburg, presented in the original of this work in another place, but appropriate here.

Of the origin of the Greek language it may be said, that it was partly domestic and partly foreign. Its origin was domestic, in as much as its basis and primary stock was the vernacular tongue of the earliest inhabitants, who are by many considered to have been the Pelasgi, although, as has been suggested, this may be a name, under which were comprehended all the early occupants of Greece that had come from beyond the sea. But the language must have experienced a very great foreign influence not only from the colonies successively planted in Greece, but from the intercourse, by commerce and otherwise, with the people occupying the coasts of Asia, with the Phœnicians and the Egyptians. In the most ancient monuments of the language, especially the poetical, and in some very old proverbial fragments, there are evident traces of orientalism. Comp. § 38.

2. Some of the various theories are glanced at, in the following extract from a "Synopsis of a course of Lectures on the History of Greek Literature," by *Edward Everett;* which, it is much to be regretted, he did not complete and publish.

"1. The descent of the nations of the earth has naturally led to inquiries into the descent of their languages. The permanence of the radical forms of language, amidst the changes of what is external, has encouraged these inquiries.

"2. In inquiring after the supposed original language, various theories have respectively ascribed that character to the Hebrew, the Teutonic, the Celtic, the Flemish, the Gothic. A writer of the present day maintains, that German was the court language of Rome in the time of Augustus. (Cf. *Postellus* de originibus seu de Hebraicæ linguæ et gentis antiquitate et de variorum linguarum affinitate, &c. *V. Müller*, Uber die Ursprache.)

"3. The Greek has been derived by some from the Asiatic, and by others from the northern languages; and by a third hypothesis has been made itself the original language. The defenders of this last opinion are Von der Hardt and Ericus. (Cf. Harlesii Intro. in Histor. Ling. Græc. i. 12, 13, and Davies's Celtic Researches, p. 243.)

"4. Descent of the Greek from the Scythian or Gothic maintained by Ihre. (Cf. Dissertat. de originibus ling. Lat. et Græc. inter. Mæso-Gothos reperiundis. Also Analecta Ulphiana.) From the Egyptian by Marsham (Cf. Canon. Chronic. p. 119), and Lord Monboddo. From the Hebrew by König, Oger, and many others. From the Ethiopian by Allwood. (Cf. Literary Antiquities of Greece, by P. Allwood. Lond. 1799. 4. p. 344.) By Nils Iddman from the Finnish. By Linhard from the Sclavonian. By Webb from the Chinese."

For a notice of some of these theories, see also *Harles*, Introduction, &c. (as cited P. V. § 7. 9.) Prolegomena, § 4.

§ 36.* The vernacular tongue of the first inhabitants of Greece was somehow formed from that one language which survived the deluge and was the sole language of the earth until the confusion of tongues at Babel. (Cf. Gen. xi. i.) This must be admitted in all correct reasoning on the subject. The confusion of tongues and the consequent dispersion of the human family occurred only about 300 years earlier than the period to which the traditions already mention-

ed respecting the population of Greece must be referred. It is not certain precisely what changes took place in that language at the confusion; but probably no one will suppose them to have been such as to form several absolutely new and essentially different tongues. The effect of confounding and separating the people surely might be accomplished by such changes in pronunciation and structure as would leave the original language remaining substantially the same in all the new ones, as their basis.

1. The languages of western Asia, although differing from each other in various particulars, are found to constitute a family possessing some radical characteristics in common. There can be little doubt, that a resemblance, somewhat analogous to this, although less obvious, and confined probably to the roots in their simplest forms, may be traced among all the early oriental tongues.

Whether the "one language and one speech," that underwent the changes of the confusion, was the language of Adam altered and improved by the successive generations of the Antediluvians, all using the same tongue, or was one of several varieties formed out of it before the flood, is of no great importance to decide, even if we had the means of doing it with certainty. Nor does it seem of much consequence, whether, or not, we consider the Hebrew as the best representative of the language of Noah and his descendants previous to the confusion. It is, at least, quite certain that the Hebrew is *one of the earliest* of the languages *known* to have existed in western Asia. Many have believed it the original language of Eden, preserved from age to age in those families that maintained in the greatest degree the fear of God and cherished most the arts and duties of social life.

See *Shuckford* (as cited § 6), Bk. ii.——The Armenians have a notion, that they still speak the language of Noah.—*Smith* and *Dwight*, Researches in Armenia. Bost. 1833. 2 vols. 12. (i. p. 16.)

2. It may be important to remark here, that since the modern researches in comparative philology, and the investigations made by Bopp and others in relation to the Sanscrit language, the critics have discriminated particularly two classes or families among the languages of Asia. One is called the *Semitic* family, and the other the *Sanscrit* or the *Indo-Germanic*.

Striking affinities, it is asserted, unite together, in each of these families, their respective members. It is also admitted that some resemblances, although slighter, may be traced between the two families.——Cf. *Ewald's* Hebrew Grammar, 1835. (pp. 4–8.)—*Robinson's* Hebrew Lexicon of Gesenius. Boston, 1836. (p. iv.)—*R. Lepsius*, Über d. Ursprung und d. Verwandtschaft der Zahlwörter in d. Indo-Germanischen, Semitischen, und d. Koptischen Sprache; in his *Zwei Sprachvergleichende Abhandlungen*, &c. Berl. 1836. 8. pp. 160.

3. The *Semitic* or *Shemitish* family comprehends the Hebrew and Syriac and other languages of southwestern Asia. All these are supposed by most of the German philologians to have been derived from one common original. Some imagine this original to have been richer than any of its offspring, and think that the Arabic has preserved more of the character of the primitive stock than any other member of the family.

Cf. *M. Stuart*, on the Shemitish languages, in his Hebrew Grammar (Introduction). Ando. 1823. 8.—*J. Perkins*, in the *Bib. Repository*. Oct., 1837. p. 499.—*Hengstenberg* is said (A. D. 1836) to teach in his lectures, that the Arabic is the oldest language of the Semitic family, and most resembles the supposed original (*Ursprache*).—Baron de *Merian*, Principes de l'Etude comparative des Langues, with observations on the roots of the Semitic tongues by *Klaproth*. Par. 1828. 8.

4. The *Sanscrit* family includes the languages of India and Persia. The Latin and Greek are assigned to the same family, on account of certain affinities which are pointed out; and likewise the Teutonic, by which term the whole stock of *German* languages has been designated. This family is sometimes called also *Indo-Germanic*, because it includes languages thus traced from India to Germany. The Sanscrit is considered as the oldest of the family; the Persian and Latin are ranked next; and then the Greek.—The Chinese is not included in this family.

F. Bopp, System of the Sanscrit Language, &c. Berlin, 1825. 4.—Cf. *Bib. Repertory*, vol. ii. 1826.—*F. Bopp*, Vergleichende Grammatik des Sanskrit, Zend, Griechischen, Lateinischen, Gothischen, &c. Berlin, 1833. 4.—*A. F. Pott*, Etymologische Forschungen auf dem Gebiete der Indo-Germanischen Sprachen, insbesondere des Sanskrit, Griechischen, &c. Lemgo. 1st Th. 1833. 2d Th. 1837. 8. "Gond."—*Encyclopædia Americana*, articles, *Indian Languages*, *German Language*, *Teutonic*, &c.—A classification of all the known languages of the world is given in the work entitled *Mithridates*, by *J. C. Adelung* and *J. S. Vater*.—A brief view of the various languages is also given in *Balbi's* Atlas Ethnographique du Globe. Par. 1826. fol.—*J. Bosworth*, Dict. of Anglo-Saxon Language with a preface on the origin of the Germanic Tongues, Map of Languages, &c. Lond. 1838. 8. 1st ed. *W. B. Winning*, Manual of Comparative Philology. Lond. 1838. 8.—*J. W. Donaldson*, New Cratylus, or Contributions towards a more accurate knowledge of the Greek Language. Lond. 1839. 8.

§ 37.* The fact of the dispersion mentioned by Moses must also be kept in view in our inquiries respecting the first inhabitants of Greece and the origin of the Greek language. The common opinion ascribes the first settling of Asia Minor, the isles of the Ægean, and the coasts of Greece, to the descendants of

Japheth. These families or tribes, of course, carried with them their languages as modified by the confusion. How soon some of these families may have reached the southern parts of Greece cannot be known. Some etymologists have supposed the name Ionians (Ἴωνες), by which the Greeks were very early designated, to be derived from Javan, the son of Japheth (Gen. x. 2). The name Javan was used by the Hebrews to designate the people and country of the Ionians. And it is admitted by some who place no confidence in this etymology, that the Greeks were called Ionians before the time of the (Ἴων) mentioned in the Greek traditions.

See *J. Parsons*, Remains of Japhet, or Historical Enquiries into the Affinity and Origin of the European Languages. Lond. 1767. 4. —*Jamieson*, Dissertat. on the Origin of the Greeks.—*Shuckford*, Conn. Sac and Prof Hist. B. iii.—*Gesenius*, Heb. Lex. by *E. Robinson*, Boston, 1836.—Cf. *Rosenmüller*, Schol. in *Vet. Test.* Gen. x. 2; and *his* Biblische Geographie, vol. 3, p. 388.

§ 38.* The various and learned researches into the origin of the Greek language seem to furnish nothing more satisfactory than is suggested by these few facts and considerations. From the seats occupied by the human race immediately after the flood in a central part of Asia, the families of Japheth migrated towards the northwest to their assigned portions of the earth, carrying with them a language or languages radically the same with those left in Asia in the families of Shem. Whatever length of time therefore might elapse before the rich vales of Greece were occupied by them, or whatever family may have first entered them, the real basis of the language may be considered the same. In this view of the subject, some variety of the language of Noah, kindred to the early languages of central Asia, and possessing a radical resemblance to them, was the foundation on which was built the beautiful and polished superstructure of the Greek.

It is easy to account for the disappearance of a great part of the original resemblance between the Greek and the oriental dialects. The tribes of Greece, being removed from the centre of civilization, gradually sunk down to a state of almost perfect barbarism, and in this state their own traditions first present them to us. And after they began to awake, under the impulse from the colonies already spoken of, there were frequent emigrations, revolutions, amalgamations, and other changes of society, calculated greatly to modify the language. So that, admitting a much greater degree of resemblance to have once existed, the subsequent traces of it might not be more numerous than are actually found.

Bopp, as above cited § 36.—*Barthelemy*, Sur les rapports des langues Egyptienne, Phenicienne, et Grecque. *Mem. Acad. Inscrip.* xxxii. 212.—*J. A. Ernesti*, de Vestigiis linguæ Hebraicæ in lingua Græca; in his *Opuscula Philologica*, Leyden, Bat. 1764. 8. —*Mitford's* Hist. vol. i. p. 122. ed. Bost. 1823.

§ 39.* The causes of the great perfection, to which the Greek language attained, are in vain sought for. No theory of its first basis and origin affords an answer to the question, how it acquired, in form, harmony, and power that wonderful degree of excellence, which it has universally been acknowledged to possess. This it certainly gained at a very early period, for the language existed in all its essential perfection in the time of Homer; this it gained also in circumstances apparently not very favorable to the refinement of language, in the midst of the migrations, the wars, the conquests and expulsions, the enthusiasm and lawlessness, of the heroic ages.

1. Some, in explaining this, refer to the delightful climate and beautiful scenery of Greece, as these undoubtedly tended to soften the character of the inhabitants and inspire them with delicate sensibilities, and so indirectly to mellow and adorn their language. Another source of improvement to it has been pointed out in the early rise of republican institutions, and the obvious advantages enjoyed by a speaker in the popular assemblies, who could best win attention and sway the judgment by the superior excellence of his diction. Some regard is likewise due to the conjecture, which ascribes much of the polish of the Grecian tongue to those bards of the heroic ages, who celebrated with poetry and music the deeds of their ancestors, or of bold and enterprising chieftains, or sung the praises of the gods; as their rythmical effusions, their hymns and invocations, might naturally promote the flexibility and sweetness of the language. But after all that can be said, the perfection of this language remains an unexplained phenomenon in the history of letters.

2. It is not more so, however, than the wonderful copiousness, flexibility, and apparently artificial structure, of several of the aboriginal languages of America. The truth is, no theoretical reasoning can be relied on in relation to a subject, which in its nature is so changeable as human language, a thing so airy and fleeting as "winged words"

and sounds of breath. We may explain facts if we can, but as in all other cases, so here, whether we can explain them or not, we must take them as they are.

See *Barton*, New Views on the Origin of the American Aborigines.—*Du Ponceau*, Prelim. Dissertation, Transactions of Lit and Hist. Depart. of American Phil. Soc. vol. i. Cf. *North Amer. Review*, vol. lx. first series, p. 179.—*Prichard*, Phys. Hist. B. viii.

§ 40.* It has already been remarked, that the first impulse that served to rouse the Greeks from the torpor of barbarism, was given by colonies from the east planted among them. Various descriptions and allusions in Homer make it evident, that a very considerable improvement had taken place in the condition of Grecian society antecedently to his time. The general source of this culture was the knowledge and civilization of the east. The influence upon the Greeks from the east was felt in other ways besides through the colonies just mentioned; and particularly by means of commerce. Commerce was at this early period chiefly in the hands of the Phœnicians. This adventurous people carried their merchandize to the western extremities of the Mediterranean, and surely could not overlook the numerous islands and cities of Greece. Nor is it improbable that some of those bold enterprises against the people of the east, which are related of the heroic ages, exerted upon the Greeks some favorable reflex influence, especially the siege and capture of Troy.

See *A. H. L. Heeren*, Reflections on the Politics of Ancient Greece, translated by *G. Bancroft*. Bost. 1824. 8. (ch. iii.)

§ 41. The influence of eastern nations upon the early culture of the Greeks manifests itself in several particulars. It appears in their religion, in one point especially; and that is, the fact, that the gods of Greek mythology were at first viewed merely as symbols, or representatives of sensible objects, such as rivers, mountains, the sun, &c. or of the invisible powers of nature. As such symbols, these gods, under the same or similar names, existed in the eastern nations, especially in Egypt. In the same sense, that is, as designed to represent allegorically the appearances and changes of the material world, they were first used by the Greeks; but afterwards came to be considered as possessing personal attributes, and at length the popular creed embraced them as beings having a real and present existence.

Some of the peculiar early institutions of the Greeks, as the mysteries and the oracles, show also this influence of the east. Great as is the obscurity hanging over the nature and design of the Greek mysteries, their foreign origin is not doubted, and the prototypes of many of them are found in the rites and superstitions of Egypt, Phœnicia, and Crete. To such a source may be traced the mysteries of Bacchus and Adonis, the rites of the Curetes and Dactyli, and the Eleusinian, most celebrated of all. One of the earliest oracles, that of Dodona, seems to have been started by a female slave once employed in the service of an Egyptian temple; and that of Delphi, which gained the highest renown, is ascribed to the artifice of a company of Cretan priests.

See *Heeren*, as cited § 40.—*Milford*, History of Greece, ch. iii. § 2. cited P. II. § 7. 7. (*d*).—*F. Schlegel*, Lect. ii. cited P. II. § 7, 8. —Cf. P. IV. § 70—78.

§ 42. The influence of eastern cultivation may be noticed likewise in relation to the arts. Even in the time of Homer, Phœnician artists were considered by the Greeks as superior in skill and elegance. Whenever the poet speaks of an article of peculiar beauty and excellence, it is usually said to be of Phœnician workmanship; as, for instance, the silver bowl which Achilles proposed as a prize in the games at the funeral of Patroclus (Il. ψ. 743); "Sidonian artists wrought it, and Phœnicians brought it over the sea." Hence it is obvious where Grecian artists were looking for patterns and models.

It also may be worthy of remark, that we perceive an oriental stamp in the subjects and spirit of the fragments of the earliest Greek poetry. They are chiefly hymns to the gods, or metrical fables respecting the origin of the world, the formation of man, the primeval happiness, the subsequent apostacy, and the miseries which soon overwhelmed the race. They exhibit views respecting the nature and attributes of one supreme God much more spiritual than subsequently prevailed, and more consonant with the truths of revelation. They seem to be tinctured with traditionary recollections of the patriarchal and antediluvian ages of Asiatic society.

See *F. Schlegel*, Lect. on Hist. Lit. (Lect. ii.)—Cf. P. V. § 12, 15.—Also, on various coincidences in Grecian fiction with facts in Scripture history, see references, P. II. § 5. 1.

§ 43.* In alluding to the circumstances connected with the early culture of the Greeks, it is proper to notice the bards or minstrels, Ἀοιδοί, already mentioned (§ 39). They were of a class such as is generally found in every age of semi-barbarous heroism and chivalry. They strolled from one prince's hall to another's, or were attached to a favorite chieftain and family, or employed and supported in connection with the temples and worship of the gods. They either sung their own verse, or recited, as was generally the practice of those called

rhapsodists (Ῥαψῳδοί), the compositions of others. Greek literature had its origin in these performances. After the time of Homer, his poems were the principal theme of the rhapsodists, who rehearsed his poetry, accompanying it with music, and sometimes adding comments or explanations of their own.

§ 44.* Nor should we overlook here those meetings for purposes of festivity, and trial of bodily strength and activity, to which the Greeks were very early accustomed. They exerted, beyond doubt, some influence on Grecian culture, especially when they became such illustrious occasions as were, in particular, the *four national games*. It is only necessary here just to advert to these, as having their rise in this early period. The Olympian, after many years of occasional suspension and renewal, were at last solemnly established 776 B. C., and were subsequently supported with increasing splendor. The other three, Pythian, Isthmian, and Nemean, were not fully established as regular festivals until a much later time; but still had been long in existence, and occasionally much frequented.

The *Amphictyonic Council*, which was of very early origin, may also be supposed to have exerted some influence upon the general improvement of the Greeks. It has commonly been considered as from the beginning an institution more strictly of a political character than the festivals just named; and as probably designed to support a kind of law of nations among the different states, and promote the tranquillity and happiness of the whole country. Some writers, however, have maintained, that it was not a political assembly but wholly a religious one.

For further notice of the four national games and of the Amphictyonic Council, see P. III. § 84—87, and § 106.

II.—*Of the Greek Alphabet, Method of Writing, and Books.*

§ 45. Alphabetic writing, according to the general opinion, was introduced by Cadmus, a Phœnician leader who settled in Bœotia, and founded Thebes, B. C. 1493. There may be grounds for the conjecture, that the Greeks possessed before this some written characters, or at least a sort of picture-writing. Perhaps, however, these more ancient characters, called Pelasgic, were originally Phœnician, since the Pelasgi (cf. § 33, 34) were probably of Phœnician origin. There is an obvious resemblance between the letters of the Phœnician and those of the Grecian alphabet. Indeed the Phœnicians may be considered as the primary source of all the European alphabets, ancient and modern. We need not, from this, suppose the Phœnicians to have been the actual inventors of alphabetic writing, which perhaps had its origin in Egypt (cf. § 19), commencing in an abbreviation of hieroglyphics.

1. The common opinion ascribing to Cadmus the introduction of letters is founded upon an assertion of Herodotus (l. v. 28, 58). But it is contradicted by Diodorus Siculus (l. v. 57, 74), who relates that the Greeks possessed letters several generations before Cadmus, and used them for public monuments, and that a deluge destroyed these first elements of civilization. Pausanias (l. i. 43) speaks of an inscription read by him at Megara, on the most ancient monument in Greece. The date of this monument, according to Larcher, was 1678 B. C. The inscription was therefore anterior to Cadmus, and of course Pelasgic.

But the alphabet of the Greeks bears, in the names, order, and forms of its letters, a striking resemblance to those of nations belonging to the Semitic race, i. e. the Phœnicians, Samaritans, and Jews. How is this to be reconciled with the idea, that the Pelasgi had an alphabet before the arrival of Cadmus? Or if there was a previous alphabet in Greece, was it given up on the arrival of Cadmus, and the Phœnician adopted in its place? It is conjectured by some, that the Pelasgi had the Phœnician alphabet from the first, and that Cadmus only introduced a new *material* for writing. Before him, stones and metals were the chief materials. If he introduced the art of writing on the *palm-leaf*, which was used for the purpose by the Egyptians before the papyrus, it would very naturally be adopted instead of the more difficult and laborious use of metals. And the letters traced on the palm-leaf might with propriety be termed γράμματα Φοινικῆια, the epithet referring not to the form, or

nature, or origin of the letters (those of Cadmus being the same with those of the Pelasgi), but to the material on which they were written.

Schöll, Hist. Lit. Gr. L. iii. ch. 3.—Cf. *Weber*, Geschichte der Schreibkunst, cited § 32.—*Renaudot*, Sur l'origine des lettres Grecques, in *Mem. de l'Acad. des Inscr.* vol. ii. p. 231.

2. Respecting the origin of the Phœnician alphabet, see *Hug*, Erfindung der Buchstabenschrift (cited § 32).—"This writer," says Schöll, "has shown that the Phœnician letters are hieroglyphic, and the hieroglyphics, Egyptian. *Aleph* signifies *ox*, and its primitive form resembles the head of that animal. *Beth* signifies *house*, and its first form represents an Egyptian house or hut pointed at the top. *Gamel* (gimmel) would signify a *camel*, and this letter was originally the head of the same." The reader will not fail to perceive, that in each of these the principle of Champollion's system of interpreting the Egyptian hieroglyphics (cf. § 16. 1) is exactly exemplified.

For a comparison of the Greek and Hebrew alphabets, see *Buttmann's* Gram. by Robinson, p. 459; *Stuart's* Heb. Gram. p. 385; —of the Greek and Phœnician, *Shuckford*, Sac. and Prof. Hist. B. iv.—See also Plates in *Astle*, cited § 32, and those in *Edinb. Encyclopædia*, illustrating alphabets; and table of Alphabets in *G. Higgins*, The Celtic Druids. Cf. *Southern Review*, Aug. 1829. p. 1.—Also *E. Fry*, cited § 47.—In our illustrations, Plate II. fig. E. a few corresponding letters of several alphabets may be compared. Cf. Explanation of Plates.

On the Phœnician language and writings, see *W. Gesenius*, Palæograph. Studien über Phönicische und Punische Schriften, &c. Lpz. 1835. 4.—*Same*, Scripturæ Linguæque Phœniciæ Monumenta, &c. Lpz. 1837. 4.—Cf. *For. Quar. Review*, No. xlii. p. 445.

On the hieroglyphic origin of alphabets, see *Lanzi's* Hieroglyphical Alphabet of the Hebrews.—*J. G. L. Kosegarten*, De Prisca Ægyptiorum literatura, cum tabellis. Vimar. 1828. 4.

§ 46. The alphabet of Cadmus was incomplete, consisting, as is commonly thought, of only sixteen letters, viz. A, B, Γ, Δ, E, I, K, Λ, M, N, O, Π, P, Σ, T, Υ. Soon after, Ζ, Θ, H, and Ξ were added, and subsequently, Φ, Χ, Ψ, and Ω. The former were termed Καδμεια or Φοινικεια γραμματα, Cadmean or Phœnician letters. The additional characters are ascribed to Palamedes, Simonides, and Epicharmus. These letters soon were received among the Ionians, and being somewhat changed by them, formed what was called the Ionian alphabet, which contained twenty-four letters, and of which Callistratus the Samian is considered as the author. The Ionians imparted these improvements to the other Grecian nations, and after the middle of the 94th Olympiad, about B. C. 403, the Athenians made use of this alphabet in the public writings of the state.

1. "The common assertion of writers on the old Greek alphabet has been, that it consisted originally of only sixteen letters. But this assertion is built upon no definite and certain testimony. The oldest writers, Herodotus (v. 58) and Diodorus Siculus (v. 24), who relate the story of Cadmus, say nothing of the *number* of letters; and the accounts of later times disagree. Aristotle makes eighteen (Plin. Hist. Nat. 7. 56); another account seventeen (Plut. Sympos. 8. quæst. 3. Isidor. Orig. I. 3.)"

Stuart's Heb. Gram. p. 385.—See *Wolf*, Proleg. Hom. § 70.—*Hug's* work before cited (§ 45, 32) p. 15.—Also *Buttmann's* Gram. by Robinson, p. 459.

2 *a*. Cadmus is also said to have introduced the art of reckoning, and the use of several important signs (ἐπίσημα) to express number; as βαῦ (ϛ or ϝ) for the number 6, κόππα (Ϙ or ϙ) for 90, and σαμπῖ (Ϡ) for 900.

Respecting the use of letters to designate numbers, see P. III. § 176.

§ 47. The exact form of the earliest Greek letters cannot be decided, because there are now no written monuments of so high antiquity. That they underwent many changes in shape is, from the nature of the case, in the highest degree probable, and it is possible that characters, afterwards supposed to be new, were merely intentional changes of this kind. Their resemblance to the Phœnician in form was no doubt greater at first than at a later period. Indeed evidence of various changes is still found upon existing medals and inscriptions, although, in a matter where so much may be arbitrary, the epoch of the changes, or the age in which each different form was used, cannot be accurately determined.

Büttner, Vergleichungstafeln der Schriftarten verschiedner Volker. Götting. 1771. 4.—*Astle*, before cited.—*Edm. Fry*, Pantographia, containing copies of all the known alphabets, &c. Lond. 1799. 8.—*Knight's* Analyt. Ess. on the Greek Alphabet. Lond. 1791. 4. § 26.—*Montfaucon*, Palæographia Græca. Par. 1708.—*Wilson's* Essay on Grammar, Phil. 1817, Ch. I.

§ 48. The direction of the letters and lines in the writing of the most ancient Greeks was the same as among the eastern nations, from right to left. This might be expected if their alphabet came from Phœnicia. Ere long the direction was in the first line from right to left, in the second from left to right, and so on in alternation, each line being connected to the next by a curve. This method, as it represents the course of the ox in plowing, was termed βουσ-

τροφηδὸν. In this manner, for example, the laws of Solon were written, and many public monuments, of which some yet remain. Another mode was termed κιονηδὸν, in which the letters were arranged perpendicularly, as by the modern Chinese, in the form of a pillar; there was another, in which the lines were successively shortened, in the form of a basket, σπυριδὸν; these, however, were only for amusement and scarcely deserve to be mentioned. At length came into general use the method followed by the moderns, of writing wholly from left to right; its introduction among the Greeks is ascribed to Pronapides, who according to some was a preceptor to Homer. (*Diod. Sic.* iii. 66.)

§ 49. In more ancient times the large form of the letters, or the *uncial* character (*literæ majusculæ*, or *quadratæ*, capitals), was always used in writing. It constantly appears on the old Greek coins and inscriptions, and is found also in the earliest manuscripts. The smaller form, or the *cursive* (*literæ semiquadratæ*), became common first in the middle ages, in the eighth or ninth century, and grew, it is likely, out of abbreviations and alterations of the larger letters, which were always written singly, with no grouping or contracting. An earlier use of this character is, however, proved by some remaining specimens; it is found on a roll of papyrus, to which a date as early as 104 B. C. has been conceded. Abbreviations of words were rarely made in ancient writing, although not altogether unusual upon coins and inscriptions. Such as were used were termed σημεῖα, σίγλαι, and μονογράμματα. They consisted chiefly in this; that sometimes, and principally in writing proper names, only the initials were employed; or the middle of a word was omitted, and either written over it, or the omission indicated by a small dash; or several letters were combined into a single figure.

J. Nicolai, Tractatus de siglis Veterum. Lugd. Bat. 1708. 4.—*Corsini*, Notæ Græcorum. Flor. 1749. 4.—*Placentinius*, de siglis Vet. Græc. Opus. Rom. 1757. Fol.—*A. Böckh*, Erklärung einer Ægyptischen Urkunde auf Papyrus in griech. Cursivschrift. Berl. 1821. 4.—*Cf.* § 107. 4.

On the origin and form of the Greek letters, and the modes of writing, see also *Harles*, In. in Ling. Gr. § 4.—*Gogust*, Or. Laws, &c. P. ii. B. 2. Ch. 6.—*Cf.* § 104.

§ 50. The breathings, as they are now called, were, in the most ancient writing of the Greeks, characters occupying a place in the line along with the letters. Among the Ionians the character was H, and among the Æolians it was F, or what is called the Digamma. The former was joined to the smooth consonants to render them aspirates, as in ΚΗΡΟΝΟΣ for Χρονος. Subsequently, two smaller signs were formed out of H by dividing it, ⊦ and ⊣, and these were used to indicate respectively the presence and absence of aspiration. Afterwards they were changed, by transcribers for the sake of convenience, into another form, ⌊ and ⌋, and again after the ninth century into a form, ' and ', still easier for writing. The ancient Greek grammarians sometimes introduced the breathing into the middle of a word, on the ground of its derivation or composition, as for example, νέὡς, πλησίἀλος. This practice Mazochi observed in the Herculanean inscriptions, and Villoison also in a valuable manuscript of Homer which was found in the library of St. Mark at Venice, belonging to the tenth century.

See *Lemgovich*, *Auserles. Bibliothek.* V. iii. p. 78.—*Knight*, Analyt. Ess. on Greek Alphabet.—*Dawes*, de Consonantis sive Aspirationis VAU virtute,—in his *Miscellanea Critica*. Lpz. 1800. 8. (Sect. iv. p. 86, 332.)

§ 51. The marks called accents were not commonly used by the Greeks, because the true intonation of the language was sufficiently known to them, and of course such helps were unnecessary. There is, at least, no mention of them in the ancient authors, nor any trace of them in the oldest monuments of Greek writing. But, when in the speech of common life many words received wrong tones, the grammarians began in such cases to use signs to indicate the correct utterance. About the year 200 B. C. the present accentual system was introduced by Aristophanes of Byzantium; yet considerable time elapsed before it came into general use. Upon inscriptions belonging to the first century after Christ, the accents have been found, but rarely. Perhaps these marks were not wholly unknown to the more ancient Greeks, being designed not to point out tones for the reader, but to serve as musical notes for the singer.

The accented verse on a wall in Herculaneum, adduced by *Winckelmann* [see his *Works* (cited § 32), ii. p. 124.—*Cf. Pitture ant. d'Ercol.* II. p. 34], is not considered genuine. *Harles*, Int. in Ling. Gr. Supp. I. p. 9.

The doctrine of the Greek accents is amply treated by Prof. *K. F. Chr. Wagner* (Helmst. 1807. 8), who refers also to the principal works on the subject.—She *Villoison's* Anecd. Græc. II. 131.—*Harles*, Int. in Ling. Gr. § 6.—*Arnaud*, Sur les Accents de la langue Grecque. *Mem. Acad. Inscr.* xxxii. 432.—For other references, see P. V. § 5. 4; § 7. 4. (g).

§ 52. Originally, likewise, sentences and their constituent members were not distinguished by any interpunction or intervening signs of separation. Not only were the sentences without punctuation, but the words themselves were often as near each other as the several letters of a single word. Sometimes, however, on inscriptions the words are separated by points placed between them. The invention of marks for punctuation is to be ascribed to Aristophanes, the Greek grammarian before mentioned.

1 *a*. The whole system consisted in the different locations of a point or dot; if placed after the last letter at the top or above it (τελεία στιγμή), the dot indicated the close of a sentence, or a period; if placed after the last letter of a word at the bottom or under it (ὑποστιγμή), then the dot was equivalent to a comma; and if placed after the last letter in the middle (στιγμὴ μέση), it corresponded to a colon or semicolon. The comma or hypodiastole was by the grammarians often placed between words which otherwise might be incorrectly divided, as, for example, ἔστιν, ἄξιος, with the sign between, that they might not be read ἔστι νάξιος; and the hyphen, a curved stroke under the line, was sometimes used to indicate that two words constituted one compound word, as in χειρίσοφος. Breaking off the lines was sometimes made to serve instead of punctuation; in this method (στιχηρῶς, στιχηδόν) every complete sentence was made to begin a new line, and often even the several members of the sentence were thus arranged, in a form like that of verse.

2. Interpunction is not found in the earlier manuscripts now extant, although written some centuries after the time of Aristophanes. Cf. § 104.

In modern printing, the following signs of interpunction are used; viz. comma (—,), colon (—·), period (—.), interrogation (—;), and lately, exclamation (—!). The *diastole*, or *hypodiastole*, is used in some cases; as in ὅ, τι (neuter of ὅστις) and τό, τε (article) to distinguish them from ὅτι and τότε.

For other marks, see *Robinson's* Translation of *Buttmann's* Gr. Grammar, § 15, 29, 30.

§ 53. The materials, on which it was customary to write in Greece, were different according to the different purposes of the writing. Stone, brass, lead, wood, and the like, were employed when the design was to record memorable events for posterity, or to promulgate public decrees or laws. For common and private purposes, the more usual materials were leaves, inner bark of trees (φλοιὸς); afterwards, parchment, wooden tablets simple or covered with wax, ivory, linen cloth, and Egyptian paper. The latter, formed from the fibres or bark of the papyrus (βίβλος), was, according to the opinion of some, first used in Greece in the time of Alexander the Great, but most probably earlier. There was also another variety of paper formed of the layers of inner bark (ξυλοχάρτιον), and another made from cotton (χάρτιον βομβυκίας, *charta gossypina* or *bombycina*). These two, however, were common only in the later ages. Still later was the invention of paper made from linen (*charta lintea*) and from rags as at the present day, belonging perhaps to the middle of the 13th century.

1. The laws of Solon were inscribed on tablets of wood, called ἄξονες, which are said to have been of a pyramidal shape, and so fixed as to turn on a pivot or axis. (*Gellius*, Noct. Att. ii. 42.) The term κύρβεις was also applied to such tablets.—The term χάρτης was general, designating any substance employed for writing. Skins of animals rudely prepared (διφθέραι, σκύτος) seem to have been used at an early period.—Parchment was first prepared at Pergamos, whence its name Περγαμηνή. Three kinds are mentioned; "that of the natural color; the yellow, the *bicolor membrana* of Persius (Sat. iii. 10), which seems to have been so called because one side of the leaf was white and the other yellow; and the purple, the parchment being tinged with that color, when silver or golden letters were to be used." Cf. § 55.

2. The pyramidal or triangular tablets above mentioned, said to have been turned upon a pivot or axis, may be illustrated by a specimen of ancient British writing, given in Plate XXXVIII., in fig. B, taken from *Fry's* Pantographia (cited § 47). It exhibits a method practiced by the aboriginal Britons. The letters were cut on sticks, most commonly squared, sometimes triangular; so that one stick had *three* or *four* lines. The triangular sticks were specially used for a peculiar kind of meter, called *triban* or *triplet*, three lines forming a stanza. Several sticks were put together in a frame, and fitted so that they could be turned on their axes; thus each side might be easily read.——Something similar to this method was practiced in the *Runic wands*, which were sticks of willow inscribed with certain characters, and used by the heathen tribes of the north of Europe for magical ceremonies. The *Runic almanacs* are similar wands or sticks used by the peasants of Sweden and Norway, for noting time or keeping accounts.

Cf. *W. C. Grimm*, Ueber Deutsche Runen. Gött. 1821.—*J. Warton*, Hist. Eng. Poetry. Lond. 1824. 4 vols. 8. (I. p. xxvi. n.) *A. H. L. Heeren*, Geschichte des Stud. der griech. und röm. Literatur. Gött. 1797-1801. 2 vols. 8.—*G. F. Wehrs*, vom Papier

und den vor der Erfindung desselben üblich gewesenen Schreibmaasen. Halle, 1769. 8.—Suppl. Han. 1790. 8.—*J. F. Pfeiffer*, Ueber Bücher-Handschriften. Erlang. 1810. 8.—*Caylus*, Mem. de l' Acad. des Inscr. xxvi.—For an account of the ancient materials for writing, see also *Am. Quart. Rev.* vol. ii. p. 977.—*Taylor*, as cited § 56.—*Schwartz*, as cited § 118. 2.

§ 54. The usual instrument for writing on the harder materials, and also on the tablets covered with wax, was the *style* (στύλος, γραφεῖον, γλυφεῖον). This was pointed at one end, and broad at the other, for the purpose of erasing letters and smoothing the surface of the wax, if a mistake were made, or the writer for any reason wished an alteration. It was usually made of iron, sometimes of ivory. For drawing the letters with colors or some sort of ink, sometimes a pencil (γραφίς) was employed, but more commonly a reed (κάλαμος, δόναξ). The reed or cane chiefly used was that from Egypt or Cnidus. It was sharpened and split for the purpose, like our pen, which was not known to the ancients, the beginning of the 7th century being the earliest period of its use.

Persons of fortune and rank often wrote with a *calamus* of silver; something probably like our silver pens. Both the styles and the reeds were kept in cases.—— The earliest evidence of the use of the quill is given by Isidorus, a Latin writer of the 7th century, who employs the word *penna* to designate a writing pen.—— The pencil (ὑπογραφίς, called by the Romans *penicillus* or *peniculus*) was properly an instrument for painting. Its invention is ascribed to Apollodorus, an Athenian painter, B. C. 408. Cf. § 222.

Beckmann's History of Inventions (cited § 32).—*Isidorus*, Origines, lib. vi. c. 13.——For different forms of the style and reed, see Plate XXXVII. fig. 3, 4, 9; also in fig. 1.

§ 55. The ink was commonly black (μέλαν, μέλαν γραφικόν); and was prepared, according to Pliny and Vitruvius, from soot and gum. Among the ancients, the titles of books and sometimes of particular sections were written in red ink (μίλτος, *minium*, *rubrica*, hence *rubrick*). In the middle ages, red ink was much used, particularly for initial letters, signatures, borderings, and ornaments; a superior, very brilliant kind, called ἐγκαυστὸν (*encaustum*), was used in the signatures to the public documents of the Greek emperors. The practice of adorning the large initials with gold, silver, and images, and of writing upon purple or violet-colored parchment with letters of gold or silver, seems to have commenced in the later ages, introduced perhaps by the Byzantines. With the ancients, however, it was customary to polish the parchment or paper with pumice-stone, and, for the sake of durability as well as fragrance, to spread over it the oil of cedar.

"From ancient authors, as well as from the figures in manuscripts, we learn that they used a sponge to cleanse the reed, and to rub out such letters as were written by mistake; a knife for mending the reed; pumice for a similar purpose, or to smooth the parchment; compasses, for measuring the distances of the lines; scissors for cutting the paper; a puncher, to point out the beginning and end of each line; a rule, to draw lines and divide the sheets into columns; a glass containing sand, and another glass filled with water, probably to mix with the ink."

On ink, &c. *F. A. Ebert*, zur Handschriftenkunde. Lpz. 1825. 8.—On the materials employed in writing by the Greeks, see also, *Nitzsch*, De Hist. Hom. i. p. 70. (Cf. P. V. § 50. 4).—Cf. *Horace*, Art. Poet. 331. *Pliny*, l. xvi. c. 39.

§ 56. The ancient form of books was that of Rolls (εἰλήματα), resembling modern charts or maps when rolled up, with writing only on the inner side. The several strips or leaves of the parchment or paper were glued to each other at the ends, either before or after the writing; from this circumstance the first strip or leaf, that uppermost on the roll, was called πρωτόκολλον, and the last ἔσχατόκολλον. The whole was then wound upon a rod, or cylinder (ἀστραλίσκος, ὀμφαλός), which was ordinarily made of wood, or ivory, and had at both ends projecting ornaments, knobs or the like, called ἀκρομφάλια, or κέρατα. The title (σύλλαβος) was written on the back of the protocol visible after the winding of the roll, or on a small separate strip (πιττάκιον) attached to the edge of the roll. The book itself, or whole roll, was encompassed with bands, or enclosed in a case.

The term σιττύβαι seems to have been applied to cases made of parchment; also the phrase δερμάτιναι στολαί. *Cic.* ad Att. iv. 5.

Heeren and Gibbon allude to a singular manuscript, said to have existed in the library at Constantinople (§ 76): "an ancient manuscript of Homer, on a roll of parchment one hundred and twenty feet in length, the intestines, as it was fabled, of a prodigious serpent."—*Gibbon*, Dec. and Fall of Rom. Emp. ch. liii. (N. Y. 1822, vol. v. p. 367.)

§ 57 *u*. Although the roll was the most common form, yet the Greeks had books of a quadrangular form, with the writing on both sides of the leaves (*ὀπισθόγραφοι*). Such were termed *δέλτοι*, a name first applied to tablets or pieces of writing, resembling in shape the letter Delta. The invention of the quadrangular form is generally ascribed to Attalus king of Pergamos, but came into general use first in the 5th century after Christ. Several leaves or sheets, folded double, were placed in layers one upon another and joined by thread or strings; and these were said to be *τρισσά, τετράδια, πεντάδια, terniones, quaterniones*, &c. according to the number. The term *τετράδια, quaterniones*, was also used sometimes to signify whole books of this form. The kind just described was different from the folded tablets, called *δίπτυχα*, (cf. *diploma, diptycha*, § 118), which became specially remarkable in connection with affairs of state.

1. The writer has in possession a manuscript copy of the Syriac New Testament, on parchment, of unknown but very ancient date, procured by *Rev. J. Perkins*, from the Nestorians of Persia. The form is quadrangular: the leaves are folded and placed in layers in the manner above described. Generally, *four* leaves or sheets are folded together double, making eight pages; sometimes there are *five*, making ten pages; sometimes but *three*. These are stitched together, and the layers united somewhat after the manner of a modern book.

2. Tablets of wood or metal were often connected together by means of rings or parchment bands, thus forming a book of several leaves.—"In the year 1699, Montfaucon purchased, at Rome, a book of eight *leaden* leaves (including two which formed the cover), four inches long and three inches wide. Leaden rings were fastened on the back, through which a small leaden rod ran to keep the leaves together."

The terms *βίβλος* and *βιβλίον* designated a book or volume of papyrus, and *μεμβράνα* a book of parchment, when they were used distinctively. Cf. 2 *Tim.* iv. 13.

For the forms of rolls, books, and tablets, see Plates XXXVI. and XXXVIII.—*Cf. Calmet's* Dict. (as cited § 18. 4.), vol. iii. p. 98.

§ 58. There were among the Greeks copyists, who made it their business to transcribe books. Those, who had distinguished skill in writing were called *καλλιγράφοι*. Those, who applied themselves to take down discourses or addresses, and so made use of notes and abbreviations, were named *σημειογράφοι* and *ταχυγράφοι*. Such as wrote in golden letters, or ornamented with golden initial letters manuscripts in which places had been left for that purpose, were termed *χρυσογράφοι*. Among the later Greeks, transcribers received the Roman appellation of notaries (*notarii*). In the middle ages, the work of transcribing was especially the employment of ecclesiastics and monks in the convents and abbeys, in which there was usually an apartment expressly fitted for the object, called the *scriptorium*.

Alexandria was the principal resort of the copyists in the later periods of Grecian literature. In the same edifice with the celebrated library in this city (cf. § 76), were extensive offices completely fitted up for the business of transcribing books. Here the Calligraphi were very numerous, even until the irruption of the Arabs. About thirty years before that event, the circumstance is mentioned by an eye-witness. (*Theophyl. Simocatta*, Hist. viii. 13.)

See *I. Taylor*, History of the Transmission of ancient books to modern times. Lond. 1827. 8. *Cf. New York Review*, No. vi. Oct. 1836.

§ 59. In the most ancient times, in Greece, the use of writing was infrequent. Many affairs of civil life, afterwards transacted in writing, were then conducted orally; as, for example, judicial causes, contracts, and treaties. The earliest written laws were those of Draco. Even inscriptions upon public monuments and tombs were very rare in the first ages.

1 *u*. There is scarcely a trace in Homer of written orders or despatches; every thing of the kind being transacted by oral intercourse or messages. In a single instance only, does he allude to a written communication (Iliad, vi. 168—178), where Prœtus is represented as sending something like a letter with written characters (*σήματα γράψας ἐν πίνακι πτυκτῷ*) by Bellerophon to Jobates; but there are different explanations of this passage.

2 *u*. The writing of books seems to have commenced in the time of Pisistratus and Solon, and its first fruits were perhaps merely the recording of traditionary poetry.

Quarterly Review, No. lxxxvii.—*Goguet*, Or. Laws, &c. P. ii. bk. ii. § 6.—*Mitford's* Greece, ch. ii. § 3. (note p. 132. vol. i. Bost. ed. 1823).

3 *t*. By some it has been considered as not an improbable supposition, that the poetry of Homer was not committed to writing by himself, but that this was first done at a later period, and with the insertion of many passages not belonging to it. For more full notices on the question whether Homer committed his poems to writing, consult P. V. § 50. 4.

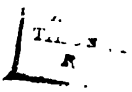
§ 60. Instruction in the early periods was also of course chiefly oral. The name of sages, or wise men (σοφοί, σοφισταί), was conferred on all who were distinguished for their knowledge and thereby enjoyed a conspicuous rank and influence in the state. These men delivered orally their doctrines and precepts, which in later periods were collected and recorded. In the first ages, when the compass and sum of all known attainments was not very great, many and various kinds were united in one individual, who was at once theologian, physiologist, speculative and practical philosopher, statesman, lawgiver, poet, orator, and musician. The subsequent division and separation of the branches of knowledge contributed to its advancement and perfection, although probably not to any increase of its direct and immediate influence.

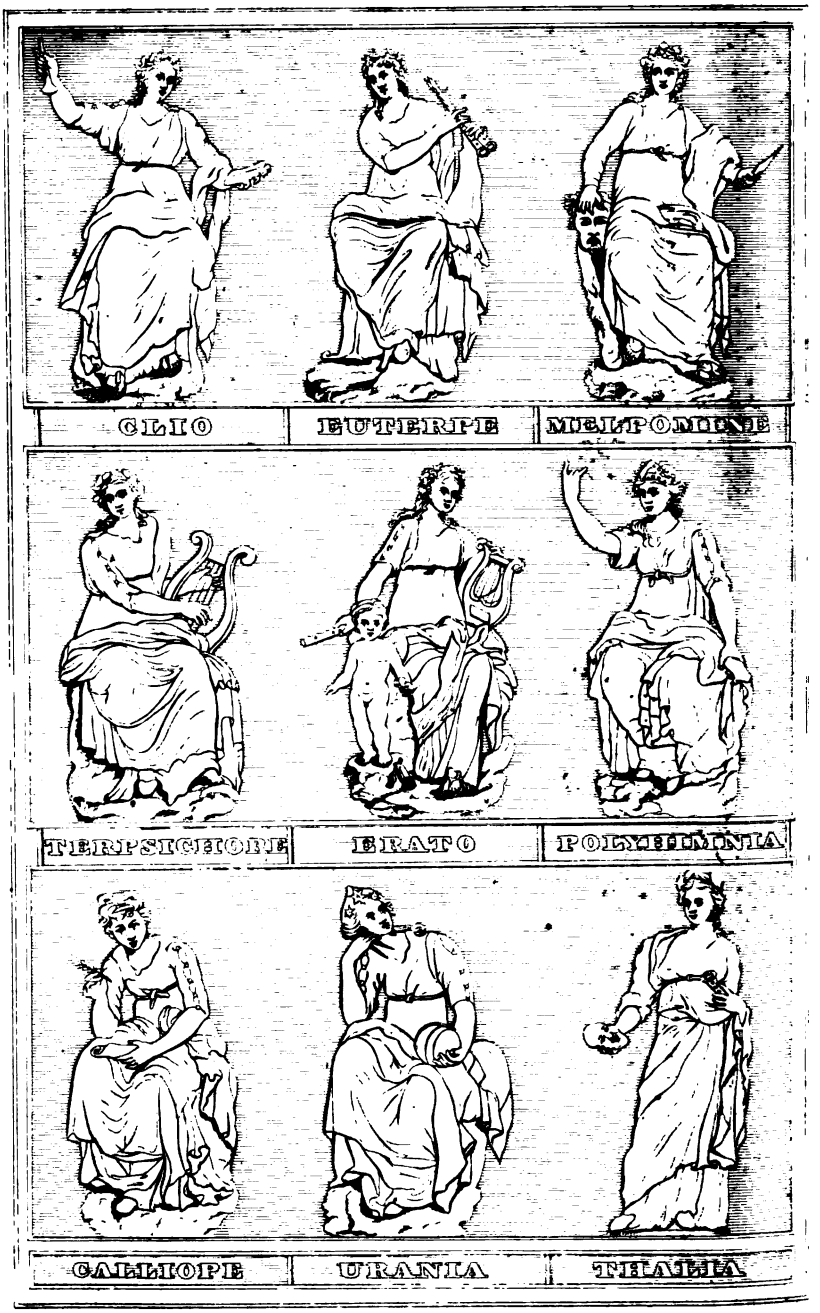
III.—*Of the most flourishing period of Greek Literature.*

§ 61. During the time intervening between Solon (B. C. 594) and Alexander (B. C. 336), Greek literature rose to its greatest splendor. In this period, the circumstances of the Greeks generally, and of the Athenians in particular, were such as very happily conspired to promote literature and the arts. Among the causes which contributed to their progress, may be mentioned, in addition to the circumstances already noticed, the native disposition of the people, favorably influenced by the climate and the physical features of the country, the free and republican form of the government, the general influence of their customs and usages, their commerce with other nations, especially the Egyptians, and their system of education, which was expressly adapted to the public interests of the community, and which cultivated in fortunate harmony both body and mind. With such advantages, the Greeks became highly distinguished in the arts, and were the first to place them on established principles, and reduce them to appropriate, consistent, and useful rules.

1 *a*. Their language, which had already acquired so much flexibility, copiousness, and harmony, was carried to its highest perfection in the period of which we now speak. From the works of their best writers, they deduced a system of rhetorical truths and precepts, embodied with great discrimination and skill, and taught both orally and in writing. Eloquence and poetry they raised to the greatest eminence. They composed history with taste, judgment, and fidelity. Philosophy was one of their favorite studies, and was taught in various schools with order and precision. They discussed with much penetration many of the principles of government and public economy. They cultivated likewise with great success the mathematical sciences. And their good taste, the elements of which they possessed as it were by nature, and which was highly improved by their devoted attention to the fine arts, enabled them to impart to the sciences generally a livelier aspect, and to render them more attractive and useful.

2. "The opposite character of different Hellenic tribes exerted a powerful influence upon the culture and literature of the Greeks. This appears the most striking in the case of the Ionians and Dorians, both externally and internally. Ionian republicanism and Dorian aristocracy were long arrayed in hostility against each other, and contended desperately in the Peloponnesian war. The views of life entertained by each were widely different. The sprightly Ionian sought, with a light heart, to clothe life with various forms of beauty, and enjoyed the pleasure of the moment, and readily exchanged what was old for something new. The Dorian, reared among mountains, loved repose and time-hallowed usages; enjoyed contemplation and serious enjoyments, and strove for the vast and the sublime. Among the Ionians sprung up, from real impressions, the plastic form of epic poetry; from tradition, epic history; from reflection upon experience, moral sayings, scornful iambics, and elegy; and, from pleasurable emotions, the sensual, mirthful song. To the Dorians, the higher lyric poetry is indebted for its formation and culture; it originated in a fine sensibility, and rose to an earnest enthusiasm and a deep contemplation of the divine and the human. The Ionian philosophy commenced with the material world and its origin; the Dorian, with the spiritual world and with essential existence, and separated the mental phenomena from physics; the former applied itself to the real world, the latter, to the ideal.—Between the two stood the Æolians, with a lax political constitution, tending to disorder. With them originated the didactic form of poetry; and their tumultuous passions were poured forth in lyrics of a fervid character, accompanied by similar music.—The Athenians united, in part, (as far as their public life and their original character would allow,) the peculiarities of the Ionians and the Dorians,—a lively imagination and a lofty earnestness,—carrying both to the highest pitch of perfection." *Wachler*, Literatur-geschichte, I. p. 103.




CLIO
EUTERPE
MELPOMENE
TERPSICHORE
ERATO
POLYHYMNIA
CALLIOPE
URANIA
THALIA

§ 62. It is not designed here to give a minute history of the progress of the various branches, or to specify and describe particularly the writers in the different departments. On these subjects something more full will be given in another place (Part V). It is only proposed now to point out the most remarkable circumstances and features of this illustrious period, and mention the principal institutions and customs, which served to awaken intellectual activity, and call forth talents of every kind, and employ them in the most successful manner.

§ 63. The whole system of education among the Greeks was peculiarly calculated for the development and improvement of the powers of the mind and of the body in common. Gymnastics (γυμναστικὴ) constituted an essential part of it, and was taught and practiced in the Gymnasia (γυμνάσια), or schools for bodily exercise. All that part of it, which related more especially to the cultivation of the mind, went under the term *music* (μουσικὴ); and in this comprehensive sense, the term is used by Plutarch and other ancient writers, when they speak of music as so indispensable in the education of the young, and as exerting so great an influence on the temper and character.

Plato (Leg. 6. Rep. 2. 17) includes the whole of education (παιδεία) under the two parts above named; (τὰ μαθήματα εἶσι διττὰ;) ἡ μὲν ἐπὶ σώμασι, γυμναστικὴ; ἡ δ' ἐπὶ ψυχῇ, μουσικὴ. The former was divided by him into πάλη and ὄρχησις. The latter embraced all the arts and sciences over which the *Muses* presided. The term μουσικὴ was sometimes used, especially in later times, in the restricted sense." Grammar (γράμματα, γραμματικὴ) was sometimes distinguished from the other branches included under the term μουσικὴ; and thus the education of a Greek was divided into three parts; grammar, music, and gymnastics. Cf. § 71. It may be important to remark, that the Spartans and Athenians differed very much as to their grand aim in education.

On the education of the Athenians, see *Barthelemy*, Anacharsis, ch. xxvi. cited P. V. § 153. 2.—On that of Sparta, and other states, *Müller*, History and Ant. of the Doric Race, bk. iv. ch. v. and vi.—On the schools of the Greeks, see *Schwartz*, as cited § 75. —*Perizonius* ad *Ælian*. V. Hist. ii. 16.

Respecting the music of the Greeks, and its connections, see *G. A. Villoteau*, Recherches sûr l'Analogie de la Musique avec la Language.—*B. J. Burette*, Sur l'ancienne Musique, in the *Mem. Acad. des Inscr.* vol. iv. p. 116, v. 133, viii. 27, x. p. 111. xv. xvii. 61.—*Chabanon*, in the same *Memoires*, vol. xxxv. p. 360. xlvi. p. 295.—*F. Nolan*, on the Theoretical Music of the Greeks; in the *Transactions* of the Royal Soc. of Literature, vol. ii. Lond. 1834.—*C. Burney*, History of Music. Lond. 1776. 3 vols. 4.—*Barthelemy*, Anacharsis, ch. xxvii.—For a notice of the works which treat of the music of the ancients, see *J. N. Forkel*, Allgem. Geschichte der Musik. Leips. 1792. 8.—*Sulzer's* Allg. Theor. der schön. Künste, art. *Musik*.

§ 64. The following remarks on the Gymnasia, are from *Barthelemy's* Travels of Anacharsis.

"A magistrate, named the gymnasiarch [γυμνασιάρχης], presides at [has the charge of] the different gymnasia of the state. It is his duty to furnish the oil made use of by the athletæ to give suppleness to their limbs. He has under him, in each gymnasium, several officers; such as the gymnastes [who attends to the health and diet of the youth, and is sometimes called ἰατρος]; the paidotribes [παιδοτρίβης, whose duty is to teach the arts exercised in the palæstra], and others; some of whom maintain order among the youth, and others teach them different exercises. At the head of these are ten sophronists [σοφρονίσται], nominated by the ten tribes, to whom the superintendence of the morals of the youth is more especially committed, and all of whom must be approved by the Areopagus.

As it is of the greatest importance that confidence and scrutiny should prevail in the gymnasium, as well as in all numerous assemblies, thefts committed there are punished with death, when they exceed the value of ten drachms. The gymnasia being deemed the asylum of innocence and modesty, Solon had prohibited the people from entering them at the time when the scholars, celebrating a festival in honor of Mercury, were less under the eye of their preceptors; but this regulation has fallen into disuse.

The exercises practiced there are ordained by the laws, subject to certain regulations, and animated by the commendations of the masters, and still more by the emulation that subsists among the scholars. All Greece considers them as the most essential part of education, as they render men active, robust, and capable of supporting military labors, as well as the leisure hours of peace. Considered relatively to health, physicians prescribe them with success. Of their great utility in the military art, it is impossible to give a higher idea than by citing the example of the Lacedæmonians. To these exercises were they indebted for those victories which once made them so formidable to other nations; and, in later times, in order to conquer, it was first necessary to equal them in the gymnastic discipline.—But if the advantages resulting from this institution be eminent, its abuses are not less dangerous. Medicine and philosophy both concur in condemning these exercises, when they exhaust the body, or give more ferocity than courage to the mind.

The gymnasium of the Lyceum has been successively enlarged and embellished. The walls are enriched with paintings. Apollo is the tutelary deity of the place. His statue is at the entrance; and the gardens, ornamented with beautiful alleys, were restored in the last years of my residence in Greece. Those who walk there, are invited to rest themselves, by seats placed under the trees."

For further notices of the gymnastic exercises, see P. III. § 98.—Cf. *Smith*, Dict. of Antiquities.

§ 65. The fact that the term music was used in the comprehensive sense above noticed, and was united with poetry, rehearsals, and imitative gestures, will, if properly considered, help us to appreciate more justly the *musical contests* of the Greeks. These were regarded as among the most valuable means of intellectual improvement. The love of glory was stimulated by them, and became the moving spring of the most intense efforts. They exerted the greater influence from the circumstance of their being usually connected with public and festival occasions, especially with the four solemn games of the Greeks, the Olympian, Pythian, Isthmian, and Nemean. At Athens they were united with the Panathenæan festival, one of the highest interest, and attended by vast multitudes of people, and by the appointment of Pericles they were held in the Odeum, an edifice specially appropriated for the purpose.

1. "All the violence of the early ages was unable to repress that elegance of imagination which seems congenial to Greece. Very anciently a contention for a prize in poetry and music was a favorite entertainment of the Grecian people; and when connected, as it often was, with some ceremony of religion, drew together (*Thuc.* 3. 104. *Xen.* Mem. Socr. 3, c. 3) large assemblies of both sexes. A festival of this kind in the little island of Delos, at which Homer assisted, brought a numerous concourse from different parts by sea; and Hesiod (Op. and Di. l. 2. v. 272) informs us of a splendid meeting for the celebration of various games, at Chalcis in Eubœa, where himself obtained the prize for poetry and song. The contest in music and poetry seems early to have been particularly connected with the worship of Apollo. When this was carried from the islands of the Ægean to Delphi, a prize for poetry was instituted; whence arose the Pythian games. But it appears from Homer that games, in which athletic exercises and music and dancing were alternately introduced, made a common amusement of the courts of princes; and before his time, the manner of conducting them was so far reduced to a system (Od. 8. v. 258), that public judges of the games are mentioned as a kind of established magistrate." *Mitford*, Hist. Greece, ch. iii. § 4.

2 *d*. Shortly after the time of Solon, these contests existed, under systematic regulations. They were termed ἀγῶνες μουσικοί, and thus distinguished from the corporeal exercises, which were called ἀγῶνες γυμνικοί. Poets, rhapsodists, actors, pantomimes, and musicians took part in them. The judges, ἀγωνοδίκαι, ἀγωνοθέται, ἀισυμνῆται, βραβευταί, were men specially distinguished for knowledge and taste. They assigned the theme of the contest, and their judgment on the comparative merits of the performers was decisive.

See *Martini*, Abhandlung von den Oden der Alten. Leip. 1767. 8.—*Böttiger*, Andeutungen &c. über Archäologie. Dresden, 1806. 8.—Aufsatz von d. Musik. *Wetstr. d. Alten*, in the *N. Bibl. der sch. Wissenschaften*, 7th bk.—*Du Resnel*, Combats et Prix proposés aux poetes, &c. parmi les Grecs et les Romains. *Mem. Acad. Inscr.* xiii. 331.

§ 66. The competitors in these contests were required to possess natural abilities, long and laborious preparation, theoretical and practical knowledge of their art, a well modulated voice, and skill upon the musical instruments which accompanied the exercise, usually the lyre or harp. The order in which they performed was decided by lot, and their conduct during the contest was prescribed by fixed laws. The name of the victor, the one to whom the judges assigned the prize, was proclaimed by a herald. His reward was a garland or wreath and public applause. Sometimes he received a medal, statue, or poem, dedicated to his honor.

1 *d*. On these occasions, not only did musicians and poets contend, but orators also made public their works; as, for example, Isocrates recited his Panegyric at the Olympic festival. Such recitals were sometimes called λόγοι ὀλυμπικοί; among them may be included what were called ἐπιδείξεις, public discussions of the sophists. Even historians were allowed to engage in those exercises. We have an example in Herodotus, who is said to have recited his history at the Olympic games, in the hearing of Thucydides, then a mere youth.

2. At the festivals held in honor of Bacchus at Athens, especially those termed Διονύσια μεγάλα (cf. P. III. § 77. 3), there were contests, in which the representation of *dramatical pieces* had a place. The poet who sought the prize must produce four or at least three, forming together one complete fable, each of which might be com-

pared to a single statue belonging to a group. The four dramas must consist of three tragedies and one satyre. The complete suit of four pieces constituted what was called the τετραλογία; the three tragedies formed the τριλογία. On the days of the exhibition, the theatre was opened at sunrise, and it seems that the people could sit out all the pieces offered, sometimes to the number of nine tragedies and three satyres. Five judges then decided upon the merits of the competitors and bestowed the prize.

Schöll, Hist. Litt. Gr. liv. iii. ch. 2.—*Barthelemy*, in *Mem. Acad.* as cited P. III. § 90.—*Lond. Quart. Rev.* Sept. 1842.

3. A tripod seems to have been the peculiar reward bestowed by the people of Athens on that choragus [χορηγός, cf. P. IV. § 103], who exhibited the best musical or theatrical entertainment; and we find that this custom obtained for these tripods the name of *choragic tripods*. It was customary for the victor to dedicate the tripod he had won to some divinity, and to place it either on one of the temples already built, or on the top of some edifice erected and consecrated by him for the purpose. "A tripod thus dedicated was always accompanied with an inscription; so that it became a permanent, authentic, and public monument of the victory, and of the person who obtained it."

Stuart, Dict. of Architecture.—Cf. P. I. § 115.—For choragic monuments, see Plate XLIX. fig. A. and C.; for explanation of which, *cf.* Description of Plates.

§ 67. Usually the Grecian writers were accustomed to make known their works in prose and poetry by recitation or rehearsal, rather than by circulating manuscripts. They read or rehearsed themselves, and procured it to be done by others, in order to avail themselves of the opinions of hearers and judges. This was done sometimes publicly, sometimes privately. When it was public, the reader had an elevated seat (θρόνος), and the hearers sat around on benches. They communicated their judgment of his work, and of particular parts of it, either by silence, which according to the motions and expressions of countenance connected with it, might signify, on the one hand, admiration and praise, and on the other, censure and contempt; or by audible testimonials of approbation, with the words καλῶς, σοφῶς, and the like, and by loud applause (κρότος), at the close of the reading. They sometimes gave more decided applause by conducting the author to his residence with marks of honor.—Sometimes, however, the author submitted his manuscript to the perusal of others, who then might place their criticisms and remarks upon the margin.

§ 68. It was very common for the Greeks to avail themselves of the service of a class of persons, whom they called ἀναγνώσται, readers, who made it their business to read aloud or recite to hearers the works of the more distinguished authors. The times selected for the purpose were the hours of the greatest leisure, those assigned to meals, or for bathing and so forth. These readers themselves cultivated letters, and especially strove to acquire a correct, agreeable, and commanding style of elocution. They usually read the works of poets, orators, and historians. Pythagoras is supposed to have introduced this practice. It doubtless took its rise from an early Greek custom, mentioned by Homer; according to which, lyric songs and epic rhapsodies were sung by the poets themselves, or by other singers, who, as well as the poets, played upon musical instruments.

The custom of reading at meals still prevails to some extent in the east.—"The mind was also fed during the repast, by a long story about Echmiadzin, read by a monk from a sort of orchestra above us. A still longer oration followed, pronounced from a manuscript, by the *vartabéd* at the head of the table."—See account of the convent at Echmiadzin, in *Smith* and *Dwight*, cited § 36.

§ 69. The literary feasts of the Greeks, termed symposia (συμπόσια), are evidence that they sought to avail themselves of every opportunity for the mutual interchange of literary acquisition, even in the hours of recreation and social amusement. Such table-intercourse the philosophers, especially, maintained with their young scholars in the Prytaneum, the Academy, the Lyceum, &c. There were rules for directing the conduct and conversation at these repasts of the schools; as for example, a code or system of the kind was prepared by Xenocrates for the symposia of the Academy, and by Aristotle for those of the Lyceum. Banquets of this sort were also adopted as a mode of celebrating the birthday and memory of teachers and founders of the schools, or other distinguished persons. The excellent dialogues of Plato and Xenophon, entitled Συμπόσιον,

and Συμπόσιον φιλοσόφων, the piece ascribed to Plutarch with the title Ἑπτὰ σοφῶν συμπόσιον, and the work of Athenæus styled Δειπνοσοφιστάι, furnish the reader with the best idea of this form of social entertainment among the wise men of Greece.

See *Eschenbach's* Diss. de Symposiis sapientum, in his *Dissert. Academ.* Norimb. 1795. 8.—*Lond. Quart. Rev.* vol. xxiv. p. 421.—Cf. P. IV. § 167.

§ 70. Among the Greeks, there were not, as in modern times, separate and distinct learned professions, or faculties as they have been termed. The compass and objects of knowledge were far less defined, and the studies and attainments of the individual more miscellaneous. The study of the national language, the constitution of the state, and the nature of man, constituted the main scope of literary exertion; and whatever methods of discipline, whatever knowledge, or whatever practical skill, could apparently subserve this, was received as an important part of the common education of youth. There was constant occasion to apply the general knowledge acquired to actual life, which interfered with long or eager pursuit of theory and speculation in particular branches.

§ 71. In the system of mental training or education (παιδεία ἡ ἐπὶ ψυχῇ), one of the first parts was *grammar*. Although this had reference solely to the native tongue, it was as yet a study comprehending much more than is now usually understood by the term. The art of speaking and writing correctly, which was made a primary thing in the Grecian system, was termed Γραμματιστική, and the teacher, Γραμματιστής. But under Γραμματική, or grammar, was included not only a knowledge of the language, but also something of poetry, eloquence, and history, and even the elements of philosophy, at least in its applications to these branches; and the teachers, who were called grammarians, Γραμματικοί, imparted this various instruction. Plato especially called the attention of the Greeks to the necessity and utility of such knowledge. The usual division of grammar, in its more appropriate sense, was into two parts; μεθοδική, which presented the rules and principles, and ἐξηγητική, which explained the nature and meaning of words and phrases.

See *C. D. Beck's* Commentar. de literis et auctoribus Græc. atque Lat. Lips. 1789. 8. p. 47.

§ 72. A very favorite study of the Greeks was *philosophy*. The name of philosophy was originally applied to all inquiries about the nature of the Deity, the origin and destiny of men, and the phenomena and powers of the physical world. Afterwards the consideration of physical topics was in a considerable degree excluded. It was a special effort of Socrates to direct the investigations of philosophy to the various subjects of morals and religion, to questions of private and public virtue and right. A glance at the several sects and schools of Greek philosophy will be given (P. V. § 168, ss.), when we speak of the history of literature, and the principal writers. But this is a proper place to notice an important distinction made among the philosophers, between their exoteric and esoteric doctrines, λόγοι ἐξωτερικοί, and ἐσωτερικοί. The *exoteric* comprehended only the principles and precepts, which they taught publicly to all their hearers and the people (δημῶδες); the *esoteric* included also their secret views and maxims (ἀπόῤῥητα), which were disclosed only to their particular disciples and adepts, and upon which in public, both orally and in their writings, they expressed themselves obscurely in enigmatic and figurative language.

The custom of the Greek philosophers in thus teaching a double doctrine seems to have been borrowed from the practice of the Egyptian priests. It is said that the Magi of Persia and the Druids of Gaul had also their *external* and *internal* doctrine.

See *Warburton*, Div. Legat. of Moses, (as cited § 12. 3,) vol. i. p. 324.

§ 73. Various methods of giving instruction were employed by the philosophers. The one most adapted to their object was, without much doubt, the dialogistic, the form of an actual dialogue between the teacher and pupil. The philosopher beginning with the simplest and most obvious truths or admitted principles, advanced step by step with his disciple, hearing and answering his questions and doubts, and thus conducting him imperceptibly to a conviction of what the master would teach. This manner was first used by Zeno of Elea, but was improved by Socrates into a regular and skillful art, and is thence called the Socratic method. The method, however, was employed chiefly with such disciples as were supposed to have already acquired the first elements of phi-

losophy, and to be now prepared to pursue investigations of truth, in common with their teacher. Plato adopts this dialogistic form in his writings. Other methods were used, however, in philosophical instructions, as the eristic (ἐριστικὴ), the syllogistic, and the mathematical.

§ 74. The first and most celebrated public school at Athens was the Academy (Ἀκαδημία), a building which belonged to the Ceramicus (Κεραμεικὸς), without the proper limits of the city, surrounded by a grove with shady walks. Plato was the first teacher here, and was succeeded by various disciples, who, from the place of instruction, received the name of Academics. The Lyceum, (Λύκειον), the school of Aristotle, was an enclosure on the banks of the Ilyssus, also without the proper city, and sacred to Apollo; as Aristotle and his successors were accustomed to give instruction in the place for walking (περίπατος), they were called the Peripatetics. Another building in the suburbs of Athens, called Cynosarges (Κυνόσαργης), and originally a gymnasium or school for the bodily exercises, was the place where philosophy was taught by Antisthenes and his followers; and this, without regard to their doctrines, may have given them the name of Cynics. Within the limits of the city was the celebrated portico, called Pœcile (Ποικίλη), from its various paintings, and, by way of eminence, the Stoa (Στοὰ); here Zeno from Cyprus opened his school, and thus attached to his disciples the appellation of Stoics. The garden of Epicurus should also be mentioned here, as it was in this, his own private retreat, that he taught his disciples, who are thence sometimes called philosophers of the garden. After Greek philosophy was transplanted to Alexandria, the Museum (Μουσεῖον), in the part of the city called Bruchion, was famous as the place where instruction was given by numerous teachers (*auditorium*).

Besides these public schools of philosophy, there were at Athens common schools, established at an earlier period by Solon, in which elementary instruction was given in the different branches of education. The schools of the sophists must be distinguished from both. (Cf. P. V. § 108.)

§ 75 *u*. The teachers in these and other schools among the Greeks, enjoyed unlimited freedom in the expression of their views and principles, both upon theological and philosophical subjects. The government provided for the external management and discipline of the schools (§ 64), and some regulations on this subject are found in the laws of Solon. The teachers were constantly attentive to the preservation of this discipline. The rigid discipline, especially of the Lacedæmonians, in their early education, was celebrated in ancient times, although it was sometimes more severe than judicious; as, for instance, in the annual scourging (διαμαστίγωσις) of boys at the altar of Diana Orthia.

See *Cragii (Craig)*, de Rep. Laced. 1760.—*Potter*, Arch. Græc. bk. ii. ch. 20.—*Müller*, Hist. and Ant. Doric Race, bk. ii. ch. 9. § 6.—*Manso*, Sparta, i. 2, p. 188.—*F. H. G. Schwartz*, Erziehungslehre—(Geschichte der Erziehung). 1829. Vol. i. p. 251–430. *Wachler*, Geschichte der Liter. Vol. i. p. 105.

§ 76 *t*. Among the means of promoting knowledge enjoyed by the Greeks, we must mention their libraries, some of which are celebrated in history.

1 *u*. The first considerable collection of books (βιβλιοθήκη) at Athens was made by Pisistratus. This collection is said to have been borne away with other booty by Xerxes on his capture of that city, and to have been restored by Seleucus Nicator, king of Syria. Sylla gained possession of it when he took the city of Athens, B. C. 85, and removed it to Rome.

2 *u*. Another library of much value is said to have been gathered by Aristotle, aided by the munificence of Alexander, which also, after many accidents, according to the account of Strabo, fell into the hands of Sylla at the same time, and was carried to Rome.

3 *u*. King Attalus and his son Eumenes collected a large library at their capital Pergamus. This contained 200,000, and according to some statements, 300,000 volumes, most of which were conveyed to Egypt, and being added, by Cleopatra or Antony, to the still more famous library of Alexandria, finally shared in its miserable fate.

4. The library of Alexandria, the most celebrated of ancient times, was commenced by Ptolemy Philadelphus, and numbered among its keepers various distinguished Greeks, as Demetrius Phalereus, Callimachus, Eratosthenes, Apollonius Rhodius, and Aristophanes of Byzantium. It suffered repeated disasters and losses, and was again improved and enlarged; the largest number of volumes mentioned as belonging to it is about 700,000 (*Aul. Gell.* vi. 17); the library in the Bruchion containing about 400,000, and that in the Serapeion containing about 150,000. (cf. § 126. 2.) Different accounts are given of its final destruction, some ascribing it to the mistaken

zeal of Christians in the time of Theodosius the Great, and others, to the fury of the Saracens under Omar, A. D. 642.

5. There was also at Constantinople a large library of Latin and Greek authors, commenced probably by Constantius, the son of Constantine, and greatly augmented by Julian. Its contents gradually increased to 120,000 volumes. It was finally, with valuable collections in the arts, committed to the flames amid the dissensions in the time of Zeno and Basiliscus or Basilices, about A. D. 477.

Respecting these libraries, see *Heeren's* Geschichte des Stud. der class. Literat. as cited § 53.—*Wachler*, Geschichte der Literat. i. p. 105, 173. This author expresses some doubt respecting the library said to have existed in the age of Pisistratus.—*Petit Radel*, cited § 142.—*Heyne*, de Interitu Operum artis priscæ etc. in *Commentat. Soc. Gött.* vol. xii.—*Ch. D. Beck*, Specimen Historiæ Bibliothecarum Alexandrinarum. Lpz. 1779. 4.—*C. Reinhard*, Über die jüngsten Schicksale der Alex. Bibliothek.—*F. G. Wetzler* and *A. F. Näke*, Rheinisches Museum für Philologie. Bonn, 1833. 8. No. 1.—*Bonamy*, La Bibliotheque d'Alexandrie. *Mem. Acad. Inscr.* ix. 397.—*Lond. Quart. Rev.* xvi. 329.—*Gibbon*, Decl. and F. Rom. Emp. ch. 51.—See also an account of an Athenian Library in *Barthelemy's* Anacharsis, ch. xxix.

§ 77. Although the Greeks were exceedingly jealous of their national honor, and were especially solicitous to secure to their literature the merit and praise of being an original possession carried to perfection by native resources, yet they did not wholly reject the advantage resulting from acquaintance with the arts and sciences of other lands. They frequently traveled in those countries which were most distinguished for their advancement in knowledge, especially in Egypt. To the latter the Greeks were much indebted in matters pertaining to intellectual culture, as well as in reference to their civil and religious institutions. Nor did the Greeks neglect domestic travel; they were accustomed to visit the most distinguished provinces, regions and cities, to gain personal knowledge of what might be curious or useful, and their observations were sometimes committed to writing. By such travels at home and in foreign lands, most of the distinguished men of Greece sought to increase and perfect their attainments. Here might be named, as instances, Homer, Lycurgus, Thales, Pythagoras, Solon, Herodotus, Anaxagoras, Hippocrates, Plato, Aristotle, Polybius, Strabo, Pausanias, and many others.

See *Francii* Exercitat. Acad. de peregrinatione veterum sapientium, eruditionis ergo suscepta. Lips. 1679. 4.

IV.—*Of the decline of Greek Literature.*

§ 78. From its brilliant state previous to the time of Alexander, Greek literature gradually declined. Among the causes were the increasing luxury and consequent effeminacy and remissness of the people, and the various internal political commotions, which followed the death of Alexander. In fact, the declension began with the first loss of their independence under the supremacy of Philip. And when at last they became a prey to Roman ambition, at the fall of Corinth, and when, somewhat later, Athens herself was plundered, partially at least, of her stores of learning and art by Sylla, the Greeks, by being wholly deprived of liberty, were bereft of their highest motives to exertion. Their native vigor and originality no longer showed itself, except in a few single efforts, and finally sunk prostrate under foreign oppression and domestic corruption.

§ 79. It is worthy of remark, that the knowledge and use of the Greek language was greatly extended after the conquests of Alexander. Many cities were built by him in the east, which were inhabited chiefly by Greeks. Before the time of Christ the language had become familiar throughout Palestine. The Latin writers bear ample testimony to the general diffusion of Greek. The words of Cicero are, *Græca leguntur in omnibus fere gentibus.* The Romans were obliged to adopt this for their official language in the eastern provinces. Even when the seat of the Roman government was removed to Constantinople, and a special effort was made to introduce the Latin, it was but partially successful. The emperor Justinian found it necessary to publish his Institutes, Code and Pandects, in Greek, as well as Latin, because the latter was so imperfectly understood by his subjects and civilians.—In the fourth century the Greek language seems to have been employed to some extent in Nubia and Abyssinia.

See *Gibbon's* Rom. Emp. ch. liii. (vol. v. p. 364, N. York, 1822.)—*Horne's* Introduction to the Study of the Scrip. vol. ii. P. i. ch. i. § 2.—*Letronne*, as cited § 92. 5. *Mem. de l'Inst.* &c. ix. p. 170.—The Byzantine Greek was corrupted by the intermixture of

many words from the Latin and other languages.—See *Ducange*, Diss. de causis corruptæ Græcitatis.—*Gibbon*, Hist. ch. lxvi. (vol. vi. p. 381.)—*Schöll*, *Litt.* Gr. L. vi. ch. lxxi.—Cf. § 92. 5.

§ 80. From the period whence we date the decline of Greek literature it appears less national in its character. This probably was not owing wholly to the circumstance that the Greeks were no longer their own masters. Something must be allowed for the fact, that the literature of the subsequent periods was not the growth of the native soil of Greece, but the product of places without her proper limits, and remote from the scene of her early struggles and successes. It was chiefly at Rhodes, Pergamus and Alexandria, that letters were cultivated. Athens was no longer the capital and mistress of the literary world; although for a long time after her submission to Rome her schools were the resort of youth for completing their education. Even in this respect, however, she had rivals. Apollonia on the shore of the Hadriatic was celebrated for its cultivation of Greek literature, and honored as the place where Augustus finished his studies. Massilia in Gaul, now Marseilles, a little later gained still greater celebrity for its schools of science. Antioch, Berytus, and Edessa may also be mentioned as places where Greek was studied after the Christian era.

See *Schöll*, Hist. Litt. Gr. livre v. ch. 80.—*Heeren's* Gesch. des Stud. der griech. und röm. Lit. § 28. as cited § 53.

§ 81. At different times during the decline of Greek letters, royal and imperial patronage was not wanting. Very liberal encouragement was afforded by some of the first Ptolemies at Alexandria to all the arts and studies, especially by Philadelphus. At Pergamus, also, great efforts were made by Attalus and Eumenes to foster learning. Among the Roman emperors, likewise, there were patrons of Greek literature. Under the Antonini there was a little fresh blooming both in Greek and Roman letters; and Aurelius Antoninus especially befriended the cultivation of philosophy and bestowed privileges upon Athens. Julian the Apostate cultivated and patronized Greek studies, and allowed considerable stipends to teachers in the schools of pagan philosophy. He is said to have erected at Constantinople the royal portico, where was lodged the library already mentioned (§ 76), and where also was established a sort of college for giving instruction in the arts and sciences. At a later period some emulation was awakened among the Greek scholars in the east by the zeal and inquiries of the Arabian Caliphs, who were liberal patrons of learning, especially at Bagdad.

See *Gibbon*, Hist. Rom. Emp. ch. liii. (vol. v. p. 367, ed. cit.)—*Heeren*, Gesch. des Stud. der griech. und röm. Liter. § 70.—*Berington*, Literary History of the Middle Ages. Lond. 1814. 4. Appendix I.—Schlosser, as cited P. V. § 127. 1.

§ 82.* In speaking of the circumstances connected with the decline of Greek literature, the suppression of the philosophical and rhetorical schools at Athens, by the Emperor Justinian, is usually mentioned and lamented.

These schools had existed from the time of Socrates and Plato. In them the most distinguished philosophers and rhetoricians had taught numerous disciples native and foreign. While sustained, they kept alive a taste and love for Greek literature and philosophy. They were only partially interrupted by the subjection of Athens to Rome, and afterwards were warmly supported by some of the Roman emperors, particularly by Julian, who, as has just been mentioned, allowed a stipend to the teachers of them. Hadrian also is said to have furnished them with the means of procuring books. But they were entirely suppressed by Justinian, A. D. 529; not, it is said, because he was hostile to schools or philosophy; but because the teachers opposed his efforts to extirpate paganism. Damascius, Simplicius, and other philosophers were obliged to leave Athens, and fled to the protection of Chosroes king of Persia.

Although Greek literature had been declining for many centuries, and these schools had not hindered its wane, still their suppression probably hastened the entire oblivion into which it soon fell in the west: because after this event there was less literary intercourse between the west and the east.

See *Enfield's* History of Philosophy, B. ii. ch. ii. (vol. ii. p. 327. Dubl. 1792.)—*Gibbon's* Hist. Rom. Emp. ch. xl. 7. (vol. iv. p. 90. N. York, 1822.)—*Meursius*, Fortuna Attica, ch. viii. p. 60. in his *Opera*, T. I.—*Ritter*, History of Philosophy, as cited P. V. § 163. 2.—*Neander*, Kirchengeschichte, bk. ii. Abth. i.

§ 83.* The essential and fundamental contrariety of the Christian religion to the whole spirit of pagan philosophy and mythology, is a circumstance proper here to be noticed. It was not at all strange that Christians should neglect to study the pagan writings, except as they wished to arm themselves for the defence of their own faith.

1. Opposition to the cultivation of heathen literature early appeared, but there was not perfect agreement among the Fathers on the subject. The council of Carthage, A. D. 398, formally condemned it. Yet many distinguished Fathers recommended the study of Greek learning. Basil wrote a treatise in favor of it (cf. P. V. § 292 2). Origen carefully taught it, and was applauded for the same by one of the most eminent of his disciples, Gregory Thaumaturgus. Chrysostom and Gregory of Nazianzen also advocated this study. Indeed the Eastern or Greek Church as a body appears to have

been inclined to favor it, while the Western or Latin Church was strongly opposed to it. There was, nevertheless, a general disrelish for every thing connected with paganism, which would naturally tend to accelerate the growing neglect of the productions of Grecian literature.

The Christians had their seminaries designed for the education of the maturer class of youth, and such especially as were to become religious teachers. But the sacred Scriptures were the basis of instruction.

See *Enfield's* Hist. Phil. bk. vi. ch. ii. (p. 276, ed. cited above.)—*Mosheim's* Ecc. Hist. by *Murdock*, vol. i. p. 100.—*H. Hallam's* View of Europe in the Middle Ages, ch. ix.—*Prof. R. Emerson*, On the Catechetical School, or Theological Seminary, at Alexandria. *Bibl. Repos.* No. xiii.—*Tzschirner*, Der Fall des Heidenthums.—*Neander's* Chrysostomus, p. 6.—*Ullmann's* Gregorius von Nazianzus, p. 22.

2. Nothing in the above remarks implies that Christianity has been in its influence unfavorable to the progress of the mind. On the contrary it has unspeakably elevated the human intellect, and advanced, on the whole, more than any other cause, the interests of science and literature. It proposed and has accomplished a mighty mental revolution, opening wider and more extensive channels of thought, imparting keener sensibility to the feelings of the heart, and giving ample scope to all the noble energies of man. The happy results of this will go on accumulating to the end of the world.

On the influence of Christianity upon Society, see *Christ. Spect.* vol. v. p. 403.—On its influence upon Literature, see *Schlegel's* Hist. Lit. (lectures 4 and 6.)—*Christ. Spect.* vol. vi. p. 57.—See also, on the whole subject, *C. Villers*, Essay on the Reformation by Luther, (with Introduction by *Dr. S. Miller.*) Phil. 1824. 8.

§ 84.* The great loss of classical manuscripts after the Christian era, is justly regretted by all. The chief source of this loss was the destruction of the great libraries, which has been previously mentioned (§ 76). The destruction of the Alexandrian library was especially felt, because it was in connection with this library that the greatest establishment for copying and multiplying manuscripts had existed. (Cf. § 58.)

1. There were other causes that contributed to diminish the number of classical manuscripts.—Private *hostility to the writings of particular authors* occasioned some losses. It was a custom both with the Greeks and the Romans, to sentence the writings of individual authors to the flames, as a kind of punishment, or to hinder the circulation of objectionable sentiments. The practice was adopted in the Christian Church. In the middle ages, this hostility was in some instances directed against classical authors, and different emperors of Constantinople are said to have been induced to burn the existing copies of several of the ancient poets.

Some loss also may be ascribed to *private negligence and ignorance*, if we may conjecture from the statement, which asserts that three of the lost *decades* of Livy were once made into rackets for the use of a monastery.

"A page of the second decade of Livy, it is said, was found by a man of letters in the parchment of his battledore, whilst he was amusing himself in the country. He hastened to the maker of the battledore, but arrived too late; the man had finished the last page of Livy about a week before." *D'Israeli*, Curiosities of Literature, vol. i.—*Lond. Quart. Rev.* xvi. 323.

2. Another way, in which such losses occurred, was by *obliteration*. The papyrus becoming very difficult to procure after Egypt fell into the hands of the Saracens, in the 7th century, and parchment being thereby rendered more costly even than before, copyists very naturally began to seek some remedy. They adopted the expedient of obliterating the writing of an old manuscript. The parchment, after the obliteration, was used again, and thus the manuscript, which originally contained perhaps some valuable work of a Greek or Roman author, received in its stead, it might be, the absurd tales of a monk, or the futile quibbles of a scholastic. This practice of deletion was known in the time of Cicero; and a manuscript thus prepared was termed *Codex Palimpsestus* (παλιμψήστος). Some MSS. of this kind have been deciphered.

Cic. ad Trebat. 4. 16. Cf. Catull. 22. 5.—See *Archd. Nares*, Historical Account of Discoveries made in Palimpsest Manuscripts; in the *Transactions* of the Royal Soc. of Literature, vol. i. Lond. 1829.—Cf. P. V. § 443.—*Lond. Quart. Rev.* xvi. 331.—*Horne*, Introd. to Study of Holy Scriptures, vol. ii. P. i. ch. ii. § 2, as cited § 107. 1.

§ 85. To notice particularly the civil history of the Greeks after the Christian era would be foreign from the design of this glance at some of the circumstances attending the decline of Greek letters. We ought, however, to observe, that they underwent a series of political changes, very few of which were calculated to exert any beneficial influence upon learning, while many of them were exceedingly unpropitious. Among the former, the removal of the Roman Court to Constantinople was probably the most favorable. Among the latter, we may mention the early inroads of the barbarians; the encroachments of the Saracens; the capture and plunder of Constantinople by the Latins; the internal dissensions after the recovery of the capital; and finally the attacks of the Turks, which were renewed from time to time until the final overthrow of the Greeks, A. D. 1453. By the various disasters thus suffered, the supremacy of the

Greek emperors was ere long confined to a narrow corner of Europe, and at last to the suburbs of Constantinople, and here learning found its only refuge.

Respecting the condition of Greek literature at Constantinople, see *Berington's* Lit. Hist. of Middle Ages. Appendix I. as cited § 81.

1. On the capture of Constantinople by the Turks, many of the Greek literati fled to Italy and other parts of western Europe, and by their oral instructions and their writings contributed greatly to the revival of letters, and especially to the study of the Greek language in the west.

See *Humpf. Hodius*, de Græcis illustribus linguæ Græcæ instauratoribus. Lond. 1742. 8.—*Ch. Fr. Birnerus*, De Doctis hominibus Græcis, literarum Græcarum in Italia instauratoribus. Lpz. 1750. 8.—Also *Hazen*, Geschichte, &c. cited § 53.—*H. Hallam*, Introduction to the Literature of Europe in the Fifteenth, Sixteenth, and Seventeenth Century. Lond. 1838. 4 vols. 8.—*T. Warton*, Dis. on the Introduction of Learning into England, in his *Hist. of English Poetry*. Lond. 1824. 4 vols. 8.

2. Notwithstanding all the disasters above suggested, and a subjection of nearly 400 years to the tyranny of Turkish masters, the Greeks have still an existence. By a painful and protracted struggle, commenced A. D. 1820, they secured their independence. Their present language differs from that of classical times, both in pronunciation and in structure, and contains as yet but a slender literature. The hope, however, has been awakened, that Greece may again rise to eminence in letters and in arts.

For an account of modern Greek literature, see *Cours de Littérature Grecque Moderne*, donné a Geneve, par *Jacovaky Rizo Néroulos*. (Publié par *Jean Humbert*,) Genev. 1828. 12. 2d ed.—On Mod. Greek language, *Class Journal* v. 401; xvii. 39; iv. 340.—*E. A. Sophocles*, Romaic Grammar, with a Chrestomathy. Hartf. 1842.—*Cl. Encyclop. Americana*, vol. vi. p. 42.

V.—*Of the Remains and Monuments of Grecian Literature.*

§ 86. Besides the many valuable works which have been preserved, either entire or in part, and published since the restoration of learning and the invention of the art of printing, there are extant still other written monuments of Grecian antiquity, some acquaintance with which is important not only to the antiquary, but to every lover of literature. We may arrange these under *three* classes; *Inscriptions*, *Coins*, and *Manuscripts*.

(A) *Inscriptions.*

§ 87. The study of inscriptions (*ἐπίγραμμα*, *inscriptio*, *titulus*) is of great utility in gaining a knowledge of language, and an acquaintance with criticism, history, chronology, and archæology. Considered as public and contemporary monuments they form a class of historical evidence most worthy of credence. Therefore since the revival of letters much attention has been devoted to discovering, collecting, publishing, and explaining inscriptions, upon which we have many writings.

Some of the principal works relating to Greek inscriptions we will here name.—*Gul. Roberts*, Marmorum Oxoniensium Inscriptiones Græcæ. Oxon. 1791. 8. Cf. § 91. 4.—*R. Pococke*, cited § 130.—*B. Passionei*, as cited § 130.—*P. M. Paciaudi*, Monumenta Peloponnesia. Rom. 1761. 2 vols. 4.—*Edm. Chishull*, Antiquitates Asiaticæ. Lond. 1728. fol.—*Ed. Corsinus*, Inscriptiones antiquæ, pleræque nondum editæ. Flor 1752. 4.—*Rich. Chandler*, Inscriptiones antiquæ, pleræque nondum editæ in Asia Minore et Græcia, præsertim Athenis, collectæ. Lond. 1744. fol.—Some inscriptions are noticed in *E. D. Clarke's* Greek Marbles at Cambridge (Camb. 1809. 8); and also in his *Travels* through various countries of the East.—*F. Osann*, Sylloge Inscrip. Ant. Græc. et Lat. Jen. 1822. fol.—*Böckh*, Corpus Inscriptionum Græcarum. Berol. 1825-28. 2s. fol. For the views of German critics respecting this work, see *Hermann*, über Prof. Böckh's Behandlung der griech. Inschriften.—The following may also be mentioned. *Visconti*, (on the Elgin Marbles,) Catal. raisonné des inscript. Græc. de la collect. de myl. Comte d' *Elgin*.—*H. J. Rose*, Inscriptiones Græc. Vetustissimæ. Camb. 1825. 8.—*C. Vidua*, Inscript. Antiq. in Turcico itinere collectæ. Par. 1826. 8.—Inscriptiones Græcæ Inedite. Colleg. edit. *L. Rostus Holeatus*. Fasc. I. 1836. 4.

§ 88. These inscriptions are found upon columns, altars, tombs, vases, statues, temples, and other ancient edifices. Their design is to narrate some memorable event, or to point out the use and meaning of the object bearing them. Ordinarily they were in prose, sometimes in verse. The Greek inscription was expected to unite beauty, perspicuity, and vigor. It was from this circumstance and from its taking sometimes the poetical form, that the name of epigram (*ἐπίγραμμα*) was applied to the species of poetry so called, designating a short poem or stanza which expresses clearly and forcibly an ingenious, pithy sentiment.

§ 89 *a*. In order to form a correct judgment and decision upon inscriptions, there is need of much critical care and examination, that we may not be deceived by pieces of doubtful authority or by false copies. There must be some familiar acquaintance with what pertains to the subject, both philologically and historically. In general we should possess a knowledge of the written characters of antiquity, of the changes introduced

at different periods, and of what is called the lapidary style or manner of writing. We should be able by means of historical information to compare the contents of the inscriptions with the circumstances of the persons, the times and the occasions mentioned. We must be qualified also to appreciate with exactness and impartiality the proofs and explanations that may be drawn from particular inscriptions.

Respecting the abbreviations used, consult *Scip. Maffei*, Græcorum Sigla lapidaria collecta atque explicata. Veron. 1746. 8.—Also the works already cited § 87.—On the general subject, *J. Franz*, Elementa Epigraphices Græcæ. Berl. 1840. 4.

§ 90 *t*. From the multitude of ancient Greek inscriptions, which have been discovered, copied, and explained, we will here mention only some of the more interesting and important. We notice first such as are of a date prior to Alexander, B. C. 336.

1 *u*. The Fourmount inscriptions; on marbles discovered by the Abbe Fourmont at Sklabochori (Sclavo-Chorio), the ancient Amyclæ, in the year 1728. More than forty were found among the ruins of a temple of Apollo; of these one is the celebrated Amyclean Inscription. That which goes under this name, consists of two tablets which may, or may not have been connected, and is in the manner of writing called *βουστροφηδόν*. The tablets contain merely a list of the names of Grecian priestesses. The precise date cannot be fixed, but most probably the inscription may be referred back to about 1000 B. C. There have been doubts, however, respecting the genuineness of this and the other inscriptions. They are regarded as authentic by Schöll and Raoul-Rochette.

See *Mem. de l'Acad. des Inscr.* vol. xiv. p. 101, an account, by *De Fourmont*, of inscriptions found on three bucklers in the temple of Apollo; and vol. xxiii. p. 394, on the inscription containing a list of Grecian priestesses, by *Barthelemy*.—*Heyne's* Sammlung antiquar. Aufsätze, St. i.—*Nouv. Traite de Dipl.* T. i.—*Knight's* Ess. on Gk. Alph. § vi.—*Böckh's* Corpus. Inscr. Græc.—*Count Aberdeen* in *Th. Walpole's* Memoirs relat. to Europ. and Asiat. Turkey.—*Raoul-Rochette*, Deux lettres a mynl. Comte d'Aberdeen sur l'authenticite des Inscr. de Fourmont. Par. 1819. 4.—*Lond. Quart. Rev.* xix. 243.

2. The Elian inscription; on a brazen or copper tablet found by Sir W. Gell, in 1813, under ground, in the region of Olympia, in Elis. It is a treaty of alliance between the Elians and the Heræans, in the Æolic dialect. The date is supposed to be about 615 B. C. It presents the Æolic digamma, the Elians being named FAAEIOI.

Museum Crit. Cambridge, vol. i. p. 635.—*Class. Journal*, vol. xi. 384. xiii. p. 113. xxiv. p. 104.—*Lond. Quart. Rev.* xiii. 349. —*Schöll*, Hist. Litt. Grecque, livre ii. ch. i.

3. The inscription of Midas; upon a very ancient monument, situated near the village of Doganlu, in Phrygia, probably near the ancient Nacoleia, about 30 leagues east of the ancient Cotyæum. It is a sepulchral monument dug in the rock, and ornamented with a facade of very singular construction, near 70 feet in height. It bears two inscriptions, written from right to left. They are in Pelasgic characters, as far as appears. Travelers have been able to decipher only certain words, among which are MIΔAI and FANAKTEI, *to King Midas*, which would seem to indicate a tomb of one of the kings of this name. The princes bearing this name reigned between 737 and 560 B. C. The Phrygian kings appear to have borne alternately the names of Midas and Gordius. It is worthy of remark, that, at the point where the facade of this monument terminates, there is an ornament of striking appearance, which represents a kind of *knot*, and at once calls to mind the famous *Gordian knot*.

See *Schöll*, Hist. Litt. Gr. liv. iii. ch. vii.—*R. Walpole*, Travels in various countries of the East. Lond. 1820.

4 *u*. The Sigæan inscription. This was found upon a piece of marble supposed to have once supported a statue. It has its name from the promontory and town of Sigæum, near ancient Troy, where it was discovered by Sherard, English consul at Smyrna, near a village church. This inscription is written in the manner called *βουστροφηδόν*. It specifies a gift of three vessels (*κρατὴρ, ὑποκρατήριον, ἠθμός,*) made by Phanodicus to the Prytanes or magistrates of Sigæum. It is referred to the period between 500 and 600 B. C.

See *Chishull*, Antiq. Asiat.—*Chandler*, Inscrip. Antiq.—*Nouv. Traite de Diplom.*—*Shuckford's* Sac. and Prof. Hist. Connected, bk. iv.—The marble is now in London in the collection of Lord Elgin.—*Schöll*, Hist. Litt. Gr. liv. iii. ch. vii.—Catalogue raisonne des Inscr. de la collect. de myl. Comte *Elgin*, no. 88.—*Cf.* § 87.

There is a second Sigæan inscription, belonging to a later period, B. C. 278, which may be mentioned here. It was discovered by Lord E. W. Montagu, on a cippus of marble, connected with the walls of the same church before which the first was found. It is a decree of the senate and people of the Sigæum in honor of Antiochus Soter king of Syria and his spouse. See *Chandler*, Antiq. Asiat. p. 49.

5. The inscription called the Teian malediction (*Teiorum Diræ*); by this inscription found upon a stone lying in the environs of Bodrion, the ancient Teos, the Teians devote to the infernal deities the persons whoever may injure them by resisting their magistrates, plundering their territories, or hindering foreigners from bringing them grain. An anathema is also directed against those who may deface the inscription. It is worthy of notice that the letters are termed *φοινικήια*. Its date is placed by Schöll between 450 and 500 B. C.

See *Schöll*, Hist. Litt. Gr. liv. iii. ch. vii.—*Chishull*, Antiq. Asiat.

6. We may place next in rank several *obituary* inscriptions;[a] as that on the tables of Pentelican marble found by Galland, 1678, in a church in Athens; called sometimes the inscription of Nointel, because they were sent by him to Paris; called also the marble of Baudelot, because once possessed by him; of a date about 458 B. C., and in honor of warriors that had fallen in different places: an inscription[b] in six distichs on a monument belonging to Lord Elgin; in honor of the Athenians slain at Potidæa when their general Callias, B. C. 432, defied the Corinthians under Aristæus, and purchased a victory by death: that[c] on a large slab of marble in the collection of Elgin; supposed by *Visconti* to be a catalogue of the Athenian warriors who fell in the battle of Delium, B. C. 424, in which Socrates is said to have saved the life of Xenophon; according to *Osann*, it refers to different battles.

[a] *Nouv. Traité de Diplom.* T. i. p. 633.—*Lenoir's* Museum of French Monuments, Translated by *Griffith*, Par. 1803. 8. p. 73, with an engraving of the monuments as they are adjusted after the design of *A. Lenoir*, and of the titles in Ionic characters which are upon them.—*Museum Crit.* Cambridge, No. vi. p. 394.—Desc. des Antiques du Musee royal, par *Visconti*, et le Comte de *Clarac*. Par. 1820. p. 105.—[b] *E. Q. Visconti*, Lettre du chev. A. Canova, et deux memoires sur les ouvrages de sculpture dans le collect. de myl. c. d'Elgin. Lond. 1816.—*Class. Journal*, vol. xiv. p. 185.—[c] *Visconti*, Catal. raisonne, &c. as cited § 87.—Published in *D. Clarke's* Travels through various countries of the East, vol. vi. p. 368.—*Osann*, Sylloge, &c. (as cited § 87) p. 20.

7. Next may be mentioned a number of *financial* inscriptions:[a] that discovered by Chandler in the citadel of Athens, with the letters arranged στοιχηδόν, on a mutilated stone, the remaining fragment of which was conveyed to England by Lord Elgin; detailing the expenses of the state for a full year, B. C. 424 or 414, as differently assigned by the critics: that[b] on the stone called the marble of Choiseul, sometimes of Barthelemy, now in the Royal Museum; containing an account of the finances of the republic for the year B. C. 410; on the reverse of the same marble are two other inscriptions, also relating to finances: several inscriptions[c] among those for which we are indebted to Fourmont, relating to the finances of Athens: several inscriptions,[d] pertaining to the condition or treasures of certain Athenian temples, as the Parthenon and others: the inscription[e] upon what is called the Sandwich marble, brought from Athens to London, 1739, by the earl of Sandwich; it is an account of moneys due to the temple of Apollo at Delos, and of the expenses of the Theoria or deputation of the Athenians, and is of the year 376 B. C.

[a] *Chandler*, Ins. Ant. P. ii. No. 2.—*Aug. Böckh*, Staatshaushaltung der Athener. Berl. 1817, vol. ii. p. 182.—[b] *Barthelemy*, in the *Mem. de l'Acad. des Inscr. et Belles-lett.* vol. xlviii. p. 337, with a plate showing the inscription.—*Aug. Böckh*, as just cited.—[c] *Böckh*, ibid.—[d] *W. Wilkins*, Atheniensia, or Remarks on Topog. and Build. of Athens. Lond. 1816. p. 192.—*Chandler*, Inscr. Ant.—*Böckh*, Staatsh. &c.—[e] *Taylor*, Commentar. ad Marmor. Sandwicense. Cantab. 1743. 4. *Class. Journ.* xi. 184.—*Barthelemy*, in his *Trav. of Anacharsis*, ch. lxxvi. note 13.

8. Finally, in speaking of inscriptions previous to the time of Alexander, we will refer to the two *metrical* inscriptions, discovered in 1810, near Athens.

One of these is upon a marble cippus, in memory of a hero, Python of Megara, who having slain seven foes with his own hand, led back through Bœotia (then hostile to Athens) three Athenian tribes, who owned him as their deliverer. It is anterior to Alexander, perhaps about B. C. 350, consisting of nine hexameters, one pentameter, and a fragment of another line, with the verses not separated, if we may trust to the copy sent to Paris by the French consul M. Fauvel, and not even the words distinguished.

The other is of uncertain date; upon a sheet of lead, folded four times in the length and three times in the breadth (its dimensions not given by Fauvel); found in a tomb; containing a formula of incantation or enchantment against a certain Ctesias and his family, dooming them to the infernal deities. "Visconti declares that nothing like this singular monument has been found among palæographic relics. Tacitus, speaking (*Annal.* ii. 69) of the evidence on which Piso was charged with causing the death of Germanicus, says that in the house of the latter were found fragments of human bodies, not quite consumed to ashes, with magic verses, the name of Germanicus graved on plates of lead, and a variety of those spells which, according to the vulgar opinion, are of potency to devote the souls of the living to the infernal gods."

See *Memoires de l'Inst. Roy. de France. Classe d'Hist. et Lit. Ancienne*, vol. i. (publ. Par. 1815), p. 230, where the two inscriptions are given.—Cf. *Schöll*, Hist. Litt. Grecque, livre iii. ch. vii.

§ 91 *t*. Of inscriptions which belong to later periods in the history of the Greeks, a greater number have been discovered. We will now mention some, engraved between the time of Alexander and the Christian era.

1. The inscription on the pedestal of a statue to Jupiter Urius (Οὔριος). The pedestal was found by the English travelers Wheler and Spon, in a private mansion in Chalcedony, and was conveyed to London. The inscription consists of four distichs, presenting not only the name of the divinity to whom the statue was erected, but that of the artist also, *Philon*, son of Antipater, who was the one employed by Alexander to execute the statue of Hephæstion. The date is of course about 330 B. C.

This monument is the more interesting on account of its relation to a passage in Cicero (Verr. iv. 57). In speaking of the spoliations committed by Verres, he says, there were three celebrated statues of Jupiter surnamed by the Greeks *Urius*, all of the same kind; one originally found in Macedonia, and removed by Flaminius to the Roman Capitol; another, still standing at the entrance of the Thracian Bosphorus (*in Ponti ore et angustiis*); and the third, that seized by Verres at Syracuse. These statues have all perished; but the pedestal above mentioned undoubtedly supported the second of them, which stood at the entrance of the Bosphorus.

This inscription is found in *Chandler*, Antiq. Asiat. p. 49.—See also the Miscellanea of *Spon*, p. 332; the voyage of *Wheler*,

p. 269; the Analecta of *Brunck*; and the Anthology of *Jacobs*. A more correct copy, taken by F. Osann, is inserted in *Fr. T. Friedemann*, and *J. D. G. Sabode*, Miscellanea. max. part. critica. Hildesh. 1832. vol. i. p. 286.—A copy, fac-simile, and English translation, are given in *Stuckford*, Sac. and Prof. Hist. bk. iv.

2 *a*. The inscriptions on the Herculanean tablets. In 1732, at or near the site of the ancient Herculaneum, two brazen or copper plates were found below the surface of the earth. They are interesting as among the most authentic monuments of the Doric dialect. One of the tablets gives the dimensions and geometric or geodetic description of a portion of land consecrated to Bacchus, and the contract for it. The second contains the description of another portion of land pertaining to Minerva Polias. The plates are now in the museum of Portici; the second is broken into two pieces, one of which was formerly conveyed to England. The inscriptions are assigned to a date a little prior to B. C. 300.

See *Mich. Maittaire*, Fragment. Britannicum tabulæ Heracleensis. Nap. 1736.—*Alex. Sym. Mazzochi*, Commentar. in æneas tabulas Heracleenses. Nap. 1754. fol.—*Winckelmann*, Sendschreib. von den Herculanisch. Alterthümern. (*Werke*, bd. 5.)—*Heynii*, Opusc. Acad. v. ii. p. 233.—*Webb's* Account of a copper plate, &c. discovered near Heraclea. Lond. 1732. 4.—*Pallegni*, Inscription on the copper table discovered near Heraclea. 1769. 4.

3. The inscription which may be called the Olbian decree. It is interesting as a palæographic monument of the Greek colonies on the shores of the Euxine; and also as furnishing some historical and geographical facts. It is a fragment, of nearly two hundred lines in two distinct parts, of a decree of the senate and republic of Olbia, a Greek city on the Hypanis or Bug, in honor of one Protegenes, magistrate and benefactor of the city. It is engraved on a cippus of marble, which is preserved at Stolnoie, in the government of Tchernigov, Russia. Its date is not certain, but has been placed between 278 and 250 B. C.

The inscription was published by *P. de Köppen*, in the *Wiener Jahrbücher der* Literatur, vol. xx. 1822,—also in the work *Nordgestade des Pontus*, Wien. 1823. 8.—It appeared likewise under the title *Olbisches Panphisma* zu Ehren des Protogenes. Wien. 1823. 8.—*Malte-Brun* has a translation of it in French, with corrections and observations, in the *Annales des Voyages*, vol. xx. p. 192.

4 *a*. The inscription called the Chronicon Parium, in the collection of Arundelian or Oxford Marbles, brought to England from the island of Paros, by Thomas Howard, earl of Arundel, and given by him to the University of Oxford. It is a monument of great value in reference to Grecian Chronology, as "it fixes the dates of the most remarkable events from the time of Cecrops down to the age of Alexander the Great." Its date is supposed to be about 268 B. C.

"The *Arundelian marbles* sufficiently prove for what a variety of purposes inscriptions on stone were used among the ancients. Some of the inscriptions on them record treaties; others, the victories or good qualities and deeds of distinguished persons; others, miscellaneous events. Most of them, however, are sepulchral. By far the most important and celebrated is the Parian Chronicle." (*Libr. of Useful Knowledge*, Life of Caxton.)

The editors *Selden*, *Prideaux*, and *Maittaire* (cited below), have made learned researches upon this subject; so also *Fabricius*, in his work entitled *Exercitat. in Auctores Græcos*. Ultraj. 1694. 4.—*Robertson* has endeavoured to raise doubts concerning the authenticity of these inscriptions, in a work entitled *The Parian Chronicle*, with a dissertation concerning its authenticity. Lond. 1788. 8. In opposition to this, see *Hewlett's* Vindication of the authenticity of the Parian Chronicle. Lond. 1788. 8.; *Parson's* Review of Robertson's Dissertation, in the *Monthly Review*, 1789. p. 660; *R. Gough*, Vindication, &c. in *Archæologia* (as cited § 242. 3.) vol. ix. p. 157; and *F. C. Wagner*, Die Pariscie Chronik. Gött. 1790. 8.—The Chronicle was first published by *Selden*, Marmora Arundeliana. Lond. 1628. 4.; afterwards by *Prideaux*, Marmora Oxoniensia. Oxon. 1676. fol.; *Maittaire*, Marmora Oxoniensia. Lond. 1732. fol. Append. 1733.; *Chandler*, Marmora Oxoniensia. Oxon. 1763. fol.; *Wagner*, as just cited; *W. Roberts*. Oxf. 1791. The inscription is found with an English version in *Hale's* Analysis of Chronology. It is given also in *M. Russell*, Connection of Sac. and Prof. Hist. Lond. 1827. 2d vol. p. 381, with a specimen of the manner of writing, p. 337.

5. We may notice here the Milesian inscription. It was found and copied by *W. Sherard*, among the ruins of a temple of Apollo Didymæus, near Miletus. It is a letter of Seleucus Callinicus, king of Syria, and his brother Antiochus Hierax, king of Asia, addressed to the overseers of the temple, when (243 B. C.) they had made peace with Ptolemy Euergetes I. king of Egypt. It is accompanied with a catalogue of presents consecrated by them to the god.

See *Chishull*, Antiq. Asiat. p. 65.—*Schlt*, Litt. Gr. bk. iv. ch. xxvi.

6. The inscription of Cyretiæ. It was discovered in the valley of Titaresius, not far from Larissa in Thessaly, by Col. Leake, who published a notice of it in the year 1815. It is a letter of Titus Quintius Flaminius, addressed to the people of Cyretiæ, bestowing certain favors upon them. It is without date, but is assigned to about 195 B. C.; and is interesting chiefly as a monument referring to the Roman conquests in Greece.

This inscription was published by *Visconti* in the *Journal des Savans*, 1816. p. 21.—Also by *Leake* in the *Classical Journal*. Cf. vol. xiii. p. 186. xiv. p. 339.

7. One of the most interesting inscriptions is that known by the name of the Rosetta Inscription, or the Rosetta Stone. It was discovered during the expedition of Bonaparte in Egypt about the year 1800. As a party of French troops were digging for the foundations of a fort at Rosetta, they disinterred a large block of black basalt,

containing the remains of *three* inscriptions. This stone afterwards fell into the hands of the English, and was deposited in the British Museum, London. A considerable part of the first inscription was wanting; the beginning of the second and end of the third were mutilated. The third only was in Greek.

It is a sort of decree of the Egyptian priests in honor of Ptolemy V. Epiphanes, its date being the year in which he began his reign, B. C. 193. It recounts the memorable deeds of his minority, and pledges the erection of a statue to him in every temple; and what is especially remarkable on account of the results to which it has led, adds, that this decree was ordered to be engraved in three different characters, viz. the *Greek*, the *Enchorial*, (i. e. the common Egyptian letter), and the Sacred or *Hieroglyphic*. This triple inscription, therefore, presents a specimen of hieroglyphics with an authentic translation; and is the foundation of the celebrated discoveries of Champollion (§ 16). The proper names, Ptolemy and Cleopatra, occurring in the inscription, furnished the clue, and the phonetic hieroglyphs which form these names were first discovered. By means of these hieroglyphs, other names of Grecian kings and queens written in hieroglyphics were deciphered, and thus at length the value of all the phonetic pictures or signs was ascertained.

For a more full account of the various efforts and steps connected with this discovery, see *Schöll*, Hist. Litt. Gr. liv. iv. ch. xxvi.—*Stuart's* Translation of *Greppo*, cited § 16.—*Amer. Quart. Rev.* No. ii.—*For. Quart. Rev.* No. viii. xxiv. xxxii.—*Edinb. Rev.* No. lxxxix. xc.—Supplement to *Encyclop. Britann.* Art. *Egypt.*—Cf. *Bibl. Repos.* and *Quart. Obs.* July, 1836, p. 249.—*Westminst. Rev.* July, 1841; April, 1842.—Marquis *Spinetto's* Lectures, Lond. 1819.—Count *Robiano*, Etudes sur l'Ecriture, &c. de l'Egypte. Par. 1834.—*Sharpe's* Egyptian Inscriptions, Lond. 1836.—*Jannelli*, Tabulæ Rosettanæ Hieroglyphicæ, &c. Neap. 1830.—*Jannelli*, Fundamenta Hermeneutica Hieroglyphicæ cryptices veterum gentium, &c. Neap. 1830. Cf. *Cullimore*, as cited § 16. i.

The Greek inscription was published by *Granville Penn*, under the title, *The Greek Version of the Decree of the Egyptian Priests*, &c. from the stone inscribed in the sacred and vulgar Egyptian, &c. Lond. 1802.—Subsequently, the three inscriptions were engraved by the *London Society of Antiquaries*, each inscription of its original size. From these engravings, lithographic copies were published under the title, *Inscriptio perantiqua*, &c. in lapide nigro prope Rosettam invento, &c. Monachii, 1837. fol.—A copy of the inscription is also contained in *F. Schlichtegroll*, Ueber die bey Rosette gefundene dreyfache Inschrift, München, 1818. 4.

8. The inscription on the pedestal of the obelisk of Philæ. This stone was discovered by *W. J. Bankes* in 1816; and, with the obelisk, was transported to England by *Belzoni*. Like the Rosetta stone, this monument contains also an inscription in hieroglyphics; which, although not a repetition of the Greek, yet has afforded aid in deciphering the hieroglyphic system of the Egyptians. The Greek is a memorial addressed to Ptolemy VII. Euergetes and to his wife and sister Cleopatra, by the *priests of Isis* in an island near Philæ in the Nile, requesting protection for the temple and servants of the goddess against the civil and military officers.

It was published in the *Journ. des Savans.* 1821. p. 667. 1822. p. 212.—Also by *Letronne*, as cited § 92. 3.

9. The inscription of the Marbles of Cyzicus. The French consul, de Peysonnel, in the latter part of the last century conveyed to France a number of marbles, which are known by this name. The exact date of their inscriptions is not ascertained; but they are monuments belonging to the period of the Macedonian supremacy, not long before that of the Romans. The most interesting of the inscriptions is a decree of the senate and people of Cyzicus, passed on the request of three colleges of priestesses, authorizing the erection of a statue in honor of a priestess of Cybele.

See *Count de Caylus*, Recueil d'Antiquites, vol. ii. p. 193. pl. lix.

In connection with the marbles of Cyzicus, it may be proper to refer to a marble found at the site of ancient Cius, which was near to Cyzicus. It was removed to France by Count de Choiseul-Gouffier, and is now in the Royal Museum. The inscription consists of nine hexameters well preserved and two nearly effaced. The date is uncertain, but belongs to the time of the Ptolemies in Egypt; and the inscription is chiefly interesting as illustrating the connection between several of the Egyptian deities and those of the Greeks.

It was published inaccurately, by *Pococke*, Inscrip. p. 30, and by *Muratori*, Insc. Antiq. T. i. p. 75, as cited § 130. Three times by *Jacobs*, Anthol. vol. xii. p. 298. vol. xiii. p. 789. Anthologie Palatine, vol. ii. p. 846.—See also *L. J. J. Dubois*, Catal. d'Antiques etc. formant la collect. de feu M. le Comte de *Choiseul-Gouffier*,—Par. 1818. 8. p. 74.

10. The Acarnanian inscription. It is on a stone discovered by Pouqueville, at Actium, in 1813, and acquired celebrity from its having found a learned expositor in France. It pertains to the time when the Roman armies appeared in Greece. It is a decree of the senate and people of Acarnania, proclaiming the brothers, Publius Acilius and Lucius Acilius, as their friends and benefactors.

The inscription is given in *F. C. H. L. Pouqueville*, Voyage de la Grece, (Par. 1826. 6 vols. 8. avec cartes, &c.) vol. iii. p. 445.—The comments of *Boissonade* are found in his edition of the letters of *Lucas Holstenius*, Paris, 1817. 8.—Cf. also *Classical Journal*, xvii. p. 308.

11. The inscription called the decree or Psephisma of Cuma. It belongs to the time of Augustus. It is a decree of the senate and people of Cuma in Æolia, in honor of Lucius Labeo, a Roman citizen, who refused divine honors and the title of κτίστης proposed by them, and to whom therefore they determined to erect statues and assign the first place at public spectacles. It consists of sixty lines, and was the largest inscription of the kind known to have escaped the ravages of time before the discovery of the Olbian decree noticed above (3).

See *Comte de Caylus*, Recueil d'Antiquites, vol. ii. pl. 58, p. 179.

§ 92 *t*. We notice in the last place a few of the Greek inscriptions which have been preserved belonging to periods subsequent to the Christian era.

1. That on the tablet called the Marble of Colbert. This tablet is two feet six inches

long and one foot six inches wide; it was found at Athens in the 17th century. The inscription belongs to the reign of Tiberius. It is interesting as it contains a list of the magistrates of Athens, the archon, the basileus or king, the polemarch, the thesmothetæ, the heralds, &c., who were in office in the consulship of Drusus, A. D. 15.

A faulty copy of this inscription is found in *Spon's* Voyage, vol. iii. p. 106; one more correct in *Montfaucon*, Palæographia Græca, p. 146.

2. The inscription respecting the Galatian spectacles. It was discovered by Tournefort at Ancyra in Galatia, and belongs also to the reign of Tiberius. It commemorates the games and sports given to the people of Galatia during the space of a year. The first part of the inscription, which probably contains the date and occasion of the shows, is illegible.

This inscription may be found also in *Montfaucon*, Palæographia Græca, p. 154.

3. The Egyptian inscriptions in honor of Roman emperors. Several have been discovered; as[a] that on the portico of the celebrated temple of Isis at Tentyra, near modern Denderah, in honor of Augustus (as interpreted by Letronne); that[b] on a temple at Tentyra, dedicated to Venus, in honor of Tiberius; that[c] in honor of Nero found in the vicinity of the Pyramids; those in honor of Trajan,[d] one upon a portico at Chemnis or Panopolis, another on a gate of a temple of Isis and Serapis at Cysis, in the grand Oasis; that[e] on the pedestal of the celebrated column called *Pompey's Pillar*, supposed by many to be in honor of Diocletian.

[a] *Hamilton*, Ægyptiaca.—*Letronne*, Recherches pour servir a l'histoire de l'Egypt pendant la domination des Grecs et des Romains. Par. 1823. 8. &c. p. 155.—*Champollion-Figeac*, Lettre a M. Fourier, sur l'Insc. grecque de Denderah. Grenoble, 1806.—*Am. Quart.* vol. iv.—[b] *Niebuhr*, Inscriptiones Nubienses.—*Letronne*, Recherches, &c. p. 172.—*Hamilton*, Ægyptiaca, p. 208.—[c] *Letronne*, p. 388.—*Quart. Rev.* 1821. p. 179.—[d] *Letronne*, p. 192, 210.—*Classical Journal*, 1821.—[e] *Classical Journal*, vol. xiii.—*E. D. Clarke's* Travels in various countries, &c. pt. ii. § ii. ch. vii.—*Leake*, Greek Inscription Pompey's Pillar, *Archæologia* (as cited § 32. 5), vol. xv. p. 60.

4. The inscriptions on the pillars of Herodes Atticus. These two pillars, of green marble (*cipollino verde*) called by the ancients marble of Carystus, were found at the beginning of the 16th century, on the Appian Way, about 3 miles from Rome, near the place called Triopium. They were removed to the gardens of Farnese, and are often called the Farnesian Columns. One of the inscriptions consecrates a certain portion of land to Ceres and Proserpina, and the other states that the land was the property of Annia Regilla, the wife of Herodes. The former, in which the ancient Athenian manner of writing is followed, has occasioned much discussion. The inscriptions belong to the age of Marcus Aurelius Antoninus; Herodes died A. D. 185.

These inscriptions are found in *Montfaucon*, Palæogr. Græc. lib. ii. p. 135;—*Lanzi*, Saggio sulla lingua etrusca, pt. i. ch. 6;—*Iscrizioni greche Triopee*, con versioni ed osservazioni di *E. Q. Visconti*, Rom. 1794. 4;—and in the Remains of Herodes Atticus, edited by *R. Fiorillo*, Leipz. 1801. 8. See also *Nouv. Traité de Diplomatique*, ii. p. 634.—*Böckh*, Corpus, &c.—*Dobson's* Oratores Attici, vol. iv. (Cf. P. V. § 119.)—A specimen of the characters, in *Spelman*, Transl. of Dionys. Hal. vol. ii. p. 300, as cited P. V. § 247. 3.

There are two other inscriptions, relating to Herodes, which are considered as very elegant. They are upon two square tablets of white marble (*cipollino bianco*), the Pentelican of the ancients, quarries of which are said to have belonged to this distinguished orator. One of them was found in 1607, on the Appian Way, not far from Rome; and the other a few years later in the same place. They are now in the Royal Museum at Paris. The first inscription, in thirty-nine hexameters, consecrates a sepulchral field to Minerva and Nemesis; the second, in fifty-nine verses, celebrates the virtues of Regilla.

These metrical inscriptions were published by *Cl. Saumaise* (Salmasius), Inscript. Herod. Attic. Par. 1619. 4. They are inserted in *J. Spon*, Miscellanea erud. Antiquitatis. Lugd. 1680. 4;—*Montelatici*, Descrizione della Villa Borghese (where the tablets were formerly lodged in a small temple). Rom. 1700;—*Mattaire*, Miscell. Græc. aliquot. Scriptorum Carmina. Lond. 1722. 4;—and in the Anthologies of *Brunck* and *Jacobs*.

5. The Nubian inscriptions. We refer particularly to those designated by the names of *Monument of Adulis*, *Monument of Axum*, and *Memorial of Silco*. They are chiefly interesting as they evince an intercourse between the Greeks and Christians of Constantinople and the countries of Abyssinia and Nubia, in the third or fourth century.

The *Monument of Adulis* designates two inscriptions, which were first described by the geographer Cosmas (cf. P. V. § 207) as existing at Adulis. One of them was upon a throne or armed chair of white marble. The other was upon a tablet of basanite (*βασανίτου*) or touchstone, placed near the chair. The latter related to the conquests of Ptolemy Euergetes. Cosmas supposed both to refer to the same monarch; the inscriptions, as thus presented by him, have seemed to critics to involve such difficulties as to justify them, since the monument itself is not now found, in charging Cosmas with credulity or imposture. But the discovery, in recent times, of the *Monument of Axum* is thought to have removed the difficulty, as it has suggested the idea that the inscription on *the chair* did not refer to Ptolemy, but to a Nubian or Ethiopian prince as late perhaps as the third century.—The *Monument of Axum* is an inscription which was found among the ruins of Axum (cf. P. I. § 178) by Mr. *Salt*, who accompanied Lord Valentia in his travels in these regions. It commemorates the victories gained by a brother of king Aizanas over a rebellious nation, and furnishes evidence of an intercourse in the fourth century between Constantinople and Abyssinia.—The *Memorial of Silco* was found on a temple in upper Ethiopia. It is in honor of the victories of Silco, a king of Nubia and Ethiopia; a long inscription, and

interesting particularly from its reference to the introduction of Christianity into these regions.

The two inscriptions of Adulis were published as one, by *L. Allatius*, Rom. 1631. 4. before the *Topography of Cosmas* had been printed.—They are given in *Chishull*, as cited § 87.—The best text is by *Buttmann*; see the *Museum der* Alterthums-Wissenschaft, vol. ii.—*Salt's* Travels in Abyssinia.—The inscription of Axum is published in the *Travels* of Lord *Valentia*.—Also in the *Class. Journ.* vol. i. p. 88. Cf. iii. 117.—*Lond. Quart. Rev.* ii. 116.—*De Sacy*, sur l'inscription d'Axum, in *Malte-Brun's* Annales des Voyages, vol. xii. p. 330.—The inscription of Silco is given in *B. C. Niebuhr*, Inscript. Nubiensia. Rom. 1820. 4.—*Letronne*, Examen de l'inscript. grecque dans le temple de Talmis, &c. par le roi Nubien Silco, in the *Mem. de l'Institut*, Classe d'Histoire et Lit. Ancienne, vol. ix. p. 128.—Cf. *Gau*, Antiq. de la Nubia, cited § 343. 3.

(B) *Coins and Medals.*

§ 93. An acquaintance with ancient coins affords assistance in the pursuits of classical literature in several ways. We shall here consider them chiefly with respect to the inscriptions they bear. In this point of view, the Grecian coins, which now remain, present some of the most ancient specimens of Greek written characters, and serve for evidences of the different changes these have undergone. But coins and medals may also, by the inscriptions, legends, and impressions on them, cast very considerable light upon language, criticism, history, geography, chronology, and even natural history.

1. "Such a number of events have been recorded by ancient medals," says Priestley in his *Lectures on History*, "and so great has been the care of the moderns in collecting and preserving them, that they now give great light to history. It is remarkable that history scarce makes any mention of Balbec, or Palmyra, whose ruins are so famous; and we have little knowledge of them but what is supplied by inscriptions. It is by this means that Mr. Vaillant has disembroiled a history which was lost to the world before his time. For out of a short collection of medals he has given us an entire chronicle of the kings of Syria."

See *J. F. Vaillant*, Seleucidarum Imperium, sive Historia Regum Syriæ, ad Fidem Numismatum accommodata. Hagæ Com. 1732. fol. Par. 1681.—The same author attempted the elucidation of Parthian and Egyptian history by the aid of coins and medals; *J. F. Vaillant*, Arsacidarum Imperium, sive Regum Parthorum Historia, &c. Par. 1728. 8.—By *same*, Historia Ptolemæorum Ægypti Regum. Amst. 1701. fol.—He also wrote upon Roman coins; see § 138.

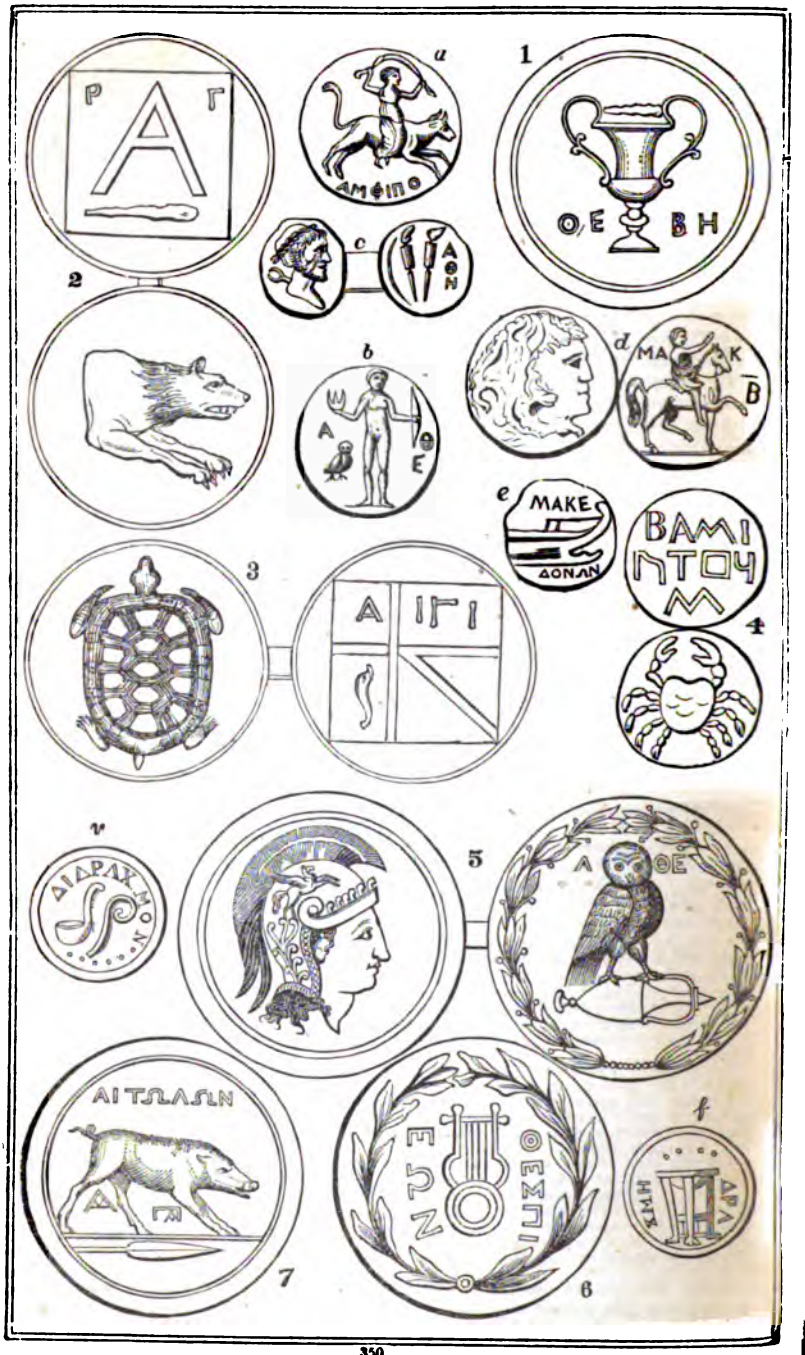
2. A peculiar source of interest to the fancy in studying medals is furnished by the various symbols impressed upon them. Some of these symbols represent the ancient deities; e. g. the *laurel* is a symbol of Apollo; *ivy* and *grape*, of Bacchus; the *poppy*, of Proserpine; *corn*, of Ceres; the *olive* and also the *owl*, of Minerva; the *dove*, of Venus; a *torch*, of Diana. Other symbols represent countries or cities; as *pomegranate flowers*, Rhodes; *owl*, Athens; *tortoise*, Peloponnesus; *wolf's head*, Argos; *bull's head*, Bœotia; *crescent*, Byzantium. Others represent abstract qualities or offices; as a *caduceus*, peace; a *cornucopia*, abundance; an *altar*, piety; the *lituus*, or *twisted wand*, augurship; the *apex*, or *cap with strings*, Pontificate.—See the coins represented in Plate XL.

3. "Medals have likewise been a means of transmitting to us a more perfect knowledge of many things which we are desirous of forming an idea of, than any history, by means of verbal description, could possibly give us. We find upon them traces of *customs* and *manners*, the figures of ancient buildings, instruments, habits, and a variety of things which show the state of the *arts* and conveniences of life, in the age wherein the medals were struck; and many things in *nature* which historians have passed unnoticed, as being familiar in the times in which they wrote, or have omitted as not being aware that they would ever engage the curiosity of after ages.

"It is also very amusing to view upon medals the features of the great men of antiquity; which, if they were struck in an age in which the arts flourished, as is the case with many of the Roman, and particularly of the Grecian medals, we can have no doubt but that they are sufficiently exact. And even if they were struck in an age which did not excel in the arts of painting, statuary, and carving; yet, as faces are chiefly drawn upon coins in *profile*, any person who has taken notice of *shadows*, may conceive that a very striking likeness may easily be hit off in that way. However, in general, so extremely exact are the drawings of most single objects upon the old medals of the best ages, that even those famous painters Raphael, Le Bruyn, and Rubens, thought it worth their while thoroughly to study them, and preserve cabinets of them. And indeed the generality of figures on many of the Grecian medals have a design, an attitude, a force and a delicacy, in the expression even of the muscles and veins of human figures, and they are supported by so high a relief, that they infinitely surpass both the Roman medals and most of the moderns." (*Priestley*, as above cited. Lect. vi.)

§ 94. We cannot determine, with certainty, either the precise time when money was first coined in Greece, nor the country where it was first introduced. Ancient writers differ in their accounts. The point of precedence has been

PLATE XL.



asserted by different authors in favor of the Lydians, the Æginetans, the Thessalians, and the Phœnicians, as being the first, who used coined money.

1 u. Homer makes no mention of coined money; which renders it probable that during the age of this poet, or at least in the time of the Trojan war, such money did not exist, and that exchanges were made by barter, or by the use of pieces of metal, whose weight and value were determined at each exchange, or by the merchant's mark. The earliest notice of such a use of metal is in a passage of Genesis (xxiii. 16) referring to the bargain which Abraham made with king Abimelech, for a portion of land.

2. The Lydians, says *Mitford*, "were the first people known to the Greeks to have exercised retail trades, and the first who struck coins of gold and silver. Coins are singularly adapted to convey to late ages and distant countries exact information of the progress of art and taste; and the exact coins of the Lydian kings, the oldest known to exist, exhibit remarkable proofs of the elegant taste and excellent workmanship of their early era."

See *Wachter*, Archæologia numaria. Lip. 1740. 4.—*Eckhel*, Doctrina Num. Vet. Prolég. cap. iii. cited § 99. 1.—*Jahn's* Heb. Antiquities, by Upham, § 115.—*Heeren's* Reflect. p. 193, as cited § 40.

§ 95. Of the Grecian coins still existing, some authors regard those of Phidon, king of Argos, who lived shortly after the time of Homer, as of the highest antiquity. Strabo (lib. viii.) and the Arundelian Marbles testify that this king coined money in the island of Ægina. But it is doubtful whether the silver coins stamped with his name, of which there is one in the royal collection at Berlin, were struck during his reign, or after his death for the purpose of perpetuating his memory.

1 u. The coins of Amyntas, king of Macedonia, who lived about the time of Cyrus, if genuine, may be considered as among the most ancient which have been preserved. The characters which we find upon their reverse, B.AMIMTOY.M. (cf. Plate XL. fig. 4., may be explained thus, Βασιλέως Ἀμίντου Μακεδόνων. A golden Cyrenaic coin of Demonax, who was sent from Mantinea to settle the affairs of Cyrene, in the time of Pisistratus, would seem to be still more ancient, had it not the appearance of being a medal stamped at a later period as a memorial.

2 u. When the characters upon Grecian coins are found written from right to left, it is quite probable that they are of high antiquity, particularly when the devices upon them show a rude state of art. Of this class there are a number of coins of certain cities in Magna Græcia, as Sybaris, Caulonia, Posidonia, and some ancient Sicilian coins from the cities Leontium, Messina, Segesta, and Syracuse. But there are many coins bearing the names of Theseus, Achilles, Hector, Ulysses, &c., which are certainly not of a very ancient stamp.

See *W. Jacob*, Histor. Inquiry into the Production and Consumption of the Precious Metals. Lond. 1831. 2 vols. 8. (Vol. i. p. 145.)—Especially see *Müller*, Archäologie der Kunst, cited § 32. 4.

3. The following table, from the British Encyclopædia, presents a chronological classification of ancient Greek coins.

"1. Those without impression.—2. With one or more hollow indented marks on one side, and an impression in relief on the other.—Of Chalcedon on the Hellespont, Lesbos, Abdera in Thrace, Acanthus in Macedon, those said to belong to Ægium in Achaia or Ægina, having the figure of the tortoise. This class continues from about 900 to 700 B. C.—3. With an indented square divided into segments, having a small figure in one of them, the rest blank, with a figure in relief on the obverse.—Of Syracuse and other places adjacent.—Continue from 700 to 600 B. C.—4. Coins hollow on the reverse, with figures in relief on the obverse.—Of Caulonia, Crotona, Metapontum, &c. Supposed by some to be a local coinage of Magna Græcia: but probably of equal antiquity with the former.—5. Coins in which a square die is used on one side or both sides.—Of Athens, Cyrene, Argos, &c.—Of Alexander I. and Archelaus I. of Macedon. Disused in the reign of the latter, about 420 B. C.—6. Complete coins, both in obverse and reverse, occur first in Sicily in the time of Gelo, about 491 B. C.—Coins of Alexander the Great and his successors. About the time of this hero the Greek coins began to attain to perfection, and were struck of uncommon beauty. It is remarkable, that on the coins of this monarch his own image seldom occurs. After his death many coins bore his portrait. Trebellius Pollio informs us that some coins, particularly those of Alexander, used to be worn as amulets; and many medals are met with in cabinets bored seemingly with that intention.—8. Coins of the successors of Alexander.—Those of the Syrian monarchs almost equal the coins of Alexander himself in beauty. The Egyptian Ptolemies are somewhat inferior.—8. The coins of the Arsacidæ of Parthia done by Greek workmen.—10 The Greek imperial coins, being such as have the head of an emperor or empress; such as have not these impressions being classed with the civic coins, though struck under the Roman power. None of the imperial coins occur in gold. Of silver there are those of Antioch, Tyre, Sidon, Tarsus, Berytus, Cæsarea. The Greek imperial brass coins are very numerous. A series of almost all the emperors may be had from those of Antioch, with a Latin legend on the obverse and Greek on the reverse."

§ 96. The number of Grecian coins of gold now existing, is not great; probably there is not one Attic gold coin whose genuineness can be proved; but their variety in size and denomination, together with the testimony of authors, is evi-

dence that many were struck. They bore the general name of *χρυσὸς ἐπίσημος*, gold stamped. Of silver coins we have a very large number, of different values. The most ancient of both kinds have the purest metal. Ordinary small coin, as well as memorial devices, were made of copper; and at Lacedemon and Byzantium, of iron.

1 *u*. The largest coin in common use was the *Stater;* and the smallest, the *Lepton*. One of the brazen or copper pieces of middling size, in most common circulation, was the *Chalcus*, of which the Lepton was but the seventh part. Of golden coins the Chrysus (*χρυσοῦς*, supp. *στατήρ*) was one of those most in use. The Medallions, or pieces which were distributed as tokens of gratitude or flattery, at public games or other solemn festival occasions, were of a large size and usually of finer execution.

2. A great number of ancient coins have been discovered. One reason of their preservation was the custom which the ancients had of burying one or more coins with their dead, to pay Charon for their passage over the Styx. (Cf. P. II. § 34.)

"From Phidon of Argos to Constantine I. are 36 generations; and from Magna Græcia to the Euphrates, from Cyrene to the Euxine Sea, Grecian arts prevailed and the inhabitants amounted to about 30,000,000. There died, therefore, in that time and region, not less than ten thousand millions of people, all of whom had coins of one sort or other buried with them. The tombs were sacred and untouched, and afterwards neglected, until modern curiosity or chance began to disclose them. The urn of Flavia Valentina, in Mr. Townley's capital collection, contained seven brass coins of Antoninus Pius and Elagabalus. Such are generally black, from being burnt with the dead. The best and freshest coins were used on these occasions, from respect to the dead; and hence their fine conservation. At Syracuse a skeleton was found in a tomb with a beautiful gold coin in its mouth; and innumerable other instances might be given, for hardly is a funeral urn found without coins. Other incidents also conspire to furnish us with numbers of ancient coins, though the above recited circumstances be the chief cause of perfect conservation. In Sicily, the silver coins with the head of Proserpine were found in such numbers as to weigh 600 French livres or pounds. In the 16th century, 60,000 Roman coins were found at Modena, thought to be a military chest, hid after the battle of Bedriacum, when Otho was defeated by Vitellius. Near Brest, in the year 1760, between 20 and 30,000 Roman coins were found."

Yet the number of *different* coins preserved is not so great as might perhaps be expected from the above remarks. The whole number of ancient coins of different impressions is estimated by Pinkerton at 80,000, and by Eckhel at 70,000; and as many of these differ from each other but very little, a collection of 30,000 might lay claim, it is said, to considerable completeness. The whole number of Greek and Roman coins has been estimated at about 50,000; including about 3,000 of gold; and 6,000 of silver; with 31,000 of brass or copper.—Cf. § 135. 2.

§ 97. The inscriptions, particularly upon the more ancient coins, are ordinarily very brief and simple, containing only the names of the cities or princes that struck them, and often only their initials. Upon the coins of the later Asiatic monarchs, the inscriptions are more full. They are placed sometimes around the border of the piece, sometimes in the center of the reverse; sometimes upon both sides of a figure, a head, vessel, or the like; sometimes at the bottom, within a segment, a section line, or what is called the exergue. Inscriptions filling the whole of the reverse, are very rarely found on Greek coins.

1. What is meant by the exergue, as above mentioned, is readily perceived by recurring to an example. Thus, in the medal which our Pl. XLII. presents, in fig. 6, the word Britannia is the *legend;* the segment at the bottom, which includes the inscription S. C., is the *exergue*.

2 *u*. Upon some Grecian coins we find Phœnician characters, or at least, such as bear much resemblance to them. The character ⌶ is put for the letter Z sometimes, and sometimes for Ξ. Instead of Ξ, we find also the character Z. Upon the most ancient coins the Σ often has the form M, and on those of later times the form ⊏ or C. And C is frequently used for Γ; the combination C | Ↄ for Ω; and the character □ for O (as in fig. 4. Plate XL); E is put for H (the latter being employed merely as an aspirate); O for OY; Σ for Z; X for K. Upon many coins, especially those of later dates, both under the eastern and western emperors, we find a combination of Greek and Latin characters. For instance, we sometimes find S instead of the Greek C; R, instead of P; and F, instead of Φ.

§ 98. There are Greek inscriptions not only upon the coins of the states of Greece which were struck while they were in possession of their liberty, or under the government of Grecian masters, but also upon the coin of the Greek cities and provinces after their subjugation by the Romans, and likewise upon the later coins of Sicily and Magna Græcia. This renders a knowledge of the Greek language the more indispensable to every amateur in collecting medals and coins. —The coins of Greek cities under the Roman dominion sometimes have on one side a Greek inscription and on the other Latin.

§ 99 *u*. Of the works upon Numismatics, such, that is, as will serve for an introduction to the science of coins and medals, or contain copies of the coins and the ne-

cessary explanations, we will mention here some of the principal; including such as treat of Roman as well as Grecian coins.

1. Among the more extensive works are the following:—*Ez. Spanhemii*, Dissertationes de præstantia usu Numismatum antiquorum. Lond. et Amstelrd. 1717. 2 vols. fol.—*Joh. Eckhel*, Doctrina Nummorum Veterum. Vindob. 1792. ss. 8 vols. 4. Important additions to this were published in 1826. "*G. Hermann* pronounced Eckhel's the ablest work on the subject."—*J. C. Rasche*, Lexicon Universæ Rei Numariæ Veterum. Lipa. 1785. ss. 10 vols. 8.

2. The following treat the subject less fully:—*J. Evelyn*, on Medals, Ancient and Modern. Lond. 1697. fol.—*L. Jobert*, La Science des medailles antiques et modernes, avec des rem. hist. et crit. (par *J. Bimard de la Bastie*). Par. 1739. 2 vols. 8.—*J. C. Rasche*, Kenntnis antiker Münzen, nach den Grundsätzen des *P. Jobert* und des Hrn. *de la Bastie*, mit neuen Verbesserungen. Nürnb. 1778-79. 3 Th. 8.—(*Fr. Ant. Zaccaria*) Istituzione antiquario—numismatica o sia Introdux. allo studio degli antiche Medaglie. Rom. 1772. 8. (2 Ediz. accresciuta di una lettera del P. Paciaudi. Venet. 1788. 8.)—*Erasm. Frölich*, Notitia elementaria numismatum. Cum figg. Viennæ, 1758. 4.—*Ejusd.* Utilitas Rei Numariæ Veteris, compendio proposita. (s. n. *Debiel*). Viennæ, 1733. 8.—*Ejusd.* Quatuor Tentamina in Re Numaria Vetere. Viennæ. 1737. 4.—*Pinkerton*, Essay on Medals. Lond. 1789. 2 vols. (Very valuable.) *Cf.* Lond. Quart. Rev. i. 112.—*Virtuoso's* Companion and Coin Collector's Guide. Lond. 1797. 12.—*F. Schlichtegroll*, Annalen der gesammten Numismatik. Leipz. and Gotha, 1804. 1806. 2 vols. 4.—*By the same*, Geschichte des Studiums der ältes Münzkunde. München, 1811. 4.—*C. L. Stieglitz*, Archäologische Unterhaltungen. Leipz. 1820. 8. (2d div. treats of Ancient coins).—*D. Sestini*, Classes generales seu moneta vetus urbium, pop. et regum, ordine geogr. et chronol. descripta. edit. 2d. Florent. 1821. 4.—*Akerman*, Numismatic Manual. Lond. 1832. 12.

3. Of works with plates, including Greek coins, the following are among the most important:—*Huberti Goltzii*, de Re Numaria Antiqua Opera quæ extant Universa. Antwerp. 1708. 5 vols. fol.—*N. F. Haym*, Tesoro Britanico, overo Museo Numario. Lond. 1719-20. 2 vols. 4.—*A. F. Gorii* Museum Florentinum, as cited § 191. vol. 4th.—*Jo. Jac. Gesneri* Numismata Græca regum atque virorum illust. c. commentario. Tiguri, 1738. fol.—*Ejusd.* Numismata Græca populorum et urbium. Ibid. 1739. fol.—*Ejusd.* Numismata Regum Macedoniæ. Ib. 1738. fol.—*Pellerin*, Recueil des medailles des Rois des peuples et des villes, avec les Supplemens. Par. 1762-78. 10 vols. 4.—*Magnan*, Miscellanea Numismatica. Romæ, 1774. 4 vols. 4.—*Milligen*, Recueil de quelques Medailles Grecques inedites. Par. 1812.—*T. E. Mionnet*, Description de medailles antiques, Grecques et Romains. Paris, 1806-13. 6 vols. 8. Supplement, Paris, 1819-22. 2 vols. 8. "containing more than 20,000 impressions of medals." (*Ventouillac*, French Librarian, p. 310).—*C. P. Landon*, Numismatiques de Voyage du jeune Anacharsis, ou Medailles des beau tems de la Grece. Par. 1818. 2 vols. 8.—*Barthelemy*, Essai d'une Paleographie Numismatique. *Mem. Acad. Inscr.* vol. xxiv. p. 30. xlvii. p. 140.—For other references, see *Sulzer's* Allg. Theor. article *Schaumünze*.

(c) *Manuscripts.*

§ 100. We must consider the copies of the prose and poetical writings of the Greeks as among the most valuable monuments of their literature. By means of these we are made acquainted, not only with their history, but also with their whole genius and character, and with the most valuable models in every variety of style. It is to the discovery of these, that we are, in great measure, indebted for the revival of letters.—Although most of the Greek writings extant have already been published and circulated by means of the press, yet the different manuscripts which are in our possession, and particularly the more ancient, are of much value and utility to the critic.

§ 101. In point of antiquity, inscriptions and coins claim a superiority over manuscripts. Of the latter, if we except the Herculanean rolls and a few Egyptian Papyri (§ 107), there does not now remain a single copy, which was made during the life of the author, or which was transcribed directly from the original manuscripts. The most ancient, now existing, are not dated farther back than the sixth century; and but few of these can be referred to so early a date with unquestionable certainty.

1 *n.* We must attribute the loss of the earlier manuscripts, partly to the destructibility of their material; partly to the political and physical disasters which befel Greece; and partly to the ignorance and superstition of the middle ages, and the consequent contempt for these monuments of literature. The practice of obliteration also occasioned losses. Manuscripts still exist whose original writing was effaced that they might receive other compositions; such are those termed *codices Palimpsesti* (§ 84). Some losses must also be ascribed to the carelessness of the first publishers; who printed directly from the manuscripts and thereby spoiled them; or after committing a work to the press, viewed the manuscript as useless.

2 *n.* Notwithstanding this destruction, and perhaps through the very ignorance and neglect of the owners of collections then existing, a large number of Greek manuscripts were preserved, especially in convents, abbeys, and cathedrals. Some of these certainly belong to the middle ages, in which there were a few men of information and lovers of ancient literature, while others for the sake of gain employed themselves as copyists. Many of these manuscripts were written during the dawn of the revival of letters, in the thirteenth and fourteenth centuries, and in the first half of the fifteenth century, for the use of colleges and of the literati. Even for some time after the invention of printing, while the art was yet imperfect and not extensively cultivated, the practice of copying manuscripts was continued.

See the work of *Heeren*, cited § 53; *Taylor*, cited § 58; *Hallam*, cited § 85. 1.

§ 102. To become well acquainted with manuscripts, and to fix their precise dates, is very difficult. Upon this point we cannot lay down rules, which shall be applicable in every case, and perfectly decisive. There are only some general external marks, by which the age of the manuscript is to be determined with any considerable degree of probability. We must form our decision by the characters used in writing, by their size, their spaces, the direction of the letters, the abbreviations and contractions, and by the whole exterior of the manuscript.

§ 103. In a question respecting the author of a work, or the age in which he lived, more reliance can be placed on the internal evidence, which is presented by the subject, the style, and the historical statements and allusions. Sometimes we find the name of the author, and the date of the copy, at the close of the manuscript; but usually only the name of the *transcriber*. Often we may be satisfied from internal evidence, that a work was not composed by the reputed author, while we are still unable to point out the real author, or the writer of the manuscript.

§ 104. We shall here limit ourselves to a mention of some of these external signs, for the sake of example. The most ancient Greek manuscripts, as well as inscriptions, are written in capital letters (*literæ unciales*), without any space between the words, and without signs of punctuation. Accents and aspirates were not introduced till the 7th century; the capital letters in the 8th and 9th were a little longer and had more inclination and slope. At this period, they began to make contractions, and a smaller style of writing commenced. After the 12th century, new characters and abreviations were introduced, and greater variety appeared in the forms of the letters.

1 *a*. The best manner of becoming acquainted with these characteristics, is by the study of the manuscripts themselves. They may be learned also by means of the patterns, which *Montfaucon* has given in his *Greek Palæography*. These marks, however, it must be remembered, are not an invariable and infallible criterion of the age of a manuscript. Often, in later times, transcribers strictly imitated the ancient copies, and preserved all their peculiarities unchanged.

2. Although the signs of punctuation are said to have been devised by Aristophanes (cf. § 52), they were not used generally in writing, until a much later period. Bernhardy remarks that "interpunction is not found in the manuscripts much earlier than the 8th century."—Specimens of the manner of writing above described, in unciale, without punctuation, are given in our Plate XXXVIII. fig. i. and iii.—The two lines of fig. ii. in the same Plate, are designed to show some of the abbreviations or contractions used in writing. The letters in the upper line (the Plate being turned upon its side to the right), are employed as abbreviations for the words under them in the lower line; KC, i. e. *ks*, for *kurios*; IC, i. e. *is*, for *iesous*; XC, i. e. *chs*, for *christos*; IΛ€Ц, i. e. *ilem*, for *ierousalem*. Letters used as abbreviations (cf. § 49), commonly, but not always, had a horizontal line drawn over them; as is seen in the specimen in fig. iii., where $\overline{\text{OIC}}$, in the first line, stands for *o iesous*; but ΠΝΙ, in the second line, is also an abbreviation, standing for *pneumati*. Contractions with the mark over them were formerly used in printing.

Bernhardy, Grundl. zur Encyclopædie der Philologie. (p. 198.) Halle, 1832.—*B. Montfaucon*, Palæographia Græca. Par. 1708. fol.—*Pfeiffer*, über Bücher-Handschriften (§ 53.)—*Mannert's* Miscellanea, meist diplomatisch. Inhalts Nürnb. 1786. 8.—Græca D. Marci Bibliotheca codicum manuscriptorum, &c. ("auctoribus *J. M. Zanetto* et *A. Bongiovannio*") Venet. 1740. fol.—On Greek orthography, *Class. Journal*, xi. 7. 81.

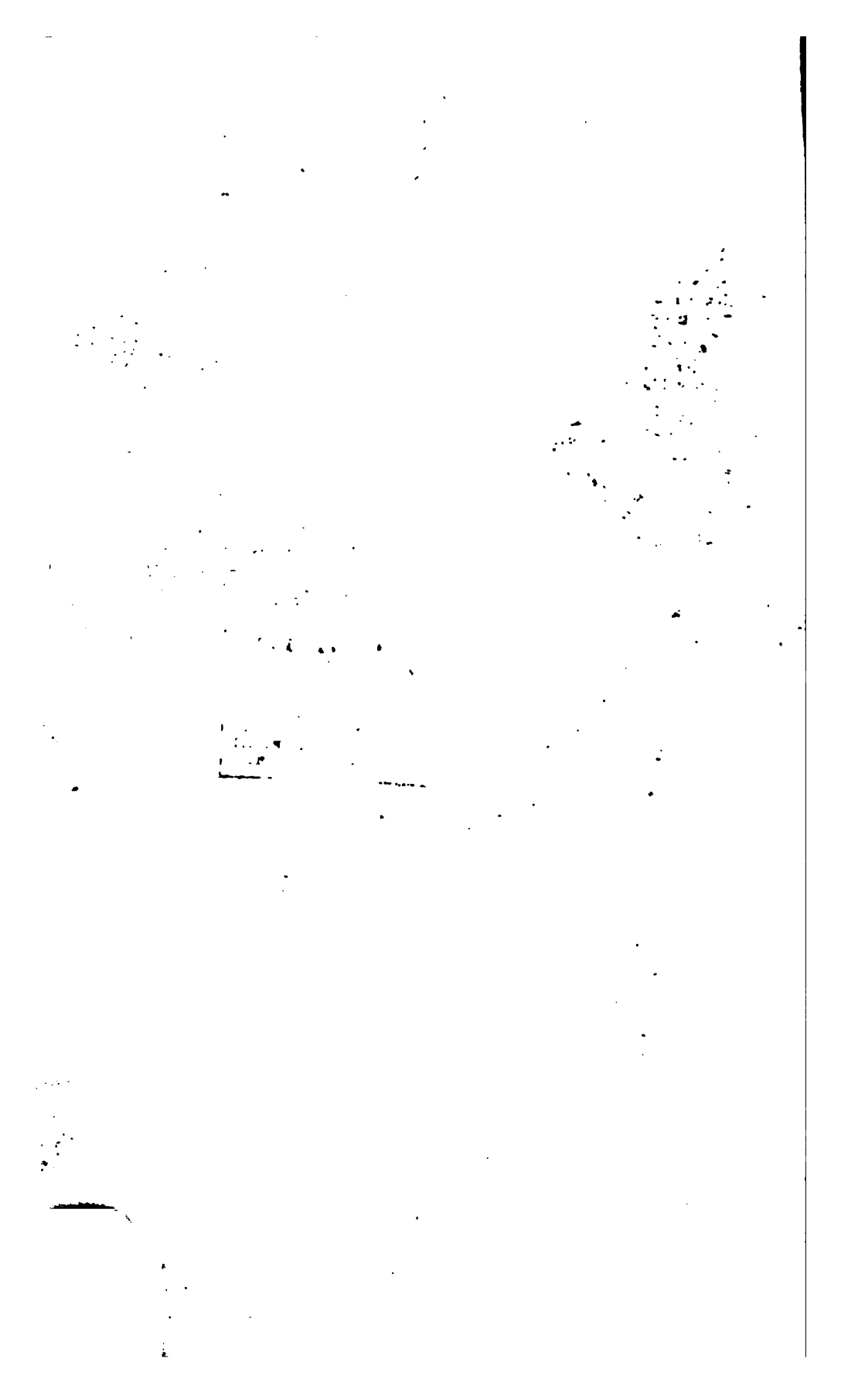
3. Manuscripts were not unfrequently decorated with paintings or illuminations. A specimen is given in Pl. XLI., which exhibits the goddess Night as beautifully painted in a MS. of the 10th century, belonging to the Royal library at Paris.

See *Montfaucon*, Palæographia, as above cited, lib. i. cap. i.—See also *Montfaucon*, Antiq. Expl. as cited P. II. § 12. 2. (*d*); vol. i. of Suppl. p. 25, ss.; where he exhibits the personifications of the twelve *Months*, as painted in a MS. belonging to the Imperial library at Vienna.—Cf. § 142. 2.

§ 105. A very profitable use may be made of an extensive knowledge and diligent study of ancient manuscripts. They are of service to the critic in determining, correcting, and confirming the readings of printed books; and there is often something to be gleaned even from the copies already examined by others. By comparing manuscripts we may be prepared to fill up blanks, to discover false insertions, and to rectify transpositions. And such an examination may give rise to many critical, philosophical, and literary observations. Writings may be found also, in searching over the libraries of convents, which have never been published, and which may have hitherto escaped the eye of the learned. But in order to profit by the advantages presented by this study, one must have much previous knowledge of language, criticism, bibliography, and literary history.

§ 106. It is to the assiduous application of many votaries of classical literature,

NOX



after the revival of letters, in the discovery, examination, and comparison of ancient manuscripts, that we are indebted for the best editions of the Greek and Roman authors. Although their attention was confined chiefly to the criticism of the text and the settlement of readings, it was laying the foundation for all useful criticism upon the matter and contents, which must depend for its basis and certainty on such previous researches. The editions thus prepared, in connection with the prefaces and commentaries accompanying them, will serve, much better than any rules which can be given, as guides in similar efforts, and as suggesting the best methods of treating this whole subject.

§ 107 *t.* The following may be mentioned as among the oldest Greek manuscripts that are known; the *Codex Alexandrinus;* the *Codex Vaticanus;* the *Codex Cottonianus;* the *Codex Colbertinus;* and two *manuscripts of Dioscorides,* preserved in the imperial library at Vienna. All these manuscripts are in the uncial letter, without accents or marks of aspiration.—To these must be added the *Herculanean Rolls,* and the *Egyptian Papyri.*

1. The *Codex Alexandrinus* consists of four folio volumes, containing the Septuagint version of the Old Testament, with the Apocryphal books, the New Testament, and some additional pieces. It is preserved in the British Museum, at London. "It was sent as a present to King Charles I. from Cyrillus Lucaris, a native of Crete, and patriarch of Constantinople, by Sir Thomas Rowe, ambassador from England to the Grand Seignior in the year 1628. Cyrillus brought it with him from Alexandria where it was probably written." It is referred by some to the fourth century, but by most is considered as belonging to the sixth. It is written without accents or breathings, or spaces between the words, and with few abbreviations.

An exact fac-simile of the part containing the New Testament was published by Dr. Woide, librarian of the Museum, in 1786. In 1812 a fac-simile of the part containing the Psalms was published by Rev. H. H. Baber; who was subsequently authorized to publish the rest of the Old Testament at the expense of the British Parliament.

The *Codex Vaticanus* contains the Old Testament in the Septuagint version, and a part of the New. It is lodged in the Vatican library at Rome. It is written on parchment or vellum, in three columns on each page, with the letters all of the same size except at the beginning of a book, without any division of words, with but few abbreviations. Some critics have maintained that it was written as early as the fourth century; but others refer it to the sixth or seventh.

The *Codex Cottonianus* was brought from Philippi by two Greek bishops, who presented it to Henry VIII. It was placed in the Cottonian library, and a great part of it was consumed by fire in 1731. The fragments are deposited in the British Museum, and are in a very decayed state. It is considered as the most ancient manuscript of any part of the Old Testament now extant, being generally ascribed to the fourth century, or the very beginning of the fifth. It was decorated with numerous paintings or illuminations.

The *Codex Colbertinus* contains a part of the Septuagint. It once belonged to the collection called the Colbert MSS., but is now lodged in the Royal library at Paris. It is thought to be a part of the same manuscript with that now in the library of the Academy at Leyden, termed Codex Sarravianus. They are referred to the fifth or sixth century.

On the whole subject of the Manuscripts of the sacred Scriptures in Greek, see *J. G. Eichhorn,* as cited P. V. § 278.—*T. H. Horne,* Introduc. to the Crit. Study of the Holy Scriptures. Phil. 1825. 4 vols. 8. (vol. ii. pt. i. ch. ii. § 2.)—Also *W. Carpenter,* Guide to the Reading of the Bible (ch. ii. as given by Dr. *W. Jenks* and *J. W. Jenks,* in the *Supplement* to the *Comprehensive Commentary*). —On the age of the Alexandrine MS. cf. *Semler,* De Ætate Cod. Alex. Halle, 1760. 4.—On that of the Vatican MS. cf. *Hug,* De Antiq. Cod. Vat. Frib. 1810. 4.—Pl. XXXVIII. of our illustrations presents, in fig. i. a fac-simile of part of the 1st verse of the first Psalm, as written in the *Codex Alexandrinus.*—In fig. iii. we have a fac-simile of Matt. xxii. 43, as written in a *Codex Rescriptus,* some time since discovered in the library of Trinity College, Dublin.

2. The *manuscript of Dioscorides,* in the library at Vienna, is a very curious monument. It was purchased at Constantinople for Maximilian II. by Busbequius, who went, about 1550, an ambassador to Turkey. It is said to have been written by Julianna Anicia, the daughter of Flavius Anicius Olybrius, who occupied the Imperial throne of the west A. D. 472. It is ornamented with miniatures representing plants, birds and serpents, and the portraits of celebrated physicians of antiquity. The other manuscript, once in the library of the Augustines at Naples, is now in that of Vienna, and is considered as of about the same antiquity as the former.

The Vienna manuscript is described by *Lambecius,* Commentarium de augustissima bibliotheca Cæsarea-Vindobonensi, libri viii. Viadob. 1665-1679. 8 vols. fol.—See *Schöll's* Hist. Litt. Grecque, livre v. ch. lxxi.

3. The *Herculanean Rolls,* i. e. the *papyri* found in excavating Herculaneum, are more remarkable for their antiquity than for their real value, so far as at present known, although they amounted to 1600 or 1700 in number. Most of them were too much injured to be unrolled and deciphered, many of them crumbling to dust under the hand

of the operator. Very great interest and the most sanguine expectations were awakened in the literary world on their first discovery. But the first-fruits of the indefatigable toil in unrolling and deciphering were very far from meeting these high hopes; the treatise of Philodemus on music being of little value. Piaggi and Merli, Mazocchi, Sickler, and Sir Humphry Davy, successively applied their labors and experiments with but poor success.

See *Cramer's* Nachrichten zur Geschichte der herkulanischen Entdeckungen. Halle, 1773. 8.—*Bartel's* Briefe über Kalabrien und Sicilien.—*Herculanensium Voluminum* quæ supersunt. Neap. vol. i. 1793. vol. ii. 1809. fol.—*Ausonian Magazine*, No. i.—*Quart. Rev.* vol. iii.—*Encycl. Britann.* Supplement, under *Herculaneum.*—*Archæologia* (as cited § 243. 3.) vol. xv. p. 114, on method of unrolling, &c.—Sir *H. Davy*, Observations on Papyri found at Herculaneum, in *Philosoph. Transactions* of the Roy. Soc. for 1821, p. 191; with plates.—*Port Folio*, New Series, vol. ii. p. 621, on Apparatus for unrolling the Hercul. Papyri.

4. Several *papyri*, with Greek writing on them, have been found in Egypt, which are said to be of more ancient date than any other known manuscripts in Greek. They exhibit the earliest use of the cursive Greek letter.

Three of these are dated before Christ. The earliest was brought to Europe by M. Casati in 1822, and belongs to the Royal library of France. It is sixteen and a half feet long and eight inches deep, and contains 505 lines. Its date corresponds with the year B. C. 113. It is merely a contract or deed of the sale of a portion of land near Ptolemais.—The next in point of antiquity contains a similar contract, with a date corresponding to B. C. 104. It was found in a tomb, and has exercised, in its deciphering, the care of Aug. Böckh, Phil. Buttmann, and Imm. Bekker.—That, which is ranked next in age, treats of the payment of certain funeral charges, and is remarkable for containing besides the Greek, an Egyptian writing, in the same character as appears in the Rosetta Inscription, called *enchorial* (ἐγχώρια). Its date is judged to be 82 B. C.—Two other *papyri* are described as written in the second century after Christ, and all the rest that are known as written in the fifth, or later.

See *Schöll*, Histoire de la Litt. Grec. livre v. ch. 50.—*Aug. Böckh*, Erklärung einer ägypt. Urkunde in Griech. Cursiv Schrift. &c. Berlin, 1821. 4.—*Journ. des Savans*, 1821, p. 537. 1822, p. 555.—*Nic. Schow*, Charta papyracea græce scripta Musei Borgiani Veletris. Rom. 1788. 4.—On the Pap. explained by Böckh, see *N. Am. Rev.* Vol. LI. p. 308.

5. A number of *papyri* have also been found containing only *Egyptian characters*, either enchorial or hieroglyphic, which are considered to be much more ancient than those just mentioned.

"The most remarkable of them all, and very certainly the most ancient manuscript known at this day, contains an act of the fifth year of the reign of Thouthmosis III., the fifth king of the eighteenth dynasty. · · · · · Now Thouthmosis governed Egypt about the time when Joseph was carried there as a slave: and consequently two centuries at least before the time when Moses wrote. · · · · · Is it so very astonishing, that the autograph of the Legislator of the Hebrews, which was an object of veneration to all the people, and was so long and carefully preserved in the ark, could have existed until the reign of Josiah, i. e. about nine centuries after Moses; when the hypogeums of Thebes present us with papyri containing certain transactions which were between private individuals merely, and which extend back 3500 years, and even more." —See *Greppo*, as cited § 16. 1.

One of these papyri, discovered by Champollion, is said to have been sixty feet in length.—Some specimens of the papyri, in Egyptian character, are given, by fac-simile, in the *Atlas* illustrating the Travels of Denon in Egypt. The same work notices a manuscript on cloth, the envelope or wrapper of a mummy, consisting of nineteen pages, separated and bordered by as many vignettes. Parts of the writing in these manuscripts are done in red ink. The pictures are in different colors.

6. Mr. *Taylor* (in his work cited § 56) remarks, "The most ancient manuscripts extant are some copies of the Pentateuch on rolls of leather;" but in this remark he could not have had reference to the Egyptian remains above mentioned. No extant Hebrew manuscripts are of so ancient a date; although some, which are doubtless of a high antiquity, have been preserved in the Jewish synagogues. Dr. *Buchanan* procured from the black Jews in Malabar an old copy of the Law, which he discovered in the record-chest of one of their synagogues, in 1806. It consists of thirty-four leather skins, sewed together, measuring nearly 50 feet, by about 2 broad; the skins are some of them *brown*, and others *red*; some of them much impaired by time, and strengthened by patches of parchment on the back. It now belongs to the University of Cambridge, England.

See *Buchanan's* Researches.—*Horne*, as cited above, Pt. i. ch. ii. § 1.—*Amer. Quart. Register*, vol. ix. p. 69.

7. The Nestorians at the village of Koosy, in Persia, have a neat, well preserved copy of the New Testament, in Syriac, upon parchment, in small characters; written, according to the date inserted by the writer, about A. D. 320. It is greatly reverenced both by the people and the priests. *Smith* and *Dwight*, cited § 36. 1. vol. ii. p. 257.—Cf. § 57.

§ 108. It may be proper here to mention the libraries, which contain the finest collections of Greek manuscripts.—In Italy. The king's library and the library of the Augustine convent, at *Naples*. The Royal library at *Turin*. The Vatican library and some private libraries at *Rome*. Cathedral library at *Bologna*. Library of St. Mark and several private collections at *Venice*. That of the Medici, at *Florence*, contains one of the most extensive collections of this kind. The Ambrosian library at *Milan*. In Spain. The library of the Escurial.—In France. The Royal or National library at *Paris*, which contains the MSS. once belonging to several other libraries.—In England. The libraries at *Cambridge*. The Bodleian library at Oxford. The British Museum at *London*.—In Germany. The Imperial library at *Vienna*. That of the king of Bavaria at *Munich*. The library of the council or senate at *Leipsic*. The libraries of the dukes of *Weimar* and *Wolfenbuttel*. The Royal library of *Berlin*. That of the king of Saxony at *Dresden*.—In Denmark. The Royal library at *Copenhagen*.—In

Holland. The University library at *Leyden*.—In Russia. Library of the Synod at *Moscow*.

1. Details on the subject of Greek MSS. may be found by consulting the following works:—*Burn. Montfaucon*, Recensio Bibliothecar. Græcarum, in quibus manuscripti codices habentur; in his Palæographia Græca (§ 104).—*Efusd.* Bibliotheca Bibliothecarum manuscriptorum Nova. Par. 1739. 2 vols. fol. "The most complete general work; deserving a new improved edition." S.—*F. Eckard*, Uebersicht der Oerter, wo die bekanntesten griech. Schriftsteller gelebt haben; und Grundlage zur Geschichte der Bibliotheken, wodurch jene in Handschriften sind erhalten worden. Giessen, 1776. 8.—For some remarks on the Libraries of Greece, whence MSS. have been obtained, see Travels by *E. D Clarke*. N. York, 1815, vol. iv. Append. No. 6, where is also a catalogue of the MSS. in the Library of Patmos.—Cf. *Class. Journ.* vol. vii., in which, and the following volumes, is a notice of the manuscripts in the various libraries in England.

2. The Royal library at Paris contains 70,000 MSS. of various kinds; the Vatican at Rome, 30,000; the Ambrosian at Milan, 15,000. In the case of most of the libraries mentioned above, there are catalogues of the MSS. preserved in them. The most valuable of these catalogues are such as give not only the simple name and title, but also critical and historical notices of the manuscripts, their authors, age, rarity, price, &c. See e. g. *Catalogus Bibliothecæ Bunavianæ*. Lips. 1750-66. 7 vols. 4.—*Bandini's* Catalogue of MSS. in the Library of the Grand Duke at Florence, 1764-83. 11 vols. fol.—Notices des *Manuscrits de la Bibliotheque du Roi*. Par. 1787-1818. 10 vols. 4.—"The Catalogues of the MSS. in the British Museum, hitherto (1835) printed, fill five folios and four quartos."

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ARCHÆOLOGY OF ROMAN LITERATURE.

I.—*Of the Sources of Roman Culture.*

§ 109. We have no authentic history of the first inhabitants of Italy. The later Romans themselves knew but little in regard to this subject, as there did not remain any monuments of the early ages; those which had been preserved at Rome having been destroyed at the capture and burning of that city by the Gauls, B. C. 390. This uncertainty has given rise to many fables. The Romans commonly traced their own descent from the Trojans, a colony of whom under Æneas amalgamated with the aborigines or most ancient inhabitants of Italy.

1. Different accounts are given of the origin of the name Italy, *Italia*. Some derive it from Italus[a], said to be a chief who came from Arcadia, or Œnotria, and established a colony and kingdom; considered by many, however, to be a fabulous personage. Others derive it from the term ἰταλός, a *calf*, applied to the country from the herds of young cattle[b] found in it by the Greeks. The name seems to have been first applied to the southern extremity of the peninsula[c], to the province called Calabria ulterior, and afterwards extended so as to include the whole land as far as the Alps.

[a] *Virg.* Æn. vii. 178.—*Thuc.* vi. 2.—[b] *Varr.* de Re rust. ii. 5.—*Gell.* Noct. Att. xi. 1.—*Dion. Hal.* i. 35.—[c] *Arist.* Pol. vii. 10 —Cf. *Schöll*, Histoire de la Litterature Romaine. Par. 1815. 4 vols. 8. Vol. i. Intro. p. 4.

2. The question whence Italy received its population has been much agitated. Two theories or systems have been strenuously defended, called the *oriental* and the *northern*. The former system maintains that the early inhabitants of Italy came from the east; from Greece, Asia Minor, Phœnicia, or Egypt, according to the different advocates of the theory. The other system admits an eastern origin of all the inhabitants of Europe, but maintains that Italy received its population directly from the northern or Celtic tribes. The oriental theory[a] is most generally adopted.—"At the period when light is first thrown by authentic documents on the condition of Italy, we find it occupied by various tribes, which had reached different degrees of civilization, spoke different dialects, and disputed with each other the property of the lands whence they drew their subsistence." These various tribes may be included under the five following classes, ranged in the order of their supposed antiquity; viz. the *Illyrii*, including the Liburni, Siculi, and Veneti; the *Iberi*, including the people called Sicani; the *Celtæ*, to which belonged those named Umbri by the Romans; the *Pelasgi*[b]; and the *Hetrusci*, *Etrusci*, or *Tyrrheni*.

[a] See *J. Dunlop*, History of Roman Literature, (vol. i. p. 21, of ed. Phil. 1827.)—*Schöll*, p. 8, as above cited.—These authors give references to the principal works in defence of each theory.—[b] *Dionys. Hal.* i. 11.—*Schöll*, as above, p. 13.—Cf. § 33.

3. The *Etruscans* were the most celebrated of all these nations, having attained to a height of prosperity and glory before the existence of Rome. The history, institutions, and antiquities of this people have been the theme of much interesting discussion.

See *C. O. Muller*, Die Etrusker. Bresl. 1828. 2 vols. 8.—*Anthon's* Lemp. Class. Dict. under *Hetruria*.—*Edinb. Rev.* vol. i. p. 372.—*Dunlop*, Hist. Rom. Lit. vol. i. p. 26.—Cf. § 172, 173.—On the Etruscans, Latins, Sabines, &c. see also *Schlosser*, vol. ii. as cited P. V. § 7. 7. (*d*).—*G. Micali*, as cited § 231. 3.

4. The early history of Rome is involved perhaps inextricably in fabulous traditions. There has been an earnest literary controversy respecting the authenticity of the commonly received accounts.

For the common account of the origin of Rome, see *Livy*, lib. i.—*Dion. Hal.* Ant. Rom. lib. i.—*Plut.* Romulus.—For arguments against the credibility of it, see *Pouilly*, *De Beaufort*, and others, as cited P. V. § 510.

§ 110. From this it is easy to perceive, that the origin and introduction of the Latin characters is a subject of much uncertainty. Some authors attribute the invention or introduction of these letters to the Greeks, some to the Pelasgians, some to the Phœnicians, and others to the Etruscans. It is most commonly ascribed to *Evander*, who, antecedently to the Trojan war, conducted into Latium a Pelasgic colony from Arcadia. The affinity and resemblance of the most ancient Greek characters to the Latin is unquestionable. It was probably

by means of the colonists settling in that country from various foreign parts, that civilization and the art of writing were introduced into Italy and a common alphabet at length formed. The Pelasgi coming from Arcadia, and, under the name of Tyrrheni, from Asia Minor, seem to have been the first colonists. Soon after them, there arrived other Greek colonists, who established themselves in the lower part of Italy, and brought with them their religion, language, and alphabet. If we may credit Quintilian (lib i.), there existed at first but a smaller number of letters, and they differed in their form and signification from those afterwards used.

See *Nannnacheri*, Comment. de Lit. Rom. Brunn. 1758. 8.—Comp. *Dion. Hal.* i. 36.—*Liv.* i. 7.—*Tac.* Ann. xi. 14.—*Plin.* Hist. Nat. vii. 56, 68.—On the resemblance of the Greek and Roman letters, see also *Spalmann's* Dissertation, in his *Transl.* of *Dion. Hal.* vol. ii. p. 297, as cited P. V. § 247.

§ 111 *u*. The Greeks, who established themselves in the southern part of Italy, always maintained their relations and an extensive commerce with the other Greeks, and even preserved their language. From them the country which they inhabited was called *Magna Græcia*. It was separated from Sicily, where Greek colonies were also settled, only by a small strait. From this circumstance arises the resemblance found between them and the inhabitants of this island in their language, sciences, manners, and government. These countries having enjoyed the advantages of a long peace, suffered nothing from the Romans until a late period, and their intercourse with the Greeks always existing, the arts and sciences among them rose to a very flourishing state. It is sufficient in this place merely to allude to the school of Pythagoras, which took the name of *Italian*, and to that founded by Xenophanes, somewhat later, and called the *Eleatic*. In Magna Græcia and Sicily resided many great men, renowned even at the present day, by the brilliancy of their talents and by their writings; as, for instance, Archimedes, Diodorus; the poets Theocritus, Moschus, and Bion; the orators Lysias, Gorgias, and others.

See *Jagemann's* Geschichte der Künste und Wissenschaften in Italien.—*Dunlop*, Hist. Rom. Lit. vol. i. p. 49, as cited § 109. 2. *Sainte-Croix*, Legislation de la Grande Grece.—*Mém. Acad. Inscr.* vol. xlii. p. 286, and xlv. p. 284.

§ 112. But the circumstances of the Romans must principally occupy our attention here. That first and long period, which comprises all the time included between the foundation of Rome and the close of the first Punic war, a period of about 500 years, was very sterile with respect to intellectual culture; at least it was far from being so fertile as might have been expected in a republic, which advanced so rapidly to a flourishing condition, and was surrounded by neighbors civilized and instructed in literature and the arts. But the spirit of aggrandizement, which controlled and guided all the intellectual and political exertions of the Romans, was in no small degree itself the cause. This involved them in continual war, and compelled them to neglect literature and science, which are the offspring of peace and leisure. Their whole constitution, and consequently their very education, tended only to this end. Hence the opposition which the elder Cato made to the reception of the Greek philosophers at Rome. Hence also the prejudice which caused the Romans to regard all arts and sciences, with the exception of agriculture and war, as dishonorable and fit only for slaves.

§ 113 *u*. Even in this period, however, there appear a few traces of a dawning cultivation. We may specify as particulars, the care which, in the time of Tarquin the Proud, the civilian Papirius employed in preparing a collection of the laws; the embassy sent to Athens, about 454 B. C., to examine the institutions of Greece, which resulted in the establishment of the laws of the twelve Tables; the preservation of the national history in the pontifical books called Annales, or Commentarii, parts of which were written in verse, and were sung upon public days; and finally the introduction, about B. C. 363, of the Etrurian plays, called *ludi scenici*, in which originated the Roman drama. These plays at first consisted of nothing but dancing and pantomime accompanying the music of the flute.

After the Romans had extended their conquests over Italy, they began to bestow more attention upon the arts and sciences. There were in Italy at this time two nations particularly, by whom the arts had been especially cultivated; the inhabitants of *Etruria* and of *Magna Græcia*. (Cf. § 109. 3, and § 111.) Both these nations were subjected to the Romans more than 250 years before Christ; the former about B. C. 283; the latter, B. C. 266. The Romans were thereby brought into greater intercourse with them. The influence of this intercourse upon the culture of the Romans was favorable, but was not very great until the close of the first Punic war, B. C. 241.

§ 114. The origin of the Latin language cannot be traced to any one primitive tongue, because Italy in the early periods was occupied by so many people, and

it is so uncertain which of them were the most ancient. Among the earliest occupants were no doubt the Celtæ, or the Pelasgi, who came from Thracia and Arcadia, and seem to have been of the same race as the aborigines. Grecian colonists subsequently planted themselves in the middle and lower part of Italy; where also, as well as in Sicily, Phœnicians and Carthaginians afterwards settled; as likewise did the Gauls in the northern part of the country. The first foundation of the Roman tongue was probably the dialect which has been termed Ausonian or Oscan (*Lingua Osca*). Romulus was perhaps educated among the Greeks, and seems on this account to have introduced into his city the Grecian language, while the native tongue, not having fixed rules and analogies of its own, must have been liable to arbitrary changes, and would borrow many peculiarities from other dialects. We find in the derivation of many Latin words, and in the general structure of the language, frequent traces of the Greek, especially the Æolic dialect. The resemblance between the Greek and Latin alphabets has already been mentioned (§ 110).

1 *u*. Properly speaking, the Latin and the Roman languages are not the same. The former was spoken in Latium, between the Tiber and the Liris, until the abolition of the regal government in Rome; and was introduced at Rome after that period. The laws of the twelve Tables were in this dialect.

2. "The population of Italy being composed of various people, there were of course various languages and idioms in the country, as the Ombrian, Etruscan, Sicanian, Latin, and others. The Latin was the primitive language of the people of Latium, and gradually took the place of all the rest. The ancient inhabitants of Latium constituted a part of the Aborigines, but this term indicates scarcely more than that their real origin was unknown. They are sometimes also called Ausonians. According to Dionysius Halicarnasseus, they were Arcadians. But it is more probable they were Illyrians, or Celtæ, or rather a mixture of these two races with the Pelasgic colonists. In fact, we may see in the Latin language two fundamental idioms, the Celtic, and the Greek of the Æolic and Doric dialects, which nearly resembled the ancient Pelasgic. Every thing in the Latin which is not Greek is from the Celtæ, and especially the Ombri. Dionysius therefore had reason for his remark, that the ancient idiom of Rome was neither entirely Greek nor entirely barbarian. As Latium contained anciently several independent tribes, there were several dialects, among them those of the Osci, the Volsci, the Latini, and the Samnites. All these dialects gradually disappeared, and were sunk in the Roman language, as the Romans became masters of Italy. The use of it was regarded as an acknowledgment of their supremacy, and when the allies made an attempt to throw off the Roman yoke, they resumed their primitive languages on the money they stamped The Julian law, passed shortly after, B. C. about 90, bestowing upon these states the rights of Roman citizenship, struck a mortal blow at all these idioms, as it forever banished them from public transactions. The Etruscan alone survived for any considerable time, being favored on account of the respect affected by the Roman government towards the rites of the Tuscans."

See *Schl*, Hist. Litt. Rom. vol. i. p. 37, as cited § 109. 1.—On the origin of the Latin language, see also *Dunlop*, Hist. Rom. Lit. vol. i. p. 42, as cited § 109. 2.—*Niebuhr*, Hist. of Rome, vol. i.—*Class. Journ.* iii. 217; vi. 375; ix. 219; xviii 359.—*Funccius*, De origine Lat. Ling. Tractatus, Giessæ, 1720; De Pueritia L. L. Tractatus. Marb. 1720; De Adolescentia L. L. Tract. Marb 1720. These are separate portions of a History of Latin Literature, by *T. N. Funk*, of Rintela, published at Marburg, between 1720 and 1750, in 8 vols. 4. For the other portions, see P. V. § 299. 8.—We refer also to *J. C. F. Bähr*, Geschichte der Röm. Literatur. Carlsr. 1832. 8. p. 1.—*Jäkel*, Germanischer Ursprung der Lat. Sprache, &c. Bresl. 1830.—Cf. *For Quart. Rev.* No. xx.—*Paulino di S. Bartolomeo*, De Lat. Serm. origine, &c. Rom. 1802.—Compare the remarks on the *families* of languages, in § 36, and references there given.—*Smart*, Hist. of Lat. Lang. in *Classical Studies*, cited P. V. § 6. 4.

3 *u*. During the period preceding the close of the first Punic war, the Roman language was in no settled state. It was necessarily exposed to be a mixture of various idioms, from the diversity of foreigners who composed the early population of Rome. Traces of the old forms of the language are found in fragments of the earliest poets, and also in the comedies of Plautus. It was not until the close of the period of which we have spoken, that any attention was paid to the regular settling of the principles and forms of the language, and not until a still later time that any approved author labored upon the cultivation of style. During all this time, therefore, the language continued in a changing state.

4. There are still extant some monuments of the language during the period preceding the first Punic war. To these it will be proper briefly to advert.

The earliest specimen is supposed to be as ancient as the time of Romulus, the *Hymn chanted by the Fratres Arvales*. It is given by Dunlop, with an English version, as follows:

Enos Lases juvate	Ye Lares, aid us! Mars, thou God of Might!
Neve luerve Marmar sinis incurrer in pleoris.	From Murrain shield the flocks, the flowers from blight.
Satur fufere Mars: limen sali sta berber:	For thee, O Mars! a feast shall be prepared;
Semones alternei advocapit cunctos,	Salt, and a wether from the herd:
Enos Marmor juvate;	Invite, by turn, each Demigod of Spring;
Triumpe, Triumpe.	Great Mars, assist us! Triumph! Triumph sing!

The hymn is explained somewhat differently by different interpreters.—See *Dunlop*, Hist. Rom. Lit. vol. i. p. 41.—*Schl*, Hist. Rom. Lit. vol. i. p. 41.—*Bähr*, as above cited, p. 62.—*Eustace*, Class. Tour in Italy, vol. iii. p. 416.—Comp. *Hermann*, Elem. Doct. Metric. lib. iii. c. ix. 6, where he gives an interpretation in the later Latin.—*Edinb. Rev.* No. 90. p. 396.

The next specimens belong to the time of Numa, and consist in the remains of the *Carmen Saliare*, and of the *Laws of Numa*. Of the former, which was the hymn sung by the Salic priests appointed under Numa to guard the Sacred Shields, there remain only a few words, cited by Varro (De Ling. Lat. lib. vi. 1, 3.) Of the latter, some fragments are preserved by Festus. The following is an example; *Sei cuips hemonem loebesom dolo sciens mortei duit pariceidad ested sei im imprudens se dolo malod occisit pro capited occisei et nateis eius endo concionad aristem subicited:* which is interpreted, in the later language, as follows; *Si quis hominem liberum dolo sciens morti dederit, parricida esto: Si sum imprudens, sine dolo malo, occiderit, pro capite occisi et natis ejus in concionem aristem subjicito.* Festus has preserved also a law ascribed to Servius Tullius, fifth king of Rome.

After the fragments of the Regal Laws, we have no monument of the language until we come to the Laws of the *Twelve Tables*, B. C. 450. It may be doubted whether the genuine original reading has been preserved invariably in the fragments which are now extant.

For specimens, see *Schöll*, Hist. Litt. Rom. vol. i. p. 45.—Cf. P. V. § 561.

Additional monuments of the language in the period now spoken of are the *Duillian*, *Scipian*, and *Eugubian* Inscriptions, which will be mentioned on a subsequent page. (Cf. § 133.)

5. It may be worthy of observation that, in the time of Cicero, there seem to have been marked differences in the Roman language according as it was spoken in the city, or in the country, or in the conquered provinces; the language of the city being designated as the *sermo urbanus;* that of the country, the *sermo rusticanus;* and that of the provinces, the *sermo peregrinus.*—*Cic.* De Orat. iii. 10.—14.

II.—*Of the Roman Alphabet, Method of Writing, and Books.*

§ 115. Ancient Grammarians do not altogether agree concerning the nature and number of the original Latin or Roman letters. Marius Victorinus mentions the following; A, B, C, D, E, I, K, L, M, N, O, P, Q, R, S, T; 16 in number. Of these, Q is not found in the Greek alphabet, but corresponds to the Greek κόππα (§ 46); C was sometimes equivalent to it. V, used both as a consonant and as a vowel, was subsequently added; originally I or O was used instead of V as a vowel; and instead of B as a consonant the Æolic Digamma F was employed. It was in this way that F obtained its place as a letter. H, G, X, Y, Z, were also added at a later period.

Comp. *Dionys. Hal.* Ant. Rom. i. 86. *Plin.* N. H. vii. 56, 57.—*Tac.* Ann. xi. 14.—On the subject of the Roman alphabet, see also Port Royal Latin Grammar, bk. ix.—On its origin, *Lanzi*, Saggio di Ling. Etrusc.—*Bähr*, p. 12, as cited § 114. 2. and references given by him. He considers the Roman alphabet as derived from the Greek.

§ 116. The ancient orthography differed from that of later times, from the fact that the pronunciation was much changed. To see this clearly, it will only be necessary to compare with the modern orthography, the original of a passage in a decree of the senate respecting the Bacchanales (§ 133), which is one of the most ancient monuments of Roman writing, about B. C. 186. The passage in the original form is as follows: NEVE. POSTHAC. INTER. SED. CONIOVRASE. NEVE. COMVOVISE. NEVE. CONSPONDISE. NEVE. CONPROMESISE. VELET. NEVE. QVISQVAM. FIDEM. INTER. SED. DEDISE. VELET. SACRA. IN. OQVOLTOD. NE. QVISQVAM. FECISE. VELET. NEVE. IN. POPLICOD. NEVE. IN. PREIVATOD. NEVE. EXTRAD. VRBEM. SACRA. QVISQVAM. FECISE. VELET. In the later orthography, as follows: *Neve posthac inter se conjurasse, neve convovisse, neve conspondisse, neve compromisisse vellet, neve quisquam fidem inter se dedisse vellet, sacra in occulto ne quisquam fecisse vellet, neve in publico, neve in privato, neve extra urbem sacra quisquam fecisse vellet.*

Respecting this decree, see § 133. 4.—On the various changes in orthography, see *Dunlop*, Hist. Rom. Lit. i. p. 48.—Port Royal Lat. Gram. bk. ix.—*Funccius* De Puerilis Ling. Lat. c. 5. and De Adolescentia Ling. Lat. c. 7.—*Terrason*, Hist. de la Jurisprudence Rom. pt. i.

§ 117. Not only in ancient times, but even in the later and most flourishing period of their literature, the Romans wrote only in capital letters. The small Roman letters did not come into general use until the beginning of the middle ages. If small letters (*literæ minutæ*) were employed earlier, it was only a smaller size of the capitals.

1. A writer in the *Archæologia* of the London Antiquarian Society (for 1836) has made an attempt to show that *minuscule writing* (i. e. writing in the small letters) was practiced by the ancients; although this is contrary to the opinion, which had previously

been generally received.—The view of this writer seems to be confirmed by the specimens[2] of writing found on some of the ruins of Pompeii; and more fully by the inscriptions on the waxen tablets[3] discovered in Transylvania in 1807 and first published in 1841.

[1] See *W. Y. Ottley's* account of the MS. of Cicero's Aratus, as mentioned § 142. 2.—[2] Cf. *C. Wordsworth*, Specimens and Facsimiles of ancient writing found on the walls and streets of Pompeii. Lond. 1838, 8.—[3] See account of the Dacian Tablets, § 133. 7.

2 u. When the writers wished to take down a spoken discourse, or to note something in the margin, they formed abbreviations (*notæ*) by using the initial letters, or some of the principal letters, of the words, or by using particular signs for the syllables of most frequent occurence, or arbitrary characters standing for whole words. The most remarkable of these signs or characters are the *notæ Tironianæ*, the invention of which is ascribed to Annæus Seneca, and to Cicero's freedman Tiro; from the latter of whom they derived their name. *Gruter* and *Carpentier* have collected and attempted to explain these characters; it has been done more completely by Kopp in treating of the Tachygraphy of the ancients. Some have imagined that our small numerical figures derived their origin from these characters, instead of being, as is commonly believed, an invention of the Arabians; but there is no ground for the supposition.

3. There are manuscripts in existence of great antiquity, written in short hand. Some of these are in Greek. According to Kopp, the Greek notes or abbreviated signs are more easy and simple than the Tironian, and in appearance more similar to modern short hand.

See *Carpentier*, Alphabetum Tironianum. Par. 1747. fol.—*U. F. Kopp*, Tachygraphia Veterum exposita et illustrata. Manheim, 1817. 2 vols. 4.—*Gruter*, as cited § 130. —The Roman *notæ* are also exhibited in *Gruter's* Seneca, cited P. V. § 469. 4.—*Cl. Class. Journal*, vol. xxxix. p. 182.

§ 118. The books of the Romans, both the more ancient and those of later times, resembled, in form and material, the books of the Greeks. (See § 56, 57.) The rolls among the Romans were called *volumina*; the leaves composing them, *paginæ* (from the word *pangere*, to put together); the sticks upon which they were rolled, *cylindri*, also *bacilli*, *surculi*; the knobs or ornaments at the ends of the sticks, *umbilici* or *cornua*; and the edges of the rolls, *frontes*. In writing the first draft of any thing, whether in accounts or letters, the Romans commonly made use of tablets covered with wax (*tabulæ ceratæ*, *ceræ*). They also had books, made and folded in the same manner as ours, of square leaves of vellum or papyrus, which they called *codices*. Their instruments for writing were the style (*stylus*, *graphium*), and the reed (*calamus*, *arundo*). They used ink of several dyes or colors. And copyists introduced the same ornaments in writing manuscripts as among the Greeks. Comp. §§ 55, 58, 104.

1. A mode of adorning manuscripts frequently practiced was to place on the first page a portrait of the author (*Mart.* xiv. 186).

The paper used by the Romans was formed from the Egyptian *papyrus*, a species of rush, which was procured on the banks of the Nile; where it grows to the height of ten feet and more. The term *biblus* (*βίβλος*) was also applied to the same plant. Hence we have our words *paper* and *Bible*. The papyrus was used for purposes of writing at a very early period (cf. § 107. 5). Manufactories of the paper existed at Memphis, it is stated, more than 600 years before Christ. At the time of the conquest of Egypt by the Romans, it was made chiefly at Alexandria.

Pliny gives a description of the manner of making the paper. One layer of the fibrous membranes (*philyræ*) was placed crosswise upon another layer; they were then moistened with the water of the Nile, pressed, and dried in the sun. Bruce affirms that the water of the Nile is not glutinous, and that the strips of papyrus adhere together solely by the saccharine matter contained in the plant, and that the water must have been used only to dissolve and diffuse this matter equally. After being dried, it was pounded with a mallet and polished with a tooth, shell, or other smooth substance. It was then cut into sheets or leaves (*plagulæ*, *schedæ*), which were of various qualities and kinds. A number of sheets were joined together to form a *roll* or *volume*; the number was never greater than twenty; the term *scapus* was employed to designate collectively any number thus joined. The sheets were glued together for a volume or manuscript by slaves, termed *glutinatores* (i. q. *librorum compactores*, *βιβλιοπηγοί*).—The papyrus manuscripts lately found in Egypt (cf. § 107. 4. 5) appear to have been prepared in the manner here described.

See *Pliny*, Nat. Hist. xiii. 11, 12.—*Montfaucon*, sur la plante appelle Papyrus, &c. in the *Mem. de l'Acad. des Inscrip.* vi. p. 592. —*Caylus*, also, in the same *Mem.* &c. xxvi. 267.—*Schwartz*, as below cited.—*J. Bruce*, Travels in Egypt, Abyssinia, &c. Edin. 1790. 5 vols. 4. vol. v. p. 1, with a plate showing the papyrus in full growth. See our Plate XXXVIII. fig. C.

2. The ink commonly used was black (*atramentum librarium*). But a vermilion termed *minium* was employed in marking titles and heads; a purple (*coccus*, *purpura*) was used for the same purpose: and also a red called *rubrica*, whence originated the modern word *rubric*. The basis of the common ink was, according to Pliny, the black taken from burnt ivory, and soot from furnaces and baths.

"The black liquor of the cuttle-fish (*sepia*) is also said to have been used as ink, principally on the authority of a metaphorical expression of the poet Persius (Sat. iii. 14). But of whatever ingredients it was made, it is certain from chemical analysis, from the solidity and black-

ness in the most ancient manuscripts, and from an inkstand found at Herculaneum, in which the ink appears like a thick oil, that the ink was much more opaque as well as encaustic than that used at present."—The *atramentum tectorium* or *pictorium* was a sort of varnish used by painters; the *atramentum sutorium*, a dye used by shoemakers and leather-stainers.

On the whole subject of ancient books, and the materials and instruments of writing among the ancients, see *Ch. G. Schwartz*, De Ornamentis librorum et varia rei literariæ veterum supellectile dissertationes. Lips. 1756. 4.—See also *Becker*, Gallus, i. p. 163; *Taylor*, as cited § 58; and references given § 53.—On ink, see *Caneparius*, De Atramentis cujusque generis. Lond. 1660.

In Plate XXXVIII. fig. *a*, we have a fine specimen of the ancient MS. roll; it is a Hebrew synagogue roll, belonging to the British Museum; said to consist of forty brown African skins attached together; written in one hundred and fifty three columns, twenty-two inches deep, and five inches wide; each column having sixty-three lines. The reader passed from column to column, unrolling the volume from one stick and rolling it upon the other, the ornamented ends of the sticks serving for handles.

The figures *d*, *e*, *f*, of the same Plate, are from remains found at Pompeii; *e*, a boy holding a closed roll or volume; *d*, a girl with a *style* and a set of tablets called *pugillares*; and *f*, another girl reading a roll partly opened.

3. It seems proper here briefly to notice and explain some other Latin terms and phrases used in reference to the subject now under notice.

Adversaria, note-books, memorandums; *referre in adversaria*, to take a memoranduin.

Album, a tablet on which the prætor's edicts were written.

Atramentarium, used by later writers for inkstand (*μελανδόκος*); in Plate XXXVII. among the figures grouped under No. 1, is an inkstand with a reed (*calamus*) lying upon it, as drawn in a painting found at Herculaneum.

Autographus, autograph, a manuscript written by the author's own hand; i. q. *idiographus*.

Bibliopola, a bookseller (*βιβλιοπώλης, βιβλιοκάπηλος*). Among the chief places occupied by booksellers at Rome were, the street called *Argiletum* (*Mart.* Ep. i. 4); the *vicus Sandalarius* (*Aul. Gell.* xviii. 4); the vicinity of the temples of Janus (*Hor.* Sat. I. iv. 71) and Vertumnus.

Bibliotheca, a library, see § 126.

Capsa, a place for keeping books, paper, or instruments for writing, an escritoir, a case; i. q. *scrinium*, *arcula*, *loculus*. The *capsa* is represented as a cylindrical box, in which the manuscripts or rolls were placed vertically, the titles being at the top. Thus many volumes could be comprised within a small space. See our Plate XXXVII. fig. 6, which represents an open *capsa*, as exhibited in a painting found at Pompeii.

Capsarius, the slave carrying the *capsa*, for boys of rank, to school.

Charta, paper; this word received various epithets, modifying its signification; as *Ch. dentata*, polished paper, smoothed by the tooth of a boar or some animal; *Ch. Augusta regia*, *Ch. Claudiana*, very superior or fine paper; *Ch. emporetica*, wrapping paper for merchants; *Ch. macrocolla*, very large paper; *Charta Pergamena*, i. q. *membrana*, parchment made of sheepskins.

Chartaria (*officina*), shop or place where paper was made.

Chirographus, written with one's own hand.

Chirographum, one's own signature or name written by himself; often a note of hand given by a debtor to his creditor. A document with the names of two contracting parties thus written was called *syngrapha*.

Codicillus, a little book; see *libelli*.

Commentarii, accounts written about one's self; also journals or registers, i. q. *Diaria*, *Ephemerides*.

Commentariensis, a recorder, or register.

Diphthera (*διφθέρα*), sometimes used for parchment; *Diphthera Jovis*, register-book of Jupiter.

Diploma (i. q. *libellus duplicatus*, consisting of two leaves, written on one side), a writing conferring some peculiar right or privilege, granted by a magistrate or emperor.

Diptycha, two tablets which could be folded together; see *Tabula*. In the time of the empire, consuls and other magistrates, on the day of entering upon office, used to distribute such tablets, bearing their names and portraits. Cf. *Montfaucon*, Ant. Expl. vol. iii. Suppl. p. 220.

Epistola, a letter to one absent. The Romans divided their letters, if long, into pages, folded them in the form of a little book, tied them round with a thread (*linо obligare*), covered the knot with wax or a kind of chalk (*creta*), and sealed it (*obsignare*); hence *epistolas resignare*, *solvere*, to open a letter. The name of the writer was always put first, then that of the person addressed; the word *salutem* or letter *S* was annexed. The letter always closed with some form of a good wish or prayer, called *subscriptio*. The date was usually added, sometimes the hour of the day. Letters were usually sent by a slave, called *tabellarius*, there being no established post until the time of the emperors, when its use was chiefly confined to the imperial service. (*Gibbon*, Rom. Emp. ch. ii.) The slave or freedman employed to write letters was termed *amanuensis* (a manu).

Folium, a leaf of a book; leaves of trees or plants having been employed originally to write upon; hence our word *folio*.

Liber, inner bark; used in early times as a material for writing; hence put for *book*; applied to the thin coats or rind, particularly of the *papyrus*.

Libelli, generally signifying imperial messages, public orders, memorials, petitions, or the like, as these were divided into pages and folded in a small book, somewhat in our form; the term *Codicilli* was used in the same sense, but generally applied to a person's last will.—*Libelli accusatorii*, written accusations, usually attested by a plaintiff; *L. famosi*, pasquinades or libels; *L. gladiatorii*, bills or advertisements distributed by those who gave gladiatorial shows.

Libellus memorialis, a pocket-book; *L. rationalis*, an account book; *L. appellatorius*, an appeal from a judicial sentence.

Librarii, transcribers; applied also to those who bound books; and sometimes to those who had the care of libraries (*bibliothecarii*).

Libraria (*taberna* understood), book-shop.

Librarium, a chest for holding books.

Literæ, usually epistles, but often any kind of writing; hence put for *learning*.

Opisthographus, written on both sides.

Pagina, a page; primarily, a sheet of the papyrus; i. q. *plagula* described above (1); *ramentum*, *cutis*, *corium*, *tænia*, are applied by Pliny to the same.

Palimpsestus (codex), a manuscript on which the first writing was obliterated in order that it might be used again. This was effected by removing the surface of the parchment, or by some chemical process. Cf. § 84.

Pergamena, see *Charta*.

Pugillares, small writing tables, of oblong form, made of citron, boxwood, or ivory, and covered with wax. The Romans usually carried such tablets with them; a slave (*notarius*) was often employed to note down what they wished.

Tabella, a small tablet, with the name of a candidate, or some formula, inscribed; used in voting. Cf. P. III. § 259

' *Tabula*, any flat substance used for writing upon, whether stone or metal, or wood covered with wax. That covered with wax was sometimes made of ivory or citron-wood, but more commonly of beech or fir. The form was oblong. When two tablets were united (*diptycha*, *δίπτυχα*), the outside of each consisted merely of the wood; the inside was covered with wax, excepting a raised margin all around it. When three tablets were united (*triptycha*, *τρίπτυχα*), the interior tablet was covered with wax on both sides. They were fastened together by wires or strings passing through the margins, and forming a sort of hinges; and were opened and shut like a modern book. Two or more tablets thus united formed a *libellus*; sometimes termed *pugillares*.—Two *triptychs*, or books consisting of three tablets as here described, were found some years ago in the mines of ancient Dacia, and are preserved in the museum at Pest. One is of beech wood, the other of fir, about the size which we term small octavo. The wax is almost of a black color, spread rather thin, especially on the beechen tablets, on which the *stylus* of the writer in some places cut through the wax into the wood. See § 133. 7.—Sometimes four or five tablets (*pentaptycha*), or even more (*polyptycha*), were joined together. Such tablets continued to be used in the middle ages; a specimen, belonging to A. D. 1301, is preserved in the Florentine Museum.—The form of such tablets is seen in Plate XXXVII. fig. 2.—Forms of the *style* used, in the same Plate, fig. 3, 4.

Theca calamaria, the *case* for the *calamus* or *stylus*. The *style* was sometimes, under provocation, used as a weapon; hence, as has been supposed, the *stiletto* of the modern Italians.

Vellum (Vitulinum), the skins of calves prepared as material for manuscripts.

III.—*Of the most flourishing period of Roman Literature.*

§ 119. The conquest of Magna Græcia, as has been mentioned, made the Romans more acquainted with the letters and arts of the Greek colonies in the south of Italy. After the first Punic war, and especially after the subjection of Sicily, B. C. 212, where also, particularly at Syracuse, Greek letters flourished, the influence of these subject states upon their mistress was great in respect to intellectual culture. Poets, orators, and grammarians from the conquered countries removed to Rome and inspired many of her citizens with a love of literature.

§ 120 *a*. From this period, Roman literature made rapid and remarkable progress. They began more to admire poetry, especially dramatic, and to study with more care the principles of their language. They also became acquainted with the Grecian philosophy. What contributed very much to this last, was the visit of three Greek philosophers, Carneades, Diogenes, and Critolaus, who came to Rome on an embassy, B. C. 155. These men, (cf. P. V. § 408,) notwithstanding the efforts made by Cato to shorten their stay and to prevent their teaching their doctrines, excited great interest in the Greek philosophy. The Romans now also began to set more value upon the art of oratory; to apply themselves to historical researches; and to look upon the study of jurisprudence as a favorable means for improving their welfare. After the taking of Carthage, and especially after the subjection of Greece, Rome enjoyed more of peace, together with the numerous advantages she had gained by her conquests; then followed the reign of the sciences and fine arts, and that brilliant period, which is called the golden age of her literature.

See *Abbé le Moine*, and *J. H. Eberhardt*, as cited P V. § 294.

§ 121. The most brilliant age of Roman literature commenced with the capture of Corinth and Carthage, B. C. 146, and continued to the death of Augustus, the first emperor, A. D. 14, comprising a period of 159 years. The progress of the Romans in the sciences and arts was now so great, that it has excited the admiration of posterity, and secured them a rank among the distinguished nations of antiquity, second only to the Greeks. Among the causes of this remarkable advancement, must be mentioned the comparative tranquillity of the period, the greatness of the empire, the custom of imitating the best Grecian models, and those changes in the Roman constitution and policy with regard to the arts and sciences, by which these not only obtained tolerance, but enjoyed protection, respect, and the most flattering encouragement.

§ 122. It was thus, that the productions of genius came to the greatest perfection, that the language was enriched, and poetry took a novel and more brilliant form, particularly in the reign of Augustus. The art of oratory presented a vast field for the intellect, and held a superior rank. History acquired more of dignity and interest. Philosophy in all its sects adopted the Grecian method of instruction, and received the most encouraging attention. The Mathematics, which hitherto had been limited to arithmetic and the elements of geometry, obtained far greater

extent and perfection. To medicine and jurisprudence were imparted more solidity and exactness in their application. This progress became still more rapid and universal, as these acquirements extended through different classes of citizens, and Romans of the highest rank, and even the rulers themselves, engaged in literary pursuits, or at least considered it their glory to favor and encourage them.

§ 123. The progress of improvement was specially manifest in the system of education. It was no longer limited to the bodily powers and the art of war. Every faculty of the mind was developed, as among the Greeks, who were in this as in other things the masters and models of the Romans. The first instruction of the Romans was received from Greeks, and Grecian letters and arts constituted the principal study. Hence their evident imitation of the Greeks, whom however they did not servilely copy, but infused into their imitations their own spirit and genius. In the same manner as the Greeks, the Romans also had their contests or trials of skill in oratory, poetry, and music, their public recitals, their professed readers, and their literary feasts; and the sciences were not limited to particular classes or professions, any more than among the Greeks. The knowledge which they considered suitable to every condition, and worthy of a man of noble birth, and of good capacity, education and manners, they called by way of eminence, *artes liberales, studia humanitatis.*

See *Cellarii* Diss. de studiis Romanorum literariis. Hal. 1698. 4.—Also contained in *Cellarii* Antiq. Rom. edited by *Walch.* Hal. 1774. 8.

§ 124. In these studies we must include the instruction given by the Grammarians and Rhetoricians, who were also styled *professores, literati*, and *literatores.* These latter instructed not only in the elements of the Latin and Greek language, but also in the principles of poetry and oratory, the principal works of which they analyzed and explained. Of declamation, or public oratorical rehearsals, there was a frequent practice. Not only children and youth, but men of parts and education, assisted in these exercises. Besides this encouragement the instructors received recompenses and favors, and sometimes even shared in the highest dignities of state. The first Grammarian, who taught in Rome with success, was the Grecian *Crates* from *Mallos* (cf. P. V. § 418). After him *L. Plotius* became one of the most celebrated in that profession; and he was the first who taught the art of oratory in the Latin language.

§ 125. Many public schools (*scholæ, ludi, pergulæ magistrales*) were established, in consequence of the great number of these grammarians, which at length increased, so that many were obliged to leave Rome, and spread themselves in upper Italy. One of the most celebrated of the schools was that instituted at a later period by the emperor Adrian. It was held in a large edifice, called the Atheneum, partly devoted also to public recitals and declamations, and was continued under the name of *Schola Romana*, until the time of the first Christian emperors. There was also an establishment of the kind in the *Capitolium.* In addition to these, some temples, as that of Apollo, for example, formed halls of assembly, for the purpose of rehearsal. And in the Gymnasia, there were various intellectual as well as bodily exercises. The methods of instruction, particularly in the study of philosophy, where similar to those of the Greeks. (Cf. §§ 71—73.)

1. In the temple of Apollo, built by Augustus on the Palatine hill, authors, particularly poets, used to recite their composition before select judges. They were there said to be matched or contrasted, *committi*, or to contrast their works, *opera committere.* Hence the word *compissiones* was used to signify showy declamations.

Cf. *Jun.* vi. 435.—*Suet.* Aug. 45, 89 Claud. 4. 53.—*Naudé*, Sur l'instruction publique chez les anciens, particulierement les Romains. *Mem. de l'Institut* Classe d'*Hist. et Lit. Anc.* vol. ix. p. 388.—*L. Rüdiger*, De Scholast. Romanor. Institutione. Bonn. 1828. 4.

2. The following extract, from *Kennett's* Antiquities, will give further particulars respecting the education of the Romans.

"For masters, in the first place, they had the *Literatores* or Γραμματισταί, who taught the children to read and write; to these they were committed about the age of six or seven years. Being come from under their care, they were sent to the grammar schools, to learn the art of speaking well, and the understanding of authors; or more frequently in the houses of great men, some eminent grammarian was entertained for that employment.—It is pleasant to consider, what prudence was used in these early years to instil into the children's minds a love

and inclination to the Forum, whence they were to expect the greatest share of their honors and preferments. For Cicero tells Atticus, in his second book *De Legibus*, that when they were boys they used to learn the famous laws of the Twelve Tables by heart, in the same manner as they did an excellent poem. And Plutarch relates, in his life of the younger Cato, that the very children had a play in which they acted pleading of causes before the judges; accusing one another, and carrying the condemned party to prison.—The masters already mentioned, together with the instructors in the several sorts of manly exercises for the improving of their natural strength and force, do not properly deserve that name, if set in view with the rhetoricians and philosophers; who, after that reason had displayed her faculties, and established her command, were employed to cultivate and adorn the advantages of nature, and to give the last hand towards the forming of a Roman citizen. Few persons made any great figure on the scene of action in their own time, or in history afterwards, who, besides the constant frequenting of public lectures, did not keep with them in the house some eminent professor of oratory or wisdom.

At the age of seventeen years, when the young gentlemen put on the manly gown, they were brought in a solemn manner to the forum, and entered in the study of pleading; not only if they designed to make this their chief profession, but although their inclinations lay rather to the camp. For we scarce meet with a good captain who was not a good speaker, or any eminent orator who had not served some time in the army. Thus it was requisite for all persons who had any thoughts of rising in the world, to make a good appearance, both at the bar and in the field; because if the success of their valor and conduct should advance them to any considerable post, it would have proved almost impossible, without the advantage of eloquence, to maintain their authority with the senate and people; or if the force of their oratory should in time procure them the honorable office of prætor or consul, they would not have been in a capacity to undertake the government of the provinces (which fell to their share at the expiration of those employments) without some experience in military command.

In the dialogue *de Oratoribus*, we have a very good account of this admission of young gentlemen into the forum, and of the necessity of such a course in the commonwealth.—"Among our ancestors," says the author, "the youth who was designed for the forum, and the practice of eloquence, being now furnished with the liberal arts, and the advantage of a domestic institution, was brought by his father or near relations to the most celebrated orator in the city. Him he used constantly to attend, and to be always present at his performance of any kind, either in judicial matters, or in the ordinary assemblies of the people, so that by this means he learned to engage in the laurels and contentions of the bar, and to approve himself a man at arms in the wars of the pleaders."

To confirm the opinion of their extreme industry and perpetual study and labor, it may not seem impertinent to instance in the three common exercises of translating, declaiming, and reciting.—*Translation*, the ancient orators of Rome looked on as a most useful, though a most laborious employment. All persons that applied themselves to the bar, proposed commonly some one orator of Greece for their constant pattern; either Lysias, Hyperides, Demosthenes, or Æschines, as their genius was inclined. Him they continually studied, and, to render themselves absolute masters of his excellencies, were always making him speak their own tongue. This Cicero, Quintilian, and Pliny Junior, enjoin as an indispensable duty, in order to the acquiring any talent in eloquence. And the first of these great men, besides his many versions of the orators for his private use, obliged the public with the translation of several parts of Plato and Xenophon in prose, and of Homer and Aratus in verse.

As to *declaiming*, this was not only the main thing at which they labored under the masters of rhetoric, but what they practiced long after they undertook real causes, and had gained a considerable name in the forum. Suetonius, in his book of famous rhetoricians, tells us that Cicero declaimed in Greek till he was elected prætor, and in Latin till near his death; that Pompey the Great, just at the breaking out of the civil war, resumed his old exercise of declaiming, that he might the more easily be able to deal with Curio, who undertook the defence of Cæsar's cause, in his public harangues; that Mark Antony and Augustus did not lay aside this custom, even when they were engaged in the siege of Mutina; and that Nero was not only constant at his declamations while in a private station, but for the first year after his advancement to the empire.—It is worth remarking, that the subject of these old declamations was not a mere fanciful thesis, but a case which might be brought into the courts of judicature.

When I speak of *recitation*, I intend not to insist on the public performances of the poets in that kind, for which purpose they commonly borrowed the house of some of their noblest patrons, and carried on the whole matter before a vast concourse of people, and with abundance of ceremony. For, considering the ordinary circumstances of men of that profession, this may be thought not so much the effect of an industrious temper, as the necessary way of raising a name among the wits, and getting a tolerable livelihood. I would mean, therefore, the rehearsal of all manner of compositions in prose or verse, performed by men of some rank and quality, before they obliged the world with their publication. This was ordinarily done in the meeting of friends and acquaintances, and now and then with the admission of a more numerous audience. The design they chiefly aimed at was the correction and improvement of the piece; for the author, having a greater awe and concern upon him on these occasions than at other times, must needs take more notice of every word and sentence, while he spoke them before the company, than he did in the composure, or in the common supervisal. Besides, he had the advantage of all his friends' judgments, whether intimated to him afterwards in private conference, or tacitly declared at the recital by their looks and nods, with many other tokens of dislike and approbation. (Cf. § 67.)

The example of the younger Pliny, in this practice, is very observable, and the account which we have of it is given us by himself. "I omit (says he, *Ep.* vii. 17) no way or method that may seem proper for correction. And first I take a strict view of what I have written, and consider thoroughly of the whole piece; in the next place, I read it over to two or three friends, and soon after send it to others for the benefit of their observations. If I am in any doubt concerning their criticisms, I take in the assistance of one or two besides myself, to judge and debate the matter. Last of all, I recite before a great number; and this is the time that I furnish myself with the severest emendations."

On the rehearsals of the Romans, see *Gierig*, as cited § 128. 3.—Cf. *Pliny*, Ep. i. 13.—For some remarks on Roman education, see *Geof's* Book of Nature, Lect. xi.—On Roman education in time of Quintilian, *Rollin*, on the Latin Rhetoricians, in his *Anc. Hist.* ed. N. York, 1835, ii. p. 552.—*Schwartz*, Erziehungslehre, cited § 75. vol. i. p. 431.

§ 126. Collections of books were considerably numerous at Rome. The first private library is said to have been that which P. Emilius founded B. C. 167, immediately after the Macedonian war; which, however, could not have been very large. More extensive was the library which Sylla brought with him from the capture of Athens, which included the rich collection of Apellicon. But this did not equal the magnificence of the famous library of Lucullus, obtained in the Mithridatic war. Besides these there were several other distinguished private libraries, many citizens having them at their country villas. The first public library was founded by *Asinius Pollio*, in the hall of the temple of Liberty, on Mount Aventine. One of the most celebrated was that founded by Augustus in the temple of Apollo on Mount Palatine. Another particularly celebrated was the Ulpine library founded by Trajan, and afterwards located in the Baths of Diocletian. There were also other public libraries, as for example, in the Capitol, in the temple of Peace, and in a building adjoining the theatre of Marcellus.

1. Varro is said to have collected a very valuable library, which was open to the use of literary men. Cicero and Atticus also possessed considerable libraries. Tyrannio, a native of Pontus, who was taken prisoner by Lucullus and brought to Rome as a slave, and who having received his freedom, engaged in teaching rhetoric and grammar, is said to have acquired by his earnings a library of 30,000 volumes.

2. We cannot infer with certainty the number either of different authors, or of different works, contained in a library, from the number of volumes mentioned; as often only one author, or one work even, was comprised in many volumes. The same work was no doubt found in various libraries, and duplicates might exist in the same library. How many of the volumes enumerated in the different libraries of Rome were filled, for example, with the poems of Virgil?—A recent writer has estimated that, at the end of the second century, when there were probably about three millions of Christians in the Roman empire, there were about 60,000 copies of the Gospels in use among them. Allowing that each gospel constituted but a single volume, this would make 240,000 volumes, in existence, for only four different authors.

3 *a*. Generally libraries (*bibliothecæ*) occupied one of the principal apartments in the edifices and palaces of the Romans, usually in the eastern side of the building. They were ornamented with paintings and with statues and busts of distinguished writers. The books were ranged along the walls in cases (*armaria, capsæ*), which were numbered and had subdivisions (*foruli, loculamenta, nidi*). Grammarians, and Greek slaves or freedmen, were appointed for the librarians (*bibliothecarii*).

A. Norton, Evidences of the Genuineness of the Gospels, Bost. 1837. 8. p. 45. *m*.—See *Hoeren's* Geach. Klas. Lit. bk. i. §§ 8-15, cited § 53.—*Silv. Lirsen*, De templo et bibliotheca Apollinis Palatini. Francq. 1719. 8.—*Schöll*, Hist. Litt. Grecque, liv. v. ch. 50. —*Dunlop*, Hist. Rom. Lit. ii. 50.—*J. H. Feis*, De Asinio Pollionis bibliotheca, &c. Jen. 1713. 4.—*Plutarch*, in *Lucullus*.—*Poppe*, De Romanor. Bibliothecis. Berl. 1828. 4.

§ 127. To these various means of improvement we must add travels, by which not only professed men of letters, but also persons of distinguished rank, extended their information and perfected their taste. At this time, education and knowledge were no longer restricted so much as formerly by national prejudice. The Romans began more and more to appreciate the merits of foreigners, and to reap advantages from their intercourse with them. For this reason they resorted to Athens, the seat of Grecian refinement. They went also to Lacedemon, Rhodes, Eleusis, Alexandria, Mytilene, and other places. Cicero, Sallust, Vitruvius, Virgil, Propertius, and others thus went abroad for improvement.

See *G. N. Krieg*k, Diatribe de Veterum Romanorum peregrinationibus academicis. Jen. 1704. 4.

IV.—*Of the decline of Roman Literature.*

§ 128 *t*. Roman literature, from the latter part of the first century after Christ, began to decline very sensibly from its height of glory and perfection. Its decline became, from the concurrence of many causes, more rapid than had been its former progress and improvement. We must place among these causes the loss of liberty and the triumph of despotism; the little encouragement given to literature by most of the emperors succeeding Augustus; the great increase of luxury, and the consequent universal degeneracy of manners. The changes in the moral and political condition of Rome paralyzed the nobler motives, which

had stimulated the citizens. Pure taste and delicate sensibility were gradually lost. Gaudy ornament was admired rather than real beauty. Affectation was substituted for nature, and the subtleties of sophistry for true philosophy. Finally the invasions of the barbarians, the frequent internal commotions, the conflict of Christianity with pagan superstition (§ 83), the transfer of the imperial throne to Constantinople, and the division of the empire, consummated that fall of Roman literature, for which so many united causes had prepared the way.

See *Meiners*, Geschichte des Verfalls der Sitten und der Staatsverfassung der Römer. Lpz. 1782. 8.

1. The decline of Roman literature may be dated from the end of the reign of Augustus, A. D. 14; and its history is considered as terminated with the overthrow of the western empire, A. D. 476. The whole time intervening is commonly divided into two periods, the beginning of the reign of the Antonines, A. D. 138, being the epoch of separation. It is by some divided into three, the first from Augustus to Antoninus, A. D. 14—138, the second from Antoninus to Constantine, A. D. 138—313, the third from Constantine to the fall of the empire, A. D. 313—476.

On the periods in the history of Roman literature, see P. V. § 296, 301.

2. Some of the emperors after Augustus patronized letters; and during a portion of the time the declension of literature was not owing to the want of imperial encouragement. Under Hadrian the empire flourished in peace and prosperity, and men of letters were honored. The reign of the Antonines was also favorable to literature and the arts. After the death of Marcus Aurelius Antoninus, A. D. 180, the imperial influence was much less propitious to learning. From this event to the reign of Constantine, conspiracies and seditions, bloodshed and devastation, mark the history. Constantine is said by his biographer Eusebius to have been a warm patron of letters, but his reign perhaps accelerated rather than retarded the declension of Roman literature. The establishment of Christianity by him necessarily tended to encourage a new system of education, and a new form and spirit of literature. Julian the apostate, who received the imperial throne A. D. 361, less than 30 years after the death of Constantine, made violent but ineffectual efforts to restore the intellectual influence wholly to the pagans, absolutely prohibiting Christians to teach in the public schools of grammar and rhetoric; vainly hoping in this way to hinder the propagation of the Christian religion.

See *Berington*, Lit. History of the Middle Ages, bk. i.—*Gibbon*, Hist. Rom. Emp. ch. iii. xiii. xxiii.—*F. Rehm*, Handbuch der Geschichte des Mittelalters. Lpz. 1828. 4 vols. 8.—*Hallam's* Introduction cited § 85. 1.—*Hallam's* Middle Ages, bk. iv. pt. i. —Comp. § 81.—On Hadrian's regard to literature, &c. see *Sainte Croix*, in the *Mem. Acad. Inscr.* vol. xlix. p. 405.

3. Among the circumstances contributing to the decline of letters, especially to the depravation of taste among the Romans, some have mentioned the custom of authors in publicly rehearsing or reciting their own productions. The desire of success naturally led the writer to sacrifice too much to the judgments or caprice of the auditors in order to secure their plaudits of approbation.

See *Schöll*, Hist. Litt. Rom. vol. ii. p. 251.—*Gierig*, Excursus de recitationibus Romanorum, in his edition of Pliny's Letters. Lpz. 1802. 2 vols. 8. Contained also in *Lemaire's* Pliny, vol. ii. p. 219.

4. The Roman language suffered from the vitiating influence of intercourse with provincial strangers who flocked to Rome. Many of these were admitted to the rights of citizenship and even received into offices of honor. It was impossible, that the peculiarities of their respective dialects should not modify in some degree the spoken language, and the consequences might ere long appear even in the style of writing. The purity of the language was much impaired before the time of Constantine. The removal of the government from Rome to Constantinople occasioned still greater changes in it; particularly by the introduction of Greek and Oriental words with Latin terminations. The invasions and conquests of the barbarians completed the depravation of the Roman tongue, and laid the foundation for the new languages which took its place.

See *Schöll*, Hist. Litt. Rom. vol. ii. p. 256; iii. 10.—*Gibbon*, Rom. Emp. ch. ii.—On the transition of the Latin to the modern French, Italian, &c., see *Hallam's* Middle Ages, ch. ix. p. 1.—*M. Benamy*, Essay in Mem. de l'Acad. des Inscr. tome xxiii.—*Bruce Whyte*, Histoire des Langues Romanes (*Romance Languages*) et de leur Litterature. Par. 1841. 3 vols. 8.—*Fuesch*, De immutata L. L. senectute, &c. as cited P. V. § 299. 8.

5. There were schools of learning in different parts of the empire during the decline of letters. In these professors were supported at public expense, and taught the principles of philosophy, rhetoric, and law or right. Such schools existed at Byzantium, Alexandria, Berytus, and Milan, and at several places in Gaul, where letters were cultivated with much zeal, as at Augustodunum (Autun), Burdegala (Bourdeaux), and Massilia (Marseilles). These schools, however, are said to have contributed to the corruption of taste, as the teachers were less solicitous to advance their pupils in real knowledge than to acquire glory from pompous display. At Berytus was the most famous school for the study of Roman jurisprudence.

See *Schöll*, Hist. Litt. Rom. vol. iii. p. 8.—*Gibbon's* account of the school at Berytus, in *Decl. and Fall of Rom. Emp.* ch. xvii.—Compare § 80.

V.—*Of the Remains and Monuments of Roman Literature.*

§ 129. The existing monuments of Roman literature are more numerous than those of Grecian, and scarcely inferior in point of utility and importance. We shall briefly notice them under the three classes of *Inscriptions*, *Coins*, and *Manuscripts*. Great advantage may be derived from Roman inscriptions and coins, in the illustration of history, antiquities, geography, and chronology, and the manuscripts present much that is subservient to philology and criticism, and taste. The same general remarks, which were made upon the written monuments of the Greeks, may be applied to those of the Romans. (Cf. § 86, ss.)

(A) *Inscriptions.*

§ 130. The Grecian custom of commemorating remarkable events, by short inscriptions upon marble or brass, and of ornamenting their temples, tombs, statues, and altars with them, also existed among the Romans. There now remains a large number of these ancient inscriptions, which have been collected and explained by several learned men.

We here mention some of the collections.—Among the earliest; *J. Reinesius*, Syntagma Inscrip. Antiquarum. 1682. 2 vols. fol.—*R. Fabretti*, Inscriptionum Antiquarum, &c. Explicatio. Rom. 1699. fol.—One of the most complete works on the subject; *Jani Gruteri*, Inscriptiones antiquæ totius orbis Romani, notis *Marqu. Gudii* emendatæ. Cura *J. G. Græevii*. Amst. 1707. 2 tom. fol.—Next to this, the following are among the most valuable; *I. B. Donii*, Inscriptiones Antiquæ, nunc primum editæ, notisque illustratæ, etc. ab *A. F. Gorio*. Flor. 1731. fol.—Inscriptiones Antiquæ, in urbibus Hetruriæ, c. obs. *Salvinii et Gorii*. Flor. 1743. 3 vols. fol.—*L. A. Muratorii* Novus Thesaurus veterum inscriptionum, in præcipuis earundem collectionibus hactenus prætermissarum. Mediol. 1739. 4 vols. fol.—*Seb. Donati*, Ad Novum Thesaurum Vet. Inscrip. cl. viri *L. A. Muratorii* Supplementa. Lucæ, 1764, 1775. fol.—*Rich. Pococke*, Inscr. Antiq. Græc. et Latin. Liber. Lond. 1752. fol.—*B. Passionei*, Inscr. Antichæ. Lucc. 1763. fol.—*J. C. Hagenbuchii* Epistolæ Epigraphicæ, in quibus plurimæ antiquæ inscriptiones, imprimis thesauri Muratoriani emendantur et explicantur. Tigari, 1747. 4.—There are smaller collections of the more important inscriptions; *Gul. Fleetwood*, Inscriptionum antiquarum syllogo. Lond. 1691. 8.—Romanorum Inscr. Fasciculus, cum explicatione notarum, in usum juventutis (auct. Comite *Polcastro*). Patav. 1774. 8.—Among the most valuable modern works; *F. Orelli*, Syllogæ Inscript. Antiq., begun as cited § 87; continued and finished, Darmst. 1822-29, in 8 Parts; including Latin and Greek inscriptions. *J. C. Orelli*, Inscr. Lat. select. Collectio. Zür. 1828. 2 vols. 8.; pronounced by *Hermann*, good; by *Bähr*, superior to all recent works of the kind.—On the distinction between epigrams and inscriptions, cf. P. V. § 342.

§ 131. Some of the Roman inscriptions are among the most ancient monuments of the Roman language and manner of writing. In order to decide upon their genuine character and estimate aright their contents, much previous knowledge is requisite. It is especially necessary to understand the abbreviations, (*notæ*, in later Latin *sigla*, *abruptiones*), which are frequently used. These consisted sometimes of detached letters, which expressed a prænomen, or some known formula; sometimes of the principal letters of a word, the others being omitted; sometimes of monograms, by the contraction of different letters into one character; sometimes by putting a single vowel enlarged for two similar ones; and sometimes by the omission of some letters in the middle of a word.

1 *a*. It may be proper to introduce and explain some of the more common abbreviations that occur in Roman inscriptions.

(A) A. ædilis, annus, Aulus.—A. L. F. animo lubens fecit.—A. P. ædilitia potestate.—A. S. S. a sacris scriniis.—AN. V. P. M annos vixit plus minus.—AVSP. S. auspicante sacrum.—In the Dacian tablets (cf. § 133. 7), *Alb.* is put for *Albarmum*.

(B) B. DD. boais deabus.—B. B. bene bene, *i. e. optime*.—B. D. S. M. bene de se merenti.—B. G. FOS. biga gratis posita.

(C) C. Caius, civis, cohors, conjux.—C. C. S. curaverunt communi sumtu.—C. F. Caii filius, carissima femina.—C. R. curavit refici, civis Romanus.—C. V. P. V. D. D. communi voluntate publice votum dederunt.—CVNC. conjux.—In the Dacian tablets, *Cos.* occurs for *Consulibus*.

(D) D. decuria, domo.—D. D. dono dedit, dedicavit.—D. L. dedit libens.—D. V. M. diis manibus votum.—D. S. P. F. C. de sua pecunia faciendum curavit.—DP. depositus.

(E) E. erexit, ergo, expressum.—E. C. erigendum curavit.—E. F. egregia femina.—E. M. V. egregiæ memoræ vir.—E. S. e suo.—EX. PR. ex præcepto.—EX. TT. SS. HH. ex testamentis supra-scriptorum heredum.

(F) F. fecit, filia, filius, flamen.—F. C. faciendum curavit.—F. F. fieri fecit, filius familias.—F. F. fecerunt, filii, fratres.—F. H. F. fieri heredes fecerunt.—F. I. fieri jussit.—FR. D. frumenti dandi.—F. V. S. fecit voto suscepto.

(H) H. habet, heres, honorem.—H. A. F. C. hanc aram faciendam curavit.—H. Q. hic quiescit.—H. I. I. heredes jussu illorum.—H. S. E. hic situs est.

(I) I. imperator.—I. L. F. illius liberta fecit.—I. L. H. jus liberorum habens.—I. O. M. D. Jovi optimo maximo dedicatum.

(K) K. Caius, calendæ, candidatus, casa.

(L) L. legio, lustrum.—L. A. lex alia, libens animo.—L. C. locus concessus.—L. H. L. D. locus hic liber datus.—L. P. locus publicus.—L. S. M. C. locum sibi monumento cepit.—LEG. legatus.

(M) M. magister, mater, monumentum.—M. A. G. S. memor animo grato solvit.—MM. memoriæ.—MIL. IN. COH. militavit in cohorte.

(N) N natione, natus, nepos, numerus.—N. P. C. nomine proprio curavit.

(O) O. D. S. M. optime de se merito.—O. H. S. S. ossa hic sita sunt.—OB. AN. obit anno.

(P) P. pater, patria, pontifex, posuit, puer.—P. C. patres con-

scripti, patronus coloniæ, a. corporis, ponendum curavit.—P. E. publice erexerunt.—P. I. S. publica impensa sepultus.—P. P. publice posuit, pater patriæ, præfectus prætorio.—P. S. P. Q. P. pro se proque patria.—PR. SEN. pro sententia.—P. V. præfectus urbi.

(Q) Q. quæstor, qui, Quintus.—Q. A. quæstor ædilis.—Q. D. S. S. qui dederunt supra scripta.—Q. F. quod factum.

(R) R. recte, retro.—R. G. C. rei gerundæ causa.

(S) S. sepulcrum, solvit, stipendium.—S. C. Senatus Consultum.—S. C. D. S. sibi curavit de suo.—S. E. T. L. sit ei terra levis.—S. L. M. solvit libens merito.—S. P. Q. S. sibi posterisque suis.—SVB. A. D. sub ascia dedicavit.

(T) T. Titus, tribunus, tunc.—T. C. testamenti causa.—T. F. testamento fecit, Titi filius, titulum fecit.—T. P. titulum posuit.—TR. PL. DESS. tribuni plebis designati.

(V) V. Veteranus, vixit.—V. A. F. vivus aram fecit.—V. C. vir consularis, vivus curavit.—V. D. D. votum dedicatum.—V. F. F. vivus fieri fecit.—V.M.S. voto merito suscepto.—V.E. vir egregius.

(X) X. ER. decimæ erogator.—XV. VIR. SAC. FAC. quindecimvir sacris faciundis.

3. The following works treat upon the general subject of the Roman abbreviations, notes, or signs.

Sertorii Ursati de notis Romanorum Commentarius. Patav. 1672. fol.—*J. D. Colsti* Notæ et Sigla Rom. Venet. 1785. 4.—*J. Gerard*, Siglarium Romanum. Lond. 1792. 4.—Explicatio lit. et not. in antiq. Rom. monimentis occurrentium. Flor. 1822. 8.—*Sacchi*, as cited § 126. 1.—See *Sigla Compendiaria*, in *Ainsworth's* Latin Dict. by *Morrell*. Lond. 1816. 4.—Cf. Port Royal Lat. Grammar, bk. ix.

§ 132. Besides the numerous advantages already mentioned, as derived from Roman inscriptions, this study is of service in devising and preparing inscriptions designed to be placed upon modern monuments. It renders one acquainted with what is called the lapidary style, distinguished by its brevity and simplicity. For compositions of this sort the Latin is usually preferred to any modern language, on account both of its comprehensive brevity and also of its suitableness to the form and character of the monuments, which are generally constructed after ancient models. It is scarcely necessary to observe, that in such cases the capital letters are used.

The following is mentioned as a treatise very useful in this study:—*F. A. Zaccaria*, Istituzione Antiquario-lapidaria, o sia Introduzione allo studio delle antiche latine Inscrizioni. Rom. 1770. 4. Ver. 1793. 8.—Cf. *J. G. Hairaccius*, Fundamenta stili cultioris. Lps. 1761. 8. Pt. ii. c. v.

§ 133. A vast number of Roman inscriptions have been gathered from the mass of ancient ruins. They differ very much from each other in point of utility and importance. Those of a public character are obviously far more valuable than such as are mere private records and epitaphs. With regard to their philological worth we should particularly consider their antiquity. The following are among the most important.

1 *a*. The inscription upon the pedestal of the *Columna rostrata*, a column so called because ornamented with beaks of ships. It was erected in honor of the Consul Duillius[a] after the naval victory which he obtained over the Carthaginians, B. C. 261. During the time of the second Punic war this column was struck down by lightning,[b] and its ruins remained for a long time concealed, until in 1560 they were discovered, together with the pedestal upon which is found the inscription. This inscription has been published and explained by several learned men. It is much mutilated; *Lipsius* has attempted in part to fill up the blank places; and *Ciacconi* entirely. It has been considered as the most ancient monument of the Latin or Roman characters hitherto discovered; yet it may not be the original inscription, but one placed upon the monument on its being restored at some subsequent time. A new column is supposed to have been erected by the emperor Claudius.

[a] Cf. *Flor.* Hist. Rom. 112.—*Tac.* Ann. ii. 49.—*Plin.* Hist. Nat. xxxiv. 5.—[b] *Liv.* xlii. 20.—See *Ciacconi*, in Columnæ Rostratæ inscriptionem a se conjectura suppletam Explicatio. Rom. 1608. 8.—*Grævii* Thes. Ant. Rom. tome iv. cited P. III. § 197.—*Gruteri* Corp. Inscript. cccix. 1. It may be found in the editions of *Florus*, by *Grævius* and *Ducker*. See also *Anthon's* Lempr. under C. Duillius.—*Dunlop's* Hist. Rom. Lit.—*Schöll*, Hist. Lit. Rom. vol. i. p. 47.—*Edinb. Rev.* No. lxxx. p. 400.

2 *a*. The inscriptions on the tombstones of the Scipios. The epitaph of the Father, C. L. Scipio Barbatus, Consul B. C. 298, is probably nearly as old as the column of Duillius. It was discovered in 1780 in the vault of the Scipian family, between the Via Appia and Via Latina. It is on a handsome Sarcophagus (cf P. III. § 341. 4). The epitaph of the son, Lucius Scipio, was discovered much earlier, on a slab which was found lying near the Porta Capena, having been detached from the family vault. Though later as to the date of its composition, the epitaph on the son bears marks of higher antiquity than that on the father.

The inscription in honor of the son is given by *Schöll*, as follows; HONCOINO. PLOIRUME. COSENTIONT. R. . . . . DUONORO. OPTUMO. FUISSE. VIRO. LUCIOM. SCIPIONE. FILIOS. BARBATI. CONSOL. CENSOR. AIDILIS. HEC. FUET. A . . . . . HEC. CEPIT. CORSICA. ALERIAQUE. URBE. DEDET. TEMPESTATEBUS. AIDE. MERETO. This, being changed into the Latin of later times, may be read as follows; *Hunc unum plurimi consentiunt Romæ bonorum optimum fuisse virum, Lucium Scipionem. Filius Barbati, consul, censor, ædilis hic fuit apud vos. Hic cepit Corsicam Aleriamque urbem; dedit Tempestatibus ædem merito.*—The inscription in honor of the father is given by Winkelmann; CORNELIVS. LVCIVS. SCIPIO. BARBATVS. GNAIOD. PATER. PROGNATVS. FORTIS. VIR. SAPIENSQVE. QOVIVS. FORMA. VIRTVTEI. PARISVMA. FVIT. CONSOL. CENSOR. AIDILIS. QVEI. FVIT. APVD. VOS. TAVRASIA. CISAVNA. SAMNIO. CEPIT. SVBIGIT. OMNE. LOVCANA. OPSIDESQVE.

ABDVCIT; which may be read thus; *Cornelius Lucius Scipio Barbatus, Gnæo prognatus, fortis vir, sapiensque; cujus forma virtuti parissima fuit; consul, censor, ædilis, qui fuit apud vos: Taurasiam, Cisaunam in Samnio cepit; subigit omnem Lucaniam, obsidesque abducit.*

See *Dunlop's* Hist. Rom. Lit. vol. i. p. 46.—*Grævii* Thesau. Ant. Rom. tome iv.—Monumenti degli *Scipioni* publicati dal Cav. *F. Piranesi*. Rom. 1785. fol.—*Hobhouse's* Illustrations of Childe Harold.—*Schöll*, Hist. Litt. Rom. vol. i. p. 46.—*Wagner*, De Sepulchro Scipionum. Marb. 1828. 4.—For a view of the Sarcophagus, see Winkelmann, Hist. de l'Art, as cited § 32. 4. vol. ii. pl. xxvi. Cf. *ib.* p. 314.—A model of it, with the bust found in the tomb with it, and a fac-simile of the inscription, is in the cabinet of Amherst College.

3. The Eugubian Tables (*Tabulæ Eugubinæ*). These are seven tablets of brass, dug up in 1444, at Eugubium (Gubbio) a city in ancient Umbria near the foot of the Apennines. The inscriptions on five of the tablets are said to be in the Etruscan character and language. The other two are in Roman letters, but in a rustic jargon, between Latin and Etruscan. They were at first supposed to be of very high antiquity; but "it is now agreed that they do not reach further back than the fourth century before the Christian era;" and Dunlop states that "the two tables in the Latin character were written towards the close of the sixth century of Rome."

See *Dunlop*, Hist. Rom. Lit. i. p. 47.—*Edinb. Rev.* No. 80, p. 383.—*Bähr*, Gesch. Röm. Lit. (cited § 114. 2) p. 64.—The inscriptions are given in *Gruter*, as above cited;—also in *Lanzi*, Saggio di Ling. Etrusc.;—and *Orelli*, as cited § 130.

4 *a*. The Inscription termed the Decree respecting the Bacchanalia, *Senatus consultum de Bacchanalibus* This decree was enacted B. C. 186. Livy (xxxiv. 8—18) gives us the occasion and contents of it. By certain passages in that author concerning this edict, the authenticity of this monument is confirmed. It is engraved upon a table of bronze, which was discovered in 1640, in the province of Abruzzo, in digging the foundations of a manor house. It contains the prohibition of the nocturnal celebration of the Bacchanalian rites, throughout the Roman dominion. The tablet, upon which are some fractures and gaps, is about a foot square, and is now in the imperial collection at Vienna.

See *Senatusconsulti de Bacchanalibus* explicatio, auctore *Matthæo Ægyptio* (*Egizio*). Neap. 1729. fol. This dissertation is reprinted in the 7th vol. of *Drachenborch's* edition of Livy. The edict itself is found in Gessner's and Ernesti's edition of Livy.—See also *Schöll*, Hist. Litt. Rom. vol. i. p. 52.

5 *a*. The *Monumentum Ancyranum*. This consists of several inscriptions on marble, upon the propylæum of a temple of Augustus at Ancyra (modern Angora) in Galatia. They record the achievements of that Emperor. The monument was discovered by Busbequius in 1553. It has been much disfigured by time, or barbarian violence.

See *Gruteri* Thes. Inscr. ccxxx.—*Chishull*, Antiq. Asiat.—*I. G. Baieri* Marmoris Ancyrani historia. Jen 1703.4.—Remarques sur le monument d'Ancyre, *Biblioth. Choisie*, tom. viii.—*Jac. Gronovii* Memoria Cosoniana, cui annexa est nova editio Monumenti Ancyrani. Lugd. Bat. 1695. 4.—Observ. sur le Mon. d'Ancyre, in the *Mem. Acad. Inscr.* vol. 47, p. 85.

6 *a*. The *Fasti Capitolini*. These are portions of the tablets anciently placed in the Capitol, on which were inscribed in succession the names of the consuls and other magistrates, and by means of which Roman chronology is much elucidated. They are tablets of marble discovered in the Forum, at Rome, 1547, and contain a list of the Consuls from the year 270 to the year 765 after the building of Rome. They were in a broken state. The fragments were united by the care of Cardinal Alexander Farnese, and placed in the palace of the Capitol, where they still remain. Some additional portions were discovered at Rome in 1816.

See *Grævii* Thes. Ant. Rom. tome xi.—*J. B. Piranesi*, Lapides Capitolini. Rom. 1762. fol.—Nuovi frammenti dei *Fasti cons. Capitol.* illustrati da *Bartol. Borghesi*. Milan, 1818-1820. 4.—Also, *C. Fea*, Frammenti di Fasti consolari, &c. Rom. 1820. fol.

Verrius Flaccus has been supposed to be the author of the Fasti Capitolini, and they were published by *Onufrius Panvinius*, 1553, under the name of that grammarian. This mistake was occasioned by a passage in Suetonius, in which he mentions that Flaccus attached to a structure erected at Preneste twelve tablets of marble containing a Roman Calendar, Fasti kalendares. Four of these latter tables, or rather fragments of them, were discovered in 1770, and form what is called the *Calendarium Prænestinum*. They contain the months of January, March, April, and December, and cast much light on the Fasti of Ovid.

These were published by *P. F. Foggini*, Fastorum anni Romani reliquiæ, &c. Rom. 1779. fol. The work contains a collection of the existing fragments of Roman Calendars.—*Schöll*, Hist. Litt. Rom. vol. ii. p. 60, 65.—*Bähr*, Gesch. Röm. Lit. p. 413.

7. The *Libellus Aurarius*, or *Dacian Tablets*. Under this designation we refer to two triptychs (cf. § 118. 3. under *Tabula*) with inscriptions, first made known to the public in 1841. Of these one formed of fir, was discovered in 1790, in a gold mine in Abrudbanya, a village of Transylvania, a part of ancient Dacia; the other, of beech, was found in 1807, in another mine three or four miles distant from Abrudbanya. The inscription on the fir tablets refers to some business connected with a collegium; being a document belonging to the office (*statio*) of one Resculus, a *tabellio* or *tabellarius*, i. e. register of public documents, such as wills and deeds. The date is made out to be A. D. 167 or 169. The inscription is double, being exactly repeated. These tablets show that a cursive or running hand was used in writing as early as the second century.

See the work under the following title: *Libellus Aurarius* sive Tabulæ Ceratæ et antiquissimæ et unicæ Romanæ in Fodinâ Auraria apud Abrudbanyam, oppidulum Transylvaniæ, nuper repertæ; quas nunc primus enucleavit, depinxit, edidit *J. F. Massmann*. Lips. 1841. 8.—Cf. *For. Quart. Rev.* vol. xxvii. p. 1, Amer. ed.—*Smith*, Dict. of Antiq. art. Tabulæ.

(B) *Coins and Medals.*

§ 134. Without entering into any minute history of Roman coinage, we only remark that the first coins at Rome were probably struck under the reign of Servius Tullius; that the more ancient coins were for the most part of brass, (*nummi ænei*); and that silver coin was not introduced until B. C. 269, and gold not until B. C. 207. Besides the coins used as the current money, there were also a great many medals and historical pieces or medallions (*missilia, numismata maximi moduli*), distinguished from the others by the absence of the letters S. C., which are commonly found upon the Roman coin, especially the brazen. On the gold and silver coins these letters are less frequently seen, and seem not to indicate the authority granted by the senate for the striking of the coin so much as for the erecting of the statues, triumphal arches and the like, which are represented on the reverses.

1. The remarks offered under a previous section (§ 93), respecting the utility and entertainment connected with the study of coins, are applicable here. The Roman coins particularly are interesting on account of the striking personifications and symbols found on their reverses. Many descriptions and allusions in the classical poets are beautifully illustrated from the figures and devices on the Roman coins.

On the connection between poetry and medals, see *Addison's* Dialogues upon the usefulness of ancient Medals, especially in relation to the Latin and Greek Poets; in his *Works*, vol. iii. p. 278, of ed. N. York, 1837. 3 vols. 8.—See also *Spence*, as cited § 161.

2. On the Roman money coined in the time of the republic, very commonly was seen an image of Victory, in a triumphal car, driving sometimes two horses, and sometimes four. Hence the pieces were called *bigati* or *quadrigati*. The coins were also indented round the edges like a saw, and therefore termed *serrati*. Tacitus speaks of the money thus marked as the *ancient and well known coin*. It would seem that the later coin was adulterated.

Cf. *Tac.* De Mor. Germ. 5.—*Plin.* Hist. Nat. xxxiii. 3.

3 a. The pieces, which have been termed *nummi contorniati*, may be included perhaps among the medallions. They are distinguished by a rim which is wrought with much art. They may have been prize medals of illustrious athletæ, or may perhaps have been used as a sort of tickets for admission to public shows.

4. Medals seem to have been sometimes employed in ancient times, as in modern, for purposes of satire upon private individuals and upon rulers. The medals called *Spintrian* were probably of the satirical class, and are supposed by some to have been designed to ridicule the debaucheries of Tiberius in the island of Caprea.

Gourdin on Satyric Medals, *Archæologia* (as cited § 32. 5), vol. ix. p. 61.

§ 135. There are two principal divisions of the Roman coins; the *Consular*, struck in the time of the republic, called also coins of the Roman families; and the *Imperial*, the series of which extends from Julius Cæsar to Heraclius. Of the Consular coins, the most rare are the golden; of the Imperial, the most rare are the brazen coins of Otho.

1. "The *Consular* coins include the following. 1. *Brass coins.*—These consist chiefly of large pieces of rude workmanship without any interesting imagery. In all these the prow of a ship is constantly the figure on the reverse, with very few exceptions. Sometimes, indeed, they have a shell, two heads of barley, a frog, an anchor, or a dog, on the reverse. 2. *Silver.*—Of this the *denarius* was the first and principal coin. It was stamped originally with X, denoting that the value was ten asses. On the reverse was Castor and Pollux, or a chariot of Victory. Afterwards the busts of various deities make their appearance; and in the seventh century of Rome the portraits of illustrious persons deceased are met with. 3. *Gold.*—Most of these are of great value. The number of these exceeds not 100. The *aureus* is the general gold coin; but two or three gold semisses of families likewise occur."

The first head of a *living* person that was struck on Roman coins is said to have been that of Cæsar the Dictator. But the features of *deceased* consuls had previously been struck both on the silver and on the gold coins.

"The *Imperial* coins include, 1. *Brass.*—This is of three sizes; large, middle, and small. The first forms a most beautiful series, but very expensive. It is the most important of all the Roman coins, and exceeds even the gold in value.—The middle brass is next in value to the former; and in it are many rare and curious coins, particularly interesting to Britons, as elucidating the history of the island.—The small brass series abounds also with curious coins. They are scarce till the time of Valerian and Gallienus, but very common afterwards. 2. *Silver.*—This series is very complete, and the cheapest of any; especially as the small brass becomes a fine supplement to it; the latter being had in plenty when the silver becomes scarce, and the silver being plentiful when the brass is scarce. 3. *Gold.*—The Roman imperial gold coins form a series of great beauty and perfection; but on account of their great price are beyond the purchase

of private persons. 4. *The colonial coins.*—They occur only in brass. On many of the coins we meet with fine representations of temples, triumphal arches, gods, goddesses, and illustrious persons. But coins with those representations are by no means common; the colonial coins till the time of Trajan bearing only a plough, or some other simple badge of a colony. Camelodunum is the only colony in Britain of which we have any coins. 5. *The minimi.*—This includes the smallest coins of all denominations, most of which do not exceed the size of a silver penny. They are the most curious of all. The reason of the scarcity of the small coins is probably their diminutive size; by reason of which they are mostly lost."

2. A great number of coins have been found, at different times, during the excavations at Pompeii. In one of the streets a skeleton was found, supposed to have been a priest of Isis; "in his hand was a bag of coarse linen, not entirely destroyed, containing three hundred and sixty silver coins, forty-two of copper, and six of gold; and near him several figures belonging to the worship of Isis; small silver forks, cups, pateræ in gold and silver, a cameo representing a satyr striking a tamborine, rings set with stones, and vases of copper and bronze."—"In several of the houses, skeletons with rings, bracelets, necklaces and other ornaments, together with many coins, were found."—"A pot of gold coins, principally of the reigns of Trajan and Antoninus Pius, was found by a peasant, in 1787, at Nellore in Hindostan."

3. It has been thought that false and base coin was fabricated by illegal coiners. Molds, which were employed for casting Roman coins have been found at Lyons in France and Edington in England.

J. Poole, on Molds for Roman coins, &c. *Archæologia* (as cited § 32. 5), vol. xiv. p. 99.

§ 136. The writing upon the Roman coin is usually the *legend*, as it is called, on the head of the coin or on both sides; but there is sometimes an *inscription* more at length placed upon the reverse. The contents of the legend commonly point out the person whose image is impressed upon the principal side and indicate his rank; sometimes also a short notice of his exploits, forming the inscription, is upon the reverse. The date of the coin is often stamped upon it, either in whole words, or by certain letters or figures; and likewise the names of the cities where it was struck; sometimes even that of the artist, together with the value, particularly upon the Consular coins.

1 *a*. In order to read and to understand all these kinds of writing, it is necessary to be acquainted with the peculiar abbreviations which are employed.

For a brief introduction to the subject, see *I. C. Rasche*, Lexicon Abruptionum, quæ in numismatibus Romanorum occurrunt. Norimb. 1777. 8.—*Cf.* § 131. 2.

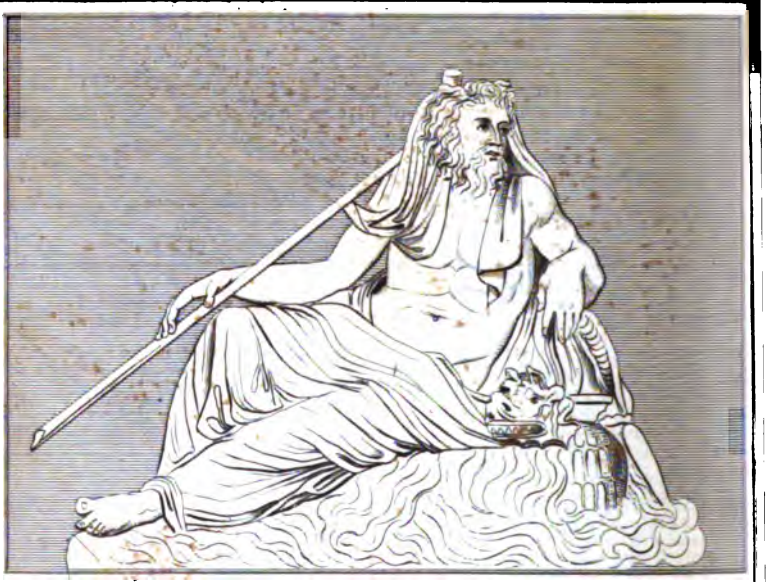
2 *a*. The coins of the Romans being among the most ancient monuments of their manner of writing, it is proper here again (cf. § 116) to refer to their orthography. It is not from mistake, but from ancient usage, that the orthography on the old coins differs from the modern. We find, for example, V in place of B in the word DANVVIVS; O instead of V in VOLKANVS, and DIVOS; EE for E in FEELIX; II for I in VIIRTVS; S and M suppressed at the end of words, as in ALBINV, CAPTV; XS for X, in MAXSVMVS; F instead of PH, as in TRIVMFVS.

§ 137. Much attention and caution must be exercised with regard to Roman as well as Grecian coins, in order to distinguish genuine from false, which are very numerous and of different kinds. Many of those that are offered as ancient, are struck in modern times with the ancient costume; others have been stamped in express imitation of really ancient coins, among which we may particularly notice those called *Paduane*, so celebrated on account of their good impression; others are cast similar to the old coins, by means of molds, and may be distinguished by traces of the casting; others are formed by putting together two ancient coins in order to obtain rare and unique pieces, which may be detected by a careful examination of the edges; others are really antique, but falsified by some change in their impression or inscription.

See *G. Bansoois*, Maniere de discerner les medailles antiques de celles qui sont contrefaites. Par. 1789. 4. Translated into German and enlarged by *Liprius*. Dresd. 1791. 4.—*Sestini*, Sopra i moderni falsific. di medagl. ant. &c. Fir. 1826. 4.

§ 138. Besides the works already mentioned (§ 99) as illustrating the subject of ancient coins, we will cite the following, which relate principally to Roman coins.

Charles Patin, Introduction a l'Histoire par la connoissance des medailles. Par. 1665. 12.—*Ch. Patin*, Histoire des Medailles, ou Introduction a la Connoissance de cette Science. Paris, 1695. 12.—*Fulv. Vrsini* Familiæ Romanæ in antiquis numismatibus ab urbe condita ad tempora D. Augusti; edit. *Carol. Patin*. Par. 1663 fol.—*J. Foy Vaillant*, Nummi antiqui Familiarum Romanarum. Amst. 1703. 2 vols. fol.—*Ejusd.* Numismata Imperator. Romanor. præstantiora, &c. cura *T. F. Baldini*. Rom. 1743. 3 vols. 4. Supplementum, op *Joh. Khell*. Vindob. 1767. 4.—*Ejusd.* Numismata ærea Imperatorum Roman. in coloniis, municipiis, &c. Par. 1698. 2 vols. fol.—By *the same*, Numismata Imperatorum, a Populis, Romanæ dictionis, Græce loquentibus, percussa. Amst. 1700. fol.—By *same*, Selectiora Numismata in Ære Maximi Moduli illustrata. Paris, 1695. 4.—*Adolphi Occonis*, Numismata Imperatorum Romanorum præstantiora. Mediol. 1730 fol.—Thesaurus *Morelianus s.* Familiarum Roman. Numismata Omnia. Comm. illust. *Sigeb. Haverca.mpus*. Amst. 1734. 2 vols. fol.—*Ant. Bandurii* Numismata Imperatorum Romanor. a



OCEANUS.

NEPTUNE & AMPHITRITE.

Trajano Decio ad Palæologos Augustos. Par. 17:8. 2 vols. fol. Supplement ed. *H. Tanmius*, Rom. 1791. fol.—*Car. Patini* Imperator. Romanor. Numismata. Argent. 1671. fol. Amst. 1696. fol.—*Jo. Jac. Gemeri* Numismata Antiqua Imperatorum Romanorum latina et græca. Tiguri, 1748. fol.; Numismata Antiqua Familiarum Romanarum. Tiguri, 1749. fol.—*Wm. Cooke*, The Medallic History of Imperial Rome, &c. Lond. 1781. 2 vols. 4.——On medals of a larger size, see *Monget*, Sur des Medaillons Romains d' une volume extraordinaire, in the *Mem. de l'Institut*, Classe d'Hist. et Lit. Anc. iv. 266.—*Ant. Steinbüchel*, Recueil de medaillons en or du Cabinet Imperial de Vienne. Vien. 1836. 8.——On the subject of Roman coins, *K. O. Müller*, Archäologie, &c. (as cited § 32. 4) is a "very good authority."

§ 139. The most valuable collections of ancient coins are the following: at *Paris*, in the Royal library, and the library of St. Genevieve; at *Rome*, in the Vatican, and the collection once belonging to Christina queen of Sweden, now to the duke of Bracciano; in the British Museum at *London*; the Imperial collection at *Vienna*; the Royal collection at *Berlin*; the Duke's collection at *Gotha*; the Royal collection at *Stuttgart*; and at *Copenhagen*. There are valuable catalogues of most of these public collections of coins.

See *Köhler*, Anweisung zur Reiseklugheit. Ed. *Kinderling*. Magdeb. 1788. 8.—*Eckhel* (as cited § 99), Prolog. cap. xxiii.—Dictionnaire des Artistes, par *Mensel*.—*Sulzer*, Allg. Theor. &c. article *Antik*, V.

1. Few genuine antiques have ever been brought to this country. Of really ancient coins the *Boston Athenæum* probably possesses the largest number, having about 1400 Greek and Roman; of which less than 200 are silver, and the rest are copper or brazen. (MS. Lett. of Dr. *Bass*, Lib. to Bost. Ath. 1836.)

2. Before leaving this subject, it is proper to remark that some examples of the manner in which symbols are employed on coins and medals may be seen by inspection of our Plate XLII. In fig. 6, Britain is represented by a woman reclining against a shield, and holding a spear in one hand, with her head resting on the other, as if in a contemplative mood. In fig. 9, the river Tiber is symbolized by the image of an old man with a branch of some plant, or perhaps some heads of grain, in his left hand, and his right hand on the prow of a vessel. In fig. 7, a coin of Trajan, the Danube is represented in a manner in some degree similar. In fig. 8, a coin of Antoninus Pius, the symbol of Italia appears, a woman sitting on a globe and holding a sceptre and a horn of plenty, indicating her universal dominion and her riches. On many pieces, Rome is exhibited as a goddess, the image being a head with a helmet; as in fig. 1, a coin of the *Aurelian family*, on which the helmet is curiously wrought, so as to present in its form the head, neck, and wings of an eagle; in fig. 2, which is the piece of money called *twiens*, the head on the obverse is likewise probably designed to represent the goddess Rome; as is also perhaps the head covered with a lion's skin instead of a helmet, in fig. 3, which is the obverse of a *quadrans*. The heads of deities were frequently placed on Roman coins; as that of Mercury in fig. 4, the obverse side of a *sextans*; and that of Janus, in fig. *a*, the obverse of a *duplex denarius*. Rome is symbolized sometimes by the eagle, as Athens is on Greek coins by the owl; as in fig. 10, which gives the obverse of another sextans; the reverse of this (not given in the plate) presents a wolf nursing Romulus and Remus, but the reverse of these brass pieces more commonly contains merely the prow of a ship, as in fig. 2: the points or dots on these pieces indicate their value; four, the *trieus*; three, the *quadrans*; and two, the *sextans*. We see the goddess of plenty or abundance represented, in fig. 5, a coin of the emperor Decius. The colonial coins of Antioch in Pisidia often bear, as in fig. *s*. the device of a bull with a hump-back representing Mount Taurus. Some of Cæsarea in Palestine show an eagle holding in his claws a thunderbolt, as in fig. *t*; the letters underneath, in this coin, probably stand for *Colonia Augusta Cæsarea*, or Cæsariensis; this city became a Roman colony after the conquests of Vespasian. Many of the coins of Vespasian bear upon the reverse a very striking symbol; as in fig. *y*, with the words JUDEA CAPTA, and initials of SENATUS CONSULTO forming the legend, and the fate of conquered Palestine represented by a woman sitting solitary and weeping, under a palm-tree, upon a collection of arms, shields, helmets, &c., thrown upon the ground. There is here a remarkable coincidence with a prophetic declaration of *Isaiah* iii. 26; *and she, desolate, shall sit on the ground*.

The Plate presents a view of one side of some of the principal silver coins of the Romans. In fig. *a*, we have the obverse of the *double denarius*, equivalent to the didrachma of the Greeks; on the reverse was a *quadriga*. In fig. *b*, is the *denarius*, having its value of *ten* asses of brass stamped upon it.——This is the coin designated by the word *penny*, as used in reference to Roman money in the common English version of the New Testament; it commonly had on it, in the period to which the New Testament history relates, the *image* of the Roman emperor, and his *superscription*, i. e. his name or its initials inscribed on it as in fig. *r*, a gold coin of Vespasian. (See *Matt.* xxii. 20, *Mk.* xii. 16.) By some it has been supposed that the thirty *silver pieces* (*ἀργύρια*) for which Judas covenanted to betray his master and Lord were so many denarii; while others think that the *silver piece* here intended was the *siclus* (*σίκλος*), a Jewish coin equivalent to the Attic tetradrachma. (Cf. *Matt.* xxvi. 15, *Acts* xix. 19.—*Upham's* Trans. of *Jahn's* Arch. § 117.)——In fig. *c*, we have the *quinarius*, or half denarius, with its value of *five* asses stamped on it. The *sestertius* is given, in fig. *d*, having on the reverse Castor and Pollux on horseback; usually marked by the letters H S on its obverse. In fig. *e*, is a silver coin presenting the eagle as the symbol of Rome, with the name of the city in the exergue. In fig. *o*, we have a very small gold coin, with its value of *twenty* sesterces enstamped; it was sometimes named *scrupulum* from its weight.

In Plate XLIII. are the reverses of three coins. The central exhibits a head considered by Montfaucon to represent Neptune, with a laurel or crown indicating some victory; the trident also appears behind. On one of the others is a dolphin connected with a trident. On the third, a coin of the emperor Claudian, we see Neptune drawn by marine horses; here is symbolized a victory over a maritime nation; and something similar is probably commemorated on the other two. In Plate XIV. may be further noticed the use of symbols; most of the delineations being derived from coins. The goddess *Spes* or *Hope*, fig. 8, holds up a *flower-bud*; this is from a coin of Titus. In fig. 9, from an imperial silver coin, is *Fortune*, with a rudder and olive branch thrust forward, indicating her fair promises of peace and security, with the horn of plenty also; but behind is the wheel, showing her instability. In fig. 10, from another imperial coin, is the goddess *Victory* standing on a globe, to indicate that the Roman empire extended over the world.

In fig. 11, from a coin of Nero, appears *Concordia*, on a royal seat (*solium*), with a horn of plenty, and holding out a *patera*. In fig. 12, from a coin of Caracalla, *Pax* or *Peace* leans upon a column, an emblem of rest; holding in one hand the horn of plenty, extending in the other a wand of Mercury, a symbol of negotiation, over a tripod or *mensa*, denoting perhaps the sacredness of treaties and pledges, or the social enjoyments resulting from peace.

(c) *Manuscripts.*

§ 140. What has been said (§ 100—106) concerning the intrinsic value, the antiquity, the preservation, and the study of Greek manuscripts, is in general applicable to the Roman, and we need not here repeat it. The works of very many Latin writers, as well of the most flourishing period of Roman literature, as of later times, have been preserved and handed down to us by means of written copies. These manuscripts, however, belong not to the classical ages. Latin manuscripts, like most of the Greek, are not of earlier date than the sixth century after Christ. We must generally consider those the most ancient, whose writing bears most resemblance to the characters found upon coins and inscriptions. But this criterion is not a certain one, as in after ages the ancient manuscripts were sometimes copied with a perfect imitation of their manner of writing.

See *Gatterer* on the method of determining the age of MSS. in the *Comment. Societ. Gött.* 8th Band or vol.—Also, *Schönemann*, Versuch eines vollst. Systems der Diplomatik.—*Pfeiffer*, cited § 53.—*Taylor's* Transmission, &c., cited § 58.

§ 141. We must refer to a later origin the small Roman characters, punctuation, and the contracted form of the diphthongs æ and œ, which were originally written in full *ae* and *oe*. The letter *y*, from the seventh century, was often marked with a point *ẏ*; on the contrary, the *i* was written without a point until the end of the tenth century; afterwards it took an accent over it, *í*; in the fourteenth century the accent was changed into a point. From the small Roman letters arose, by some alterations, the Gothic and Lombard characters, and those of the Francs and Anglo-Saxons; as these people derived the art of writing chiefly from Italy. The larger portion of the ancient Latin manuscripts now in existence belongs to this age. During the 9th and 10th centuries, more attention was paid to the beauty and elegance of the characters. In the 11th century enlarged letters were introduced, and more abbreviations, the multiplication of which, in after times, and the overburdening of the letters with useless appendages, disfigured the writing and rendered it more difficult to read.

Cf. § 117. Fac-similes and specimens, to illustrate the different modes of writing found in Latin manuscripts, are given in *Mabillon* de Re Diplomatica.—See also *Walther*i Lexicon Diplomaticum cum speciminibus Alphabetorum et Scripturarum. Gott. 1745. 2 vols. fol.—*Nouveau Traité de Diplom.* tom. ii. and iii.—*Pancoucke*, as cited P. V. § 674.

§ 142. Since the revival of letters, which was hastened and facilitated by the discovery and study of the classical manuscripts, they have been carefully collected, compared, copied and published. Petrarch searched more than two hundred libraries, and greatly aided an early cultivation of Roman literature, first in Italy, and afterwards in other countries. We are under similiar obligations to Gasparini, Poggius, Beatus Rhenanus, Aloysius Mocœnicus, Grynæus, Sichard, and others. Without doubt there still exist some treasures of this sort, particularly manuscripts of the middle ages, which, if not valuable on account of their style, may be of much importance to history, criticism, and literature generally.

1 *u*. The libraries, which have been mentioned as the principal depositories of Greek manuscripts (§ 108), contain also a still more considerable collection of Latin manuscripts. The printed catalogues of some of them give notices of the manuscripts.

To the references given in § 108, we add the following:—*Wachler*, Handbuch der Geschichte der Literatur, (as cited P. V. § 7, 9), vol. iii. p. 82. ss.; giving an historical sketch of these libraries.—*Bernhardy*, Encyklopädie der Philologie. Halle, 1832.—*Petit-Radel*, Recherches sur les Bibl. Anciennes et Modernes. Par. 1819. 8.—*Eichhorn*, Geschichte der Literatur. Gott. 1805. ss. 6 vols. 8.; giving (vol. iii. p. 431. ss.) "a good account of the German libraries."—Much information in regard to manuscripts may be found *I. G. Schelhorn's* Anleitung für Bibliothekare und Archivare. Ulm, 1791. 2 vols. 8.—*W. Roscoe*, Account of the Manuscript Library at Holkam in Norfolk; in the *Transact. of the Royal Soc. of Literature*, vol. ii. Lond. 1834.

Respecting the labors of Petrarch and others, see *Heeren's* Einl. zur Gesch. des Klass. Literatur, cited § 53.—On the zeal for the discovery and study of manuscripts after the revival of letters, see *Roscoe's* Life of Lorenzo de Medici, and of Leo X.—For an account of the general circumstances pertaining to the formation, loss, and recovery of the "classical MSS. of Rome," see *Dunlop's* Hist. Rom. Literature, Appendix.

2. A considerable collection of manuscripts adorned with miniatures and paintings, once belonging to Mr. Douce, is now in the Bodleian library at Oxford. A number are preserved also in the British Museum; among which is a curious MS. of Cicero's translation of Aratus (cf. P. V.

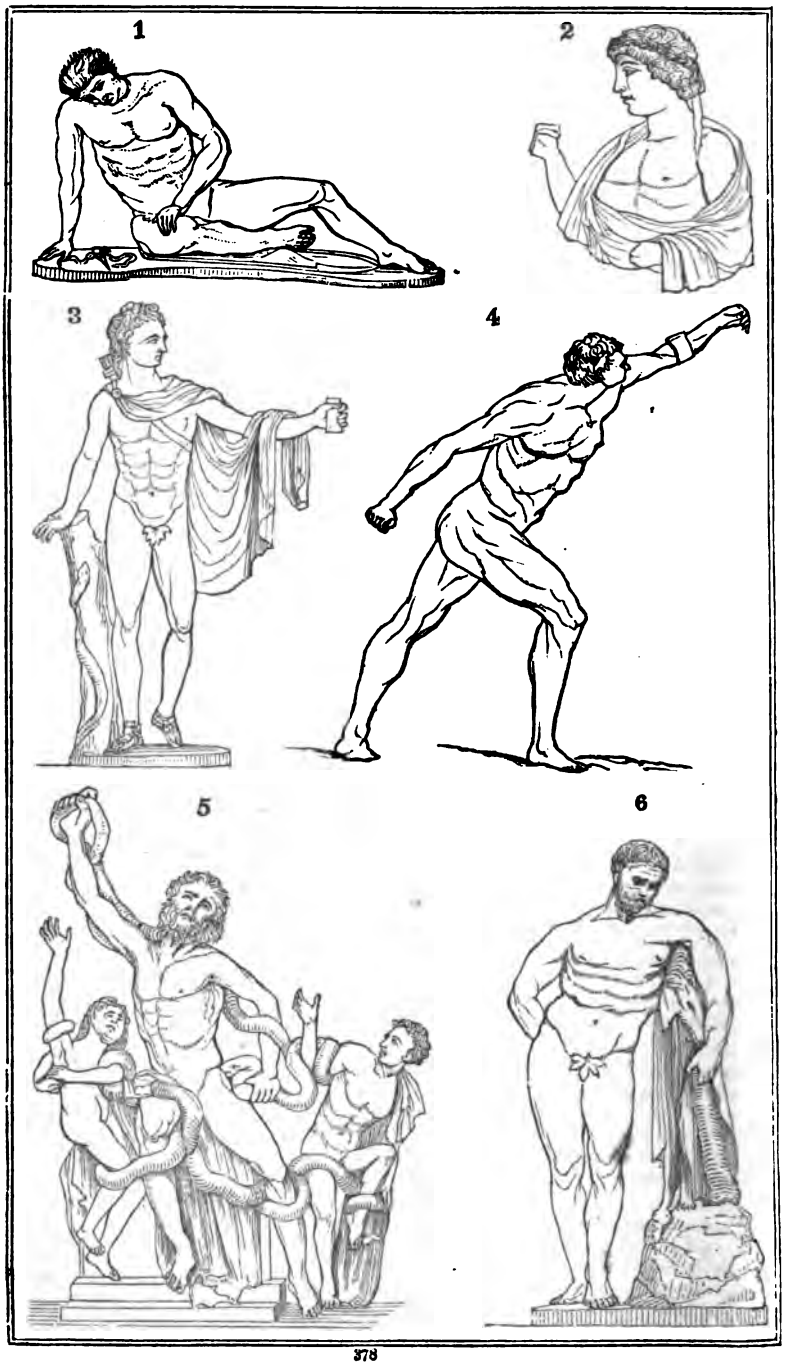
§ 71), adorned with miniature pictures of the constellations and busts of the planets Jupiter, Mars, and others.

W. Y. Ottley, in the *Archæologia* (cited § 32. 5), vol. xxvi. p. 43, gives an interesting account of this MS. of Cicero's translation and refers it to the second or third century.—For an account of the illustrated MSS. in the British Museum, see *G. F. Waagen*, as cited § 190. 4. vol. i. p. 134.

§ 143. The following are among the most ancient manuscripts in the Latin language: the *Gospel of Mark* [a], in the library of St. Mark at Venice, of very ancient date; the *Virgil of Florence* [b], or the *Codex Mediceus*; the *Virgil of the Vatican* [c], which seems to belong to the fifth century; the *Terence of the Vatican* [d], written in square letters, and ornamented with a large number of ancient masks; and the Florentine manuscript of the *Pandects* [e].

[a] It has been asserted that the Latin Manuscript of St. Mark was written by that evangelist himself. "But this is now proved to be a mere fable; for the Venetian MS. formerly made part of the Latin manuscript preserved at Friuli, most of which was printed by Blanchini, in his *Evangeliarium Quadruplex*." The Venice MS. contained the first forty pages, or five quaternions of St. Mark's gospel; the last two quaternions or twenty pages are preserved at Prague, where they were printed by M. Dobrowsky, under the title of *Fragmentum Pragense* Evangelii S. Marci vulgo autographi, 1778. 4.—See *Horne's* Introduction, &c. vol. iv. pt. ii. ch. ii. § 3.—Gentleman's Magazine, vol. xlvi.—[b] Published by *Poggini* exactly after the manuscript. Rome, 1741. 4.—[c] Published by *Bartoli*, 1741. fol. in engraving. For a notice of both these MSS. of Virgil, see *Schöll*, Hist. Litt. Rom. i. 362.—[d] Printed at Urbino, 1736. fol.; at Rome, 1767, fol.—"Ce precieux manuscrit a passé de la bibliothèque du Vatican dans celle de Paris." (*Schöll*, Hist. Litt. Rom. vol. i. p. 134.—[e] Of this, *Brenckmann* has given a description in his *Historia* Pandectarum. Traj. ad Rhen. 1722. 4. It is now in the library of the Grand Duke at Florence, and formerly was held in great reverence. Curious and profane eyes were prohibited from looking upon it. It was opened only in the presence of a body of priests and a deputation of civil magistrates, with prescribed ceremonies and amidst burning tapers. Cf. *Schöll*, Litt. Rom. iii. 228.

PLATE XLIV.



ARCHÆOLOGY OF ART.

Preliminary Remarks.

§ 144. By the word *art*, taken *subjectively*, is understood a practical skill in producing something in agreement with certain purposes and rules. Taken *objectively*, it signifies the abstract union of those rules and practical principles, which are essentially useful to guide in the production of any designed object or work. When *Nature* and *Art* are placed in contradistinction, the former designates the original powers in the material and spiritual world and their immediate operations; the latter designates the efficiency of reason by means of choice and intention: *nature* therefore is understood to operate by necessary laws; *art*, by voluntary or arbitrary laws. A distinction is also made between *Art* and *Science*, the one being the theory of that of which the other is the practice; *science* implies the accurate knowledge of principles; *art* is their successful application.

Instead of saying that nature operates by necessary laws and art by arbitrary, it would better express the truth to say, *nature* operates by laws which God the creator established; and art by rules which man deduces from the laws thus established.

§ 145. The arts are generally divided into the *mechanical* and the *liberal* or *fine*. The former have reference chiefly to the bodily, the latter to the intellectual powers of man. The mechanical are those, which are employed in producing and improving whatever is important to the necessities or comforts and conveniences of life. The fine arts are such as have chiefly pleasure for their object, although utility is connected therewith as a secondary point; they aim at the representation or imitation of moral beauty or excellence, and are addressed to the imagination and the feelings. It is on account of this representation of beauty and this immediate reference to the emotions of the mind, that they are termed the fine or the beautiful arts. They are Poetry, Oratory, Music, Dancing, Drama, Painting, Engraving, Lithoglyphy, Sculpture, and Architecture, which last may include Gardening, usually treated as a separate art.

On the connection between Architecture and Gardening, see vol. ii. p. 278, of *Charakters der Vornehmsten Dichter* (cited P. V. § 47).—Cf. ch. xxiv. of *Home's* Elem. of Criticism (cited § 152. 2).——On the gardening of the ancients; *W. Falconer*, Thoughts on the style of gardening among the Ancients; in *Mem. of the Lit. and Phil. Soc. of Manchester*, 2d vol. Lond. 1785. 8.—*Historical View of the Taste for Gardening, &c. among the Ancients.* Lond. 1785. 8.

§ 146. These are all addressed to feeling and imagination, but do not all exert their influence in the same way and by the same means. Such of them as effect their object by means of visible images or resemblances are called often the *plastic arts*; from this class are excluded poetry, oratory, music, and for the most part dancing and drama. The modes of forming these images or representations of visible objects are various; the image may be formed entire, or in demi-relief or bas-relief, or in depression, or on a plane surface. The art of designing may be considered as a common foundation for the whole class, since they are employed wholly in representing those forms or actions of material bodies, which are distinguished for regularity, or peculiar fitness, or moral beauty or force, and which are therefore worthy of the artist's skill. On this account they are termed by some the *arts of design*.

§ 147. The forms, which are represented, are not merely such as actually exist in nature, but also such as are wholly ideal, or of a mixed character, partly imaginary and partly real. Art likewise often employs this imitation of material forms to express purely intellectual and spiritual conceptions. This object is effected in part by exhibiting emotions of the soul through bodily gestures,

attitudes, and actions. It is effected also by *symbolical* or *allegorical* images and combinations, which have in no small degree ennobled the plastic arts and elevated them above their original limits. Perspicuity, appropriateness, liveliness, judicious discrimination, and accuracy are the essential traits in such allegorical pieces.

For more full remarks respecting *allegory in the arts of design*, and references to authors, see the article *Allegorie*, in *J. G. Sulzer*, Allgemeine Theorie der schönen Künste. Lpz. 1792–4. 4 vols. 8.

§ 148. A sensibility and taste for art is necessary not only to the artist in order to practice successfully, but also to the observer or critic in order to judge properly. There must be a capacity or susceptibility easily to perceive the beautiful, and to experience peculiar pleasure therein. Some elementary and correct natural feeling is therefore presupposed; but by a frequent exercise of this feeling, a careful observation of works of art, and the study and application of rules, the capacity is easily enlarged and improved. Sensibility to the beautiful, delicacy of feeling, and correctness of judgment, are the most prominent characteristics of that taste for art, which the artist must unite and carefully cultivate in common with his genius and skill in execution.

§ 149. The name of *connoisseur* belongs only to him, who is qualified to examine and criticise works of art according to their whole actual merits, and to estimate and explain on true principles their comparative value. For this a superficial knowledge is not sufficient; it requires an intimate acquaintance with the nature and essence of the arts, with all their principles, both *mechanical* and *æsthetical*, with their history, and with their chief productions. Good taste, familiarity with the best performances, and studious reflection, therefore, are indispensable to a connoisseur in art. The mere *amateur* needs only an unperverted lively susceptibility to the impression made by works of art, and a prevailing attachment for them; which traits, however, if properly cultivated, may form him into a connoisseur. *Docti rationem artis intelligunt, indocti voluptatem.* (Quintilian.)

§ 150. The history of art is obviously useful to the artist and to the critic. By it we learn the first origin of art among the people of early antiquity; its subsequent advancement among the Greeks, Etrurians, and Romans; its decline with the wane of those nations; its complete prostration in the middle ages; its restoration and in some respects far greater advancement in modern times. The very perfection of modern art makes the study of the fine arts and their history advantageous and even necessary to every one, who engages in literature and the studies required by common utility. Abundant occasion will be found by every man, for the application of this knowledge, so that he may turn to good account all the instruction and pleasure derived by him from it.

§ 151. The monuments of the plastic arts remaining to us from ancient times, are called in general *antiques*; although by that term, especially when the kindred idea of classical excellence is associated with it, we understand chiefly the performances of the most flourishing periods of ancient art. These pieces are admired particularly for the beauty of their forms; for the just and happy representation of the human figure, especially the head; and for the dignity and emotion which is thrown into their expression, and is at the same time united with a most attractive grace. In general it may be said, that the artists of antiquity guided themselves by an ideal based and formed upon real nature, rather than by any actual models ever presented in life. Hence the careful study of antiques is of great service to the artist and to the general critic and scholar, especially if it be connected with suitable attention to language, history, mythology, and antiquities in general.

See *J. Spence*, Polymetis, or Enquiry concerning the Agreement between the works of the Roman Poets and the remains of ancient Artists. Lond. 1755. fol.—Article *Antik*, in *Sulzer's* Allg. Theor. &c., cited above, § 147.

§ 152. Most of the now remaining works of the plastic arts of antiquity are such as either were actually designed to commemorate particular remarkable persons, objects, actions, and occasions, or may serve that purpose as to us. Of course to obtain a full understanding of them, to look at these monuments in a right point of view, to discover their meaning, and perceive their whole beauty, we need the accessary knowledge just mentioned above.

1 *u*. In this view, also, an acquaintance with the history of art, in its different periods and changes, and with the modes of conception and execution of the old artists, will appear very important. And every thing of this sort will be more useful and instructive, if attention be paid at the same time to the *æsthetic* character of the works, that is, to their comparative excellence considered as happy imitations, and as operating on the taste and feelings.

2. The term *æsthetic* is not familiar in our language. It is formed from the Greek word *αἰσθητικός*, from which also the corresponding German term, *æsthetisch*, is derived. The latter is defined by *Sulzer* (Allg. Theor. der schönen Künste), as follows; "that peculiarity or property of a thing by which it is an object of *feeling* [*αἴσθησις*], and therefore suited to be introduced in a work of the fine arts." The German noun *æsthetik* (æsthetics) is defined, in the same work, as follows; "the philosophy of the fine arts, or the science which deduces the general theory and the rules of the fine arts from the nature of taste." The words are certainly very convenient to English, and have an obvious meaning which is expressed by no other terms.

There are many works on the topics and principles belonging to the science of *Æsthetics*—*Georg. Szerdahaley*, Æsthetica, seu doctrina boni gustus, ex Philosophia pulchri deducta in scientias et artes amœnlores. Bud. 1779. 2 vols. 8.—*G. Jagemann*, Saggio sul buon gusto nelle belle arti, ove si spiegano gl' elementi della Estetica. Fir. 1771. 8.—*Abbé Dubos*, Reflexions critiques sur la Poesie et la Peinture. (Cf. § 29. 4.)—*Ch. Batteaux*, Les beaux arts reduits à une meme principe. Par. 1753. 12. In Germ. with additions by *J. Ad. Schlegel*. Lpz. 1770. 2 vols. 8.—*The Polite Arts*, or a Dissertation on Poetry, Painting, Music, Architecture, and Eloquence. Lond. 1749. 12.—*H. Home* (*Lord Kames*), Elements of Criticism. Lond. 1785. 2 vols. 8.—*Alex. Gerard*, Essay on Taste. Edinb. 1780. 8.—*Archibald Alison*, Essays on the Nature and Principles of Taste. Edinb. 1811. 8. Boston, 1812.—*Joh. Christ. König*, Philosophie der schönen Künste. Nürnb. 1784. 8.—*Ph. Gäng*, Æsthetic, oder allgemeine Theorie der schönen Künste und Wissenschaften. Salzb. 1785. 8.—*Imm. Kant*, Critik der Urtheilskraft. Berl. 1790. 8.

§ 153. To give something of this knowledge, although only in general and elementary principles, is the object of what follows, under the title of Archæology of Art. It will be limited to the plastic arts, and will exclude *Engraving* and *Gardening*, as the former was unknown to the ancients, and the latter was not ranked by them, either in practice or theory, among the fine arts. *Sculpture*, *Lithoglyphy*, *Painting*, and *Architecture*, will be noticed. Their history, especially among the Greeks and Romans, will be presented; the most celebrated artists in each period named and characterised; and the chief monuments pointed out, with such remarks on their character as may aid a right understanding of their worth. The notices must necessarily be brief.

I.—*Sculpture.*

§ 154. The term *Sculpture* is used in a sense more comprehensive than its etymological meaning. We include under it the formation of images of visible objects, not only out of hard substances by means of the chisel and graver, but also out of soft substances, and out of melted metals. In precise discrimination the first of these arts is properly *sculpture*, *γλυφή*, *sculptura*; the second is more exactly the art of *molding*, *πλαστική*, *figlina*; and the third the art of *casting*, *τορευτική*, *statuaria*. The German word *Bildnerkunst* includes the whole, and is used by Luther in translating that Hebrew phrase in Chron. iii. 10, which is rendered in the English version *image-work*.

The figures are either formed entire so as to be seen on all sides (*περιφανῆ*, *ins Runde*), or only prominent from a plane surface (*πρόστυπα*, *ἀνάγλυφα*). Those of the former kind are termed *Statues*; the others are called in general *Bas-reliefs*, although they are distinguished in minute description, by terms indicating the degree of their prominence from the plane. Figures formed by depression, or by hollowing below the level, were termed by the Greeks *διάγλυφα*.

Respecting the *ars toreutica*, see *Excursus* ad *Plin.* Nat. Hist. xxxv. 34, in *Lemaire's* edition, cited P. V. § 470. 4.

§ 155 *u*. In the introduction to this Archæology (§ 8—11) we spoke in general of the origin of the arts. Here it is sufficient to remark, that the art of forming images belongs to the highest antiquity, and probably was the earliest of the arts which we call plastic, if we except architecture, which at first was merely mechanical. Although the principles of the art of drawing are of the greatest service in image work, and in reality lie at its foundation, yet the art of drawing was probably of later origin: for it requires a higher effort of abstraction and reflection to give a representation by sketching mere outlines on a fixed plane, than by forming an entire image. Accident, and perhaps the caprice of nature, which not unfrequently presents the appearance of artificial figures in trees, stones, and the like, might lead men to this art. The first attempts, it is probable, were to form likenesses of the human body.

§ 156. The particular circumstances of the origin of this art are not made known to us by any historical account. Neither the inventor, the people among whom it arose, nor the first mode of its exercise, can with certainty be determined. We may, however, reasonably conjecture, from the usual progress of the human mind, and the history of other arts, that in this also was a gradual advancement from the more easy and simple performances to the more difficult.

1 *u*. Of the early existence of some branches of the art we have evidence in the writings of Moses. See Exod. xxxvi. 36, 38, Deut. xxix. 16, 17, Gen. xxxi. 19, 30.

2 *u*. The first works must have been quite rude, as the artists were deficient both in the theory of designing and in mechanical skill, and were also destitute of the necessary instruments. Accordingly we find that the most ancient figures of men and gods were scarcely any thing more than pillars or blocks, with the upper extremity formed into a sort of knob, or rounded, to represent the head. Such was the very ancient image of the goddess Cybele brought to Rome from Pessinus in Phrygia (cf. P. II. § 21). Gradually the other principal parts of the body were more distinctly formed, at first however only indicated by lines; afterwards made more full and complete, yet not marked by significant action and attitude, but stiff, angular, and forced. This improvement was ascribed among the Greeks to Dædalus (cf. § 174. 2), who was on that account said to have formed living statues, and whose name was applied by the early Greeks to distinguished productions of art.

3. "In the primitive ages, objects rude and unfashioned, as we learn from history, were adored as representing the divinities of Greece. Even to the time of Pausanias, stones and trunks of trees, rough and unformed by art, were preserved in the temples; and though replaced by forms almost divine, still regarded with peculiar veneration, as the ancient images of the deities. As skill improved, these signs began to assume a more determinate similitude; and from a square column, the first stage, by slow gradations something approaching to a resemblance of the human figure was fashioned. These efforts at sculpture long continued extremely imperfect. The extremities seem not to have been even attempted; the arms were not separated from the body, nor the limbs from each other; but, like the folds of the drapery, stiffly indicated by deep lines drawn on the surface. Such appears to have been the general state of the art immediately prior to the period when it can first be traced, as cultivated with some degree of success in any particular place. This occurs about twelve centuries before Christ."

4. The following view has been adopted by some;—that the statues consisting of a bust resting upon a pillar or block had their origin, not in the imperfection of the art of Sculpture, but in the first use or design of images in worship, viz. to symbolize the mere presence of the god, which purpose was answered by a simple pillar or unhewn block;—that when there was the design of symbolizing not merely the presence but the attributes of the gods, it became necessary to combine the significant parts of more than one being; hence the monstrous figures that were formed, some of which were retained in the latest times; such, e. g. as Pan with the goat's feet;—and that it was a later idea, to represent the gods themselves by the most majestic and beautiful human forms.—Cf. *L. Schmitz*, art. Statuary, in *Smith*, Dict. of Ant.

§ 157. Before noticing further the progress of the art of sculpture it will be useful to mention some things respecting the materials employed, and the different methods practiced among the ancients. The substances used were evidently very various. The softer materials were earths, clays, wax, and the like; the harder were wood, ivory, marble, and bronze.

§ 158 *u*. Originally, as has been suggested, soft and pliant substances seem to have been chosen, and images made by molding or embossing. This perhaps might originate in the common art of pottery, which itself may have been suggested by covering culinary vessels with earth or lime, and observing the hardness imparted by the fire. Clay, gypsum, and wax were the principal soft materials employed, not only in the earliest, but in the most flourishing periods, by the Greeks, Tuscans, and Romans; for forming entire statues, as well as busts, bas-reliefs, and models. Models thus prepared (*πρωτλάσματα, πρότυπα*) were used by the artists for patterns to guide them in working upon harder materials.

"Notwithstanding the great facility of making figures of clay, they are not often mentioned in the early ages of Greece; while in Italy the *Dii fictiles* (*θηλινοι θεοί*) were very common from the earliest times. Clay figures never fell into disuse entirely; and in later times not only do we find statues of clay, but the pediments in small or rural temples frequently contained the most beautiful reliefs in clay, which were copies of the marble reliefs of larger temples."

§ 159 *u*. Of the hard substances, *wood* was commonly preferred, at first, on account of its being easily wrought, especially for the sculpture of large figures, utensils, and ornaments of various kinds. In the choice of wood for the purpose, regard was paid to its solidity, durability, and color. Ebony, cypress, and cedar had the preference; yet citron-wood, acanthus, maple, box, poplar, and oak, and even more common sorts of wood, were sometimes employed. Not unfrequently in the choice of wood there was a reference to the supposed character of the divinity to be represented, as was the case also in the use of other materials. In the island of Naxus, for example, there was a statue of Bacchus formed out of the vine. Pluto was commonly imaged in ebony or black marble. (Cf. P. II. §§ 33, 60.)

§ 160 *u*. The most celebrated ancient sculptors often made use of *ivory*, on account of its whiteness and smooth surface, not merely for small figures, but also for large ones, and even for colossal statues, which were sometimes formed of ivory and gold united. Of this sort were the two most famous statues of antiquity,—the Jupiter Olympius[a] and the Minerva,[b]—which were wrought by Phidias. Bas-reliefs and various utensils were also formed of ivory, either alone, or with other substances connected with it for ornament. The artists appear to have used no instrument for turning, but merely a chisel with a free hand. In the large statues formed of this substance, the inner part consisted of dry solid wood, to which the ivory was attached and fastened in regular portions, and probably after the requisite chiseling had in part been performed. Very few monuments of this kind are preserved, because ivory so readily calcines in the earth and decays.

[a] Cf. P. II. § 24. — Cf. P. II. § 43.—See *Heyne*, on the ivory of the ancients, and images made of it, in *N. Biblioth.* der schön. Wiss. Bd. xv.; also in *Winckelmann*, Histoire, &c. as cited § 32. 4. vol. i. p. 575.—*Hirt*, in *Böttiger's* Amalthea, Bd. i.—On the works of Phidias, cf. § 179.

§ 161 *u*. *Marble* was the noblest and most valued material for sculpture. There were several species, differing in color, solidity, and lustre. Among the most celebrated kinds were the Pentelican, the Parian, the Lydian, the Alabandian. Porphyry, basalt, and granite, were also often used in works of art, especially among the Egyptians. The marble was not always polished. The larger statues were often composed of several pieces, sometimes of different marble. There were works, too, of which only certain parts were marble, as for example the celebrated Minerva of Phidias, of which, particularly, the pupils of the eyes were marble (λίθινα), according to a passage[a] in Plato. The cement, by which the different pieces of marble were united, the Greeks called λιθοκόλλα. Sometimes the marble statues, after completion, were washed over with a thin transparent varnish, partly in order to give them a softer appearance and a milder lustre.

[a] 1. For the passage in Plato here referred to, see his Ἵππιας μείζων, in the edit. of *Bekker*, (cited P. V. § 189. 4.) Partis Sec. *Vol. Tertium*, p. 429. It is not improbable that the term λίθινα here designates precious stones or gems.—Cf. *De Caylus*, on colored statues, &c. *Mem. Acad. Inscr.* xxix 166. cf. xxxiv. 30.

2. Respecting the modern names of ancient varieties of marble, and other circumstances pertaining to them, see *Ferber's* Briefe aus Welschland (Letters from Italy). Prag. 1773. 8.—*Louis de Launay*, Mineralogie des Anciennes. Bruxell. 1808. 2 vols. 12.—*Basili Caryophili* (*Biagio Garofalo*), Opusculum de antiquis marmoribus. Traj. ad Rh. 1743. 4.—An interesting account of the quarries of the Parian marble is given by *E. D. Clarke*, Travels, &c. vol. vi. p. 133, Lond. ed.; vol. iii p. 280, N. York ed. 1815.—For notices of the quarries of Pentelican marble, see *Hobhouse's* Albania, and *Dodwell's* Tour, cited P. V. § 7. 7. (*b*).

§ 162 *u*. The *bronze* (χαλκός, *æs*) employed in the statues of the ancients consisted of a mixture of several metals, in definite proportions, although not always the same. The principal ingredient was copper, of which usually, for statuary, one hundred pounds were united with an eighth part of lead or tin. In forming the mixture there was very often a regard to the color arising from it, and to its suitableness for the image to be made. The best kinds of brass or bronze were that of Delos and that of Ægina. The most valued was the *orichalcum* (ὀρείχαλκος), not the modern brass, but a natural product of that name, unknown to us.—The precise manner in which the metals were wrought into images is not well understood; works of this kind were formed not only by casting, in which case the chisel was afterwards applied to give perfection, but likewise by driving or pressing under the hammer. Many brazen statues, although the accounts are often exaggerated, were of extraordinary size and truly colossal; as, for example, the celebrated statue of the god of the sun, placed at the entrance of the harbour of Rhodes, 105 feet in height. Sometimes statues of brass were gilded in whole or in part, and usually they were varnished to protect them from the atmosphere and moisture. Even of the precious metals, silver and gold, the ancients sometimes formed entire statues; they were however hollow, like those in brass.

See *Hirt*, in *Böttiger's* Amalthea (Musée de l'antiquité figurée), Dresd. 1924.—*Launay*, cited § 161.—Also, on the composition of bronze, *Hasselins*, as cited § 27.—Some consider the *orichalcum*, or mountain-brass, to have been an artificial product. Cf. *Anthon's* Horace; note on Ep. to Pisos. v. 202.—*Comte de Caylus*, on the works in bronze mentioned by Pliny, *Mem. Acad. Inscr.* xxv. 295. Cf. *Pliny*, Hist. Nat. xxxiv. 4, 5, 18.—*Monge*, sur le bronz des anciens, *Mem. de l'Inst.* Classe d'Hist. et Lit. Anc. viii. p. 363;—also cf. Classe de Literat. et Beaux Arts, vol. 5th, p. 187, 496.—*Smith*, Dict. Antiq. art. *Bronze*.

§ 163. Statues were classified and named variously, according to size, costume, and attitude. The largest were termed *colossal* (κολοσσοι), surpassing always the human dimensions; next to these were the statues of gods and *heroes*, of a size between six and eight feet; then, those corresponding to *actual life* (ἀγάλματα εἰκονικά, ἰσομέτρητα, *statuæ iconicæ*); and finally, those smaller than life, of which such as were very small went by the name of *sigilla*.—In reference to costume, the Romans called such as had a Grecian dress, *palliatæ*; those in the Roman, *togatæ*; those with the military garb, *paludatæ*, *chlamydatæ*, *loricatæ*, and such as were veiled, *velatæ*.—In attitude there was still greater variety, as the figures might be either standing, sitting, reclining, or lying at rest, or in

action, &c. There was also a distinction between simple statues, and composites or groups, consisting of several figures. Groups, where the parts were entwined or interwoven with each other, were called *symplegmata* (συμπλέγματα).

See Comte *Guasco*, Essai historique de l'usage de statues chez anciens. Bruxelles, 1768. 4.—Cf. Le Comte *Caylus*, L'habillement des divinités. *Mem. Acad. Inac.* vol. xxxiv. p. 35.

§ 164. Busts, likewise, almost as frequently as entire figures, were formed by the ancient artists. They were called by the Greeks προτομαί; by the Romans, *imagines*, sometimes *thoraces*. They were located, in honor of gods, heroes, philosophers, and other distinguished men, in public places, such as theatres, prytanea, gymnasia, galleries, libraries, and the like.

1 *u*. The bust was chiefly used to represent deceased persons. At Rome the Patricians used to place in their halls[a] the busts of their ancestors. Like statues, busts were of various sizes. They differed also in respect to the portion of the frame included, taking in sometimes the whole breast, sometimes just the shoulders, and sometimes merely the head. On their supports or pedestals the character or exploits of the person represented were often inscribed. When busts were formed in relief on shields, they were termed *imagines clypeatæ*.

[a] Cf. *Polyb.* vi. 51. *Plin.* xxxv. 2.—See *Gurlitt's* Versuch über die Büstenkunde. Magdeb. 1800. 4.

2 *u*. There was a peculiar kind of statue or bust, to which was given the name of *Hermes* (Ἑρμῆς). It consisted of a mere head, or head and breast, or at most head and chest, and a quadrangular pillar, or one terminating in a point, which served as a support. It derived its name either from the god Hermes, *Mercury*, whose image generally appeared on this kind of erection, yet not always; or perhaps, as probably, from the word Ἕρμα designating the quadrangular pillar sustaining the image; *Suidas* explains the phrase ἑρμάτιος λίθος by the word τετράγωνος. These representations were placed by the highways and streets, in gardens, and among the Greeks in front of temples and dwelling-houses. Human likenesses were formed sometimes in this manner; generally, however, the images represented some deity presiding over gardens and fields. The Romans employed them to point out the boundaries of lands, and on that account called them *termini*. Sometimes the attributes of the god were indicated on the work; sometimes there were inscriptions, of which, however, such as may have been preserved are not all genuine. They very seldom had any representation of costume. The head and pedestal were not always of the same material. Two heads were occasionally united on one pillar; as for instance, in the Ἑρμαθήνη, Mercury and Minerva united; the Ἑρμηρακλῆς, Mercury and Hercules; and Ἑρμοπάν, Mercury and Pan.

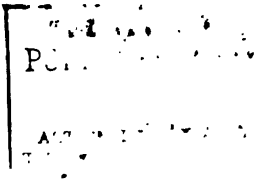
3. The compound name is also applied where the pedestal commonly bearing the head of Hermes has merely the head of some other personage, as in the figure of Ἑρμηρακλῆς, given in Plate XLVII. fig. 8. In fig. 7, of the same Plate, is a Hermes.—In the Sup. Pl. 11, is seen also a fine Hermes.—The Romans usually represented their *Priapus* with a body terminating in a pillar or block; as seen in Plate XLV.; or in the Sup. Plate 23 where the pedestal is in the figure of a bird's claw.

§ 165. The ancient artists made a vast number of bas-reliefs (ἔκτυπα, πρόστυπα, ἀνάγλυφα). These works may be said to hold an intermediate place between sculpture and painting, in as much as they present a plane for their ground, and have their figures formed, more or less prominent, by the chisel or by embossing. The most common material was marble or brass. The Etrurians made use also of clay hardened by fire.

§ 166 *u*. The subjects represented by such pieces were drawn from mythology, history, allegory, and other sources, according to the imagination of the artist. The purposes for which they were devised were exceedingly numerous; they often were separate tablets constituting independent works; and very often they were formed upon shields, helmets, tripods, altars, drinking cups, and other vessels and utensils, tombs, urns, and funeral lamps, arches, and generally upon large structures, particularly the front of buildings. In explaining the meaning of these devices there is need of much caution and much knowledge of literature and art; it is the more difficult, because in many instances the works are in a mutilated or altered state.

§ 167. Among the varieties of image-work practiced by the ancients must be mentioned that which is called *Mosaic* (μουσεῖον, *opus musivum*, *tesselatum*, *vermiculatum*), which was very common, and carried to great perfection. It has its name from its elegance and grace (μοῦσα). It consists of figures curiously formed by pieces, in different colors, of clay, glass, marble, or precious stones and pearls, with which they used to ornament their floors and walls. Separate tablets or ornamental pieces were also formed in the same way.

SACRIFICE TO PRIAPUS



1 *n.* The pieces of which this kind of work is composed are so small, that sometimes one hundred and fifty are found in the space of a square inch. The art was most in vogue in the time of the emperor Claudius, and one of the most distinguished artists[a] in it was Sosus.

2. One of the earliest notices of this art among the Greeks is in the account of the magnificent ship constructed under the direction of Archimedes for king Hiero. The whole fable of the Iliad[b] was represented by mosaics (*ἐν ἀβαύλοκοις*) inlaid in the apartments of the vessel.

[a] *Cf. Plin.* Nat. Hist. xxxvi. 25.—[b] Cf. *Schöll*, Hist. Litt. Grecque, vol. vii. p. 447.——On mosaics, see references given § 189.

§ 168. Some of the works of the ancient sculptors have inscriptions upon them, presenting the name of the artist, or explaining the work itself. Such inscriptions are placed sometimes on the pedestal, and sometimes on the drapery or other parts of the statue.

1 *n.* On the statue of Hercules Farnese, for instance, are the words, ΓΑΥΚΩΝ ΑΘΗΝΑΙΟΣ ΕΠΟΙΕΙ; on the Gladiator Borghese, ΑΓΑΣΙΑΣ ΔΟΣΙΘΕΟΥ ΕΦΕΣΙΟΣ ΕΠΟΙΕΙ; on a Roman statue of the goddess Hope, Q. AQVILIVS DIONYSIVS ET NONIA FAVSTINA SPEM RESTITVERVNT.

2 *n.* But these inscriptions are not always genuine, being frequently of recent origin, as is thought to be the case with the first of the above mentioned. In judging of them there is need therefore of much antiquarian skill and research, and a careful application of historical and mythological learning. A fine specimen of this critical scrutiny is found in *Lessing's* Laocoon, a work of great value to those who study the arts.

G. E. Lessing, Laokoon, oder über die Grenzen der Mahlerei und Poesie, in his *Sämmtliche Schriften*. Berl. 1796. m. 30 vols. 12. Vol. 9th.—There is a French translation of it by *Vanderbourg*.

§ 169. Although we have no historical account of the origin of the art of sculpture, as has been suggested (§ 156), yet it is certain that the Egyptians were in possession of it at a very early period. On this account its invention is ascribed to them by some ancient writers. The Egyptians were not deficient in the mechanical part of sculpture. Yet their general mode of thinking, their prevalent taste, the peculiar character of their civilization, and especially the nature of their religion, were unfavorable to the advancement of this art, and hindered its attaining among them any true and beautiful perfection. We find in their design, as well as in their whole execution, a barrenness and uniformity that appears very unnatural. Owing to the prevalence of animal worship in Egypt, figures of animals were the most frequent and most successful performances of their artists, among whom Memnon is perhaps most celebrated.

J. S. Memes (*LL. D.*), History of Sculpture, Painting, and Architecture. Boston, 1834. 12.—*Giamb. Brocchi*, Ricerche sopra la scultura presso gli Egiziani. Venez. 1792. 8.—*Böttiger's* Andeutungen, &c. über Archäologie. Dresden, 1806. 8.—*V. Denon*, Voyage dans la basse et la haute Egypte. Par. 1802. 2 vols. fol., with plates.—Description de l'Egypte. Par. 1809–1818. 9 vols. fol., with plates: of this work there is also a more recent edition. (Cf § 231. 1)—In *Beck's* Grundriss der Archäologie, (Lpz. 1816,) is an account of the artists among ancient nations, and of the remaining monuments, and mention of the works pertaining to the subject.—Respecting *Memnon*, consult *Anthon's* Lempriere.

1 *n.* In the history of Egyptian art, a distinction must be made between the old and the later style. The former appears in the earliest monuments down to the conquest of Egypt by Cambyses, B. C. 525. The latter belongs to a subsequent period, in which the Persians and Greeks held supremacy in the land. There is a difference between the works of art in Egypt, according to which they may be designated respectively as the Old Egyptian, the Persian-Egyptian, the Grecian Egyptian, and the Roman-Egyptian, or Roman imitations of the Egyptian manner. The uniformity and stiffness are much greater in the old style; yet the later performances are deficient in beauty of design and execution, in cases where there is no drapery, as well as in others. There are also works, discovered in Italy, in Egyptian taste and manner, which are not really of Egyptian origin, but were made by later Greeks, in Rome, especially under the reign of Hadrian.

2. The period preceding the time of Cambyses is considered by Memes as the only period of real Egyptian sculpture. Of its character there are left two sources of judging, viz. vestiges of ancient grandeur yet existing on their native site, and numerous specimens in European cabinets. These remains may be classed under three divisions. 1. Colossal figures. 2. Figures about the natural size, single or in groups. 3. Hieroglyphical and Historical reliefs. The colossal remains are very numerous. Some are figures of men; others of animals, chiefly the sphinx. The dimensions extend from twelve to seventy cubits in height. The largest now known are the two in the vicinity of Thebes, which are "vulgarly called Shamy and Damy;" one of which, from inscriptions still legible, would appear to be the famous sounding statue of Memnon. In the ruins of the Memnonium there remains a prostrate and broken colossus of vast size, with hieroglyphic inscriptions, from which it has been supposed

to be the statue of Osymandyas[b] or Sesostris. Of figures about the natural size there are also many remains. Many are found in the excavations of Philoe, Elephantis, Silsilis, and at El Malook in the tombs of the Theban Kings. These excavations are often suites of magnificent chambers hewn from the hard and white calcareous rock. A singular peculiarity marks these statues; a pilaster runs up behind each the whole height, not only when the statue was connected with the surface of a wall, but also when it is wholly detached. Relievos are found in great abundance, occupying often the entire walls of the temples. In these there is much skill in the mechanical workmanship, but they are very deficient in merit as performances of art; proportion and perspective seem to have been utterly unknown.

a Cf. P. II. § 74.—*Letronne*, La statue de Memnon, dans ses Rapports avec l'Egypt et la Grece; in the *Mem. de l'Institut*, Classe d'*Hist. et Lit. Anc.* vol. x. p. 248.—b *Letronne*, Sur le monument d'Osymandyas, &c. in the *Mem. de l'Inst.* as just cited, vol. ix. p. 317.

§ 170. In the formation of these works, four kinds of materials are employed; one soft, a species of *sandstone;* and three very hard, viz., a *calcareous* rock, out of which the tombs, with their sculptures, are hewn; *basalt* or *trap*, of various shades from black to dark gray, the constituent generally of the smaller statues; and *granite*, more commonly of the species named *rubescens*. Colossal figures are uniformly of granite, in which also is a large portion of the relievos. Statues of wood have been discovered by modern travelers. Metal appears to have been sparingly used; at least only very small figures have been found, of a composition similar to the bronze of modern times. In the tombs small images of porcelain and terra cotta are frequent.

§ 171. Among the other ancient nations of southern and eastern countries, sculpture did not receive so much attention, and our knowledge of their use of the art is derived from historical testimony rather than from any existing monuments. The art was evidently esteemed by the Hebrews, but chiefly as an auxiliary and ornament to architecture; of this we have evidence in the temple of Solomon, in the construction of which, however, Phœnician artists were chiefly employed. The commerce and wealth of the Phœnicians were favorable to the arts; there exists no genuine and proper statue as a specimen of their sculpture; the same is true respecting the Persians and Parthians, who were advanced to a considerable degree of civilization, and whose views of propriety required that the figures should be clothed in some sort of drapery; such monuments as we have, however, in the sculptured architectural ornaments which have been preserved, give us no occasion to mourn our loss.

On the general character of the sculptured monuments of the eastern nations, see *Heeren*'s Ideen über die Politik, den Verkehr und den Handel der vornehmsten Volker der alten Welt. Gott. 1826. 6 vols. 8. Transl. into Eng. *Heeren*, Hist. Researches into the Politics and Commerce of the Carthaginians, &c. Oxf. 1830. 2 vols. 8.—*Hoch*'s Veteris Medias et Persiæ Monumenta. Gott. 1818. 4. Cf. *Memes*, Hist. &c. (as cited § 169), p. 82.

In our Pl. XXXIII are two specimens of Persian sculpture: fig. 3, a Medo-Persian, from sculptures at Persepolis; bearing a sort of hammer or battle-axe, probably a token of some military rank, perhaps, however, of some civil office; the two hands of another are seen bearing the same token: fig. 4 is another officer with a sword and other accoutrements, from the same sculptures.

§ 172. The Etrurians or Etruscans are more worthy of notice in the history of this art. In a very early period they occupied the upper part of Italy, and attended much to sculpture. With them the art seems to have been of native origin, not introduced or acquired from Egypt, although their intercourse with Egypt and with Greece no doubt contributed to the improvement of their arts. Five periods may be pointed out in the history of Etruscan art: the first characterized by a rude and uncultivated state; the second by works in the Grecian and Pelasgic style; the third by works bearing an Egyptian and mythological stamp; the fourth by a higher degree of excellence, yet confined within the limits of the older Grecian fictions; the fifth by a still fuller perfection according to the more refined models of the Greeks.

See *Heyne*'s Versuch einer nähern Bestimmung der Klassen und Zeiten für die Etr. Kunstwerke, in *N. Bdl. d. sch. Wiss.* B. XIX. XX.; also in *Winckelmann*, Histoire, &c. (cited § 36), vol. i. p. 633.—*L. Lanzi*, Saggio di Lingua Etrusca e di altre antiche d'Italia, &c. Rom. 1789. 3 vols. 8.—*F. Inghirami*, Monumenti Etruschi, illustrati, &c. Fiesole. 1820.

§ 173. There are many remains of Etruscan art, although their resemblance to Grecian performances often makes it difficult to decide their true origin. That Grecian artists had a great share of agency in Tuscan works is evident from inscriptions and other monuments. Independent of a large number of statues in bronze and marble, there are many works in half relief, which are, not without grounds, considered as Etruscan remains. There is also a great variety of

vases, remarkable both for the beauty of their form and for the paintings on them, which have been called Tuscan and Campanian, but may be with more probability considered as old Grecian, and as monuments of Greek colonies, which were in the vicinity of Cuma, Naples, and Nola.

1 *u*. Learned men and amateurs have taken much pains in collecting, portraying, and describing these remains. The most beautiful collection of the kind is that made by Wm. Hamilton; it is now in the British Museum, London.—Wedgewood and Bentley have made imitations of several of these vases, in terra cotta, among which the Vase of Barberini, or the Portland Vase, as it is also called, is the most memorable.

An account of the collection of Sir Wm. Hamilton was published by Chevalier *d'Hancarville*, with the title, *A Collection of Etruscan, Greek, and Roman Antiquities*, &c. Naples, 1766–1779. 4 vols. fol.—A later work is, *Recueil des Gravures des Vases antiques*, tirées du Cabinet de M. le Chev. d'Hamilton, gravés par *Tischbein*. Naples, 1792. 2 vols. fol.—See also respecting these vases, *A. F. Gorii* Museum Etruscum. Flor. 1737. 2 vols. fol.—*J. B. Passeri* Picturæ Etruscorum in vasculis, &c. Rome, 1767–75. 3 vols. fol.—*Peintures des Vases antiques*, vulgairement appellées Etrusques, gravées par *Cleter*, accompagnées d'explications par *Millin*. Par. 1808. 2 vols. fol.—*J. Millingen*, Peintures antiques de vases de la collection de Sir *J. Coghill*. Rome, 1817. fol.—*Lanzi*, De Vasi antichi dipinti vulgarmente chiamata Etruschi. 1806. 8. with plates.—Cf. § 223.

2. "The *Portland Vase*, now in the British Museum, was found in the 16th century inclosed in a marble sarcophagus, in the sepulchral chamber called Monte del Grano, on the road from Rome to Frascati."—"It is a semi-transparent urn of a deep blue color, with brilliant opaque white ornaments upon it in bas-relief, cut by the lapidary in the same manner as the antique cameos on colored grounds. Mr. Parks states, "that several of the nobility and gentry, being desirous to possess a copy of this beautiful specimen of ancient art, engaged Mr. Wedgewood to attempt an imitation of it; and he actually produced a vase of porcelain, which for elegance was considered fully equal to the original." The height of the vase is ten inches, its diameter at the broadest part only six inches. It has two curiously wrought handles, one on each side. The sculpture is in the greatest perfection; the figures full of grace and expression; every stroke as fine, sharp, and perfect as any drawn by a pencil."—"The body of this vase, which for a long time was erroneously supposed to be formed of porcelain, is made of deep blue glass."

Silliman's Journal of Science, &c., vol. xxvi., on *Porcelain*, &c., p. 243, with a drawing of the vase.—Cf. *Lardner's Cabinet Cyclopædia*, article *Glass*.—See also *J. Wedgwood*, Description of the Portland Vase. Lond. 1790. 4.—*Graf* (i. e. *Count*) *Von Veltheim*, Abhandlung über die *Barberini* jetzt *Portland* Vase. Helmst. 1791. 8.—*J. Millingen*, on the Portland Vase, in the Transactions of the Royal Lit. Society of the United Kingdom, vol. i. pt. 2d, p. 90. Lond. 1820.—*J. G. King*, on the Barberini Vase, *Archæologia* (as cited § 243. 5), vol. viii. p. 307, with drawings of the whole device upon it.—Class. Journ. xix. 296.

In one of the barrows called Bartlow Hills (cf. P. III. § 341), there was found, in 1835, a beautiful bronze vessel ornamented with enamels of different colors. The cavities in which the enamels are inserted seem to have been finished with the chisel. "The enamels are true glasses. The colors are three; blue, red, and green." A fac-simile is given in the *Archæologia* (as cited § 32. 5), vol. xxvi. p. 300.

3. Many of the remains of Etruscan art have been found in repositories for the dead, in which the people were accustomed to inter with the body various articles of metal and clay. At Volaterræ (Volterra) were vast sepulchral chambers. Similar structures have been discovered in the vicinity of Viterbo. In these sepulchers are found urns of stone or of baked clay, about two feet in height, which contained the ashes of bodies after burning. Painted vases also are found in the same repositories; likewise the engraved *paterœ*. The latter are numerous and curious. They are shallow dishes of brass or bronze, with a rim slightly raised, and a handle. On the bottom inside there is usually engraved some mythological subject, of simple design, expressed in a few bold lines. The use of these vessels is not known. Some have considered them as employed in sacrificing, others as designed for mirrors.

Since about 1825, many remains have been disinterred from the hypogæa in Etruria. In 1828 one of these sepulchral chambers was accidentally discovered, not far from Volcium, the ancient capital of the Volcientes (*Plin.* H. N. iii. 8.) called Οὐολκοι by Ptolemy. This occasioned examination and extensive excavations, and led to the discovery of numerous other receptacles, in a large plain, called from a neighboring abbey Piano dell'Abbadia, on the banks of the Arminia. From these were taken monuments in gold, brass, and ivory. More than *two thousand* painted vases were collected; bearing devices illustrative of a great variety of subjects; often with the name of the manufacturer and the painter, and sometimes with whole sentences, inscribed on them.

See *Archæologia* (as cited § 243. 5), vol. xxiii. p. 190, a catalogue of vases and other Etruscan antiquities discovered in 1828 and 1828, by the Prince of Canino;—specifying 200 articles, with remarks.—*J. Millingen*, on late Discoveries of ancient Monuments in Etruria; in the *Transact. of the Royal Soc. of Literature*, &c. vol. ii. p. 76. Lond. 1834.—Illustrazioni di due vasi fittili recentemente trovati in Perto, &c. Rom. 1809. fol.—*Memes*, History of Sculpture, &c. (cited § 169), p. 71.—*Anthon's* Lempriere, under *Hetruria*.—*Inghirami*, cited § 172.—*Kestner*, as cited P. III. § 341. 5.—Mrs. *Hamilton Gray*, Tour to the Sepulchres of Etruria, in 1839. Lond. 1840, with plates. Cf. *Lond. Quart. Rev.* March, 1841, p. 202.—*Edinb. Rev.* Apr. 1841, p. 64.

§ 174. The highest rank in the history of ancient art unquestionably belongs to the Greeks. The first idea of image-work among them was without doubt derived from abroad, from the Egyptians more probably than from the Phœni-

cians, perhaps in some degree from both (cf. § 42). The opinion, that their earliest notions came from the Egyptians, agrees well with the whole character of their mythology, the fountain and source of their arts, and with the style of their more ancient performances. But at length they surpassed all other nations.

1 *u*. The exact time of the rise of this art in Greece cannot be decided, nor so much as the name of the first artist. Some mention Dibutades, others Rhœcus and Theodorus, as inventors of the art of molding, or of working in soft wax and in brass. Dædalus, who lived three generations before the Trojan war, was celebrated as the first improver of the plastic art among the Greeks. It was undoubtedly practiced at a very early period, and even in the time of the Trojan war, or at least in the age of Homer, had gained a remarkable degree of cultivation.

"2. Concerning Dædalus, the first of the Athenian sculptors, doubtful or fabulous accounts have reached us; but a careful investigation of circumstances proves, that of whatsoever country a native, he had rendered himself renowned by the exercise of his skill at the court of Minos before settling in Attica. The facts attending his arrival there, and the history of his previous labours, enable us to fix dates, and to trace the true source of improvement in Grecian art at this particular era. Of the early establishments of the Greeks planted in the isles of the Ægean, which even preceded the mother country in the acquisition of wealth and intelligence, the Doric colony of Crete enjoyed, from a very early period, the happiness and consequent power of settled government. External advantages of situation first invited the access, while domestic institutions secured the benefits, of ancient and uninterrupted intercourse with Egypt. Hence the laws and the arts of the Cretans. With the former, the Athenian hero, Theseus, wished to transplant the latter also; and while he gave to his countrymen a similar system of policy, he did not fail to secure the co-operation of one whose knowledge might yield powerful aid in humanizing a rude people by adding new dignity to the objects of national veneration. Accordingly Dædalus, accompanying the conqueror of the Minotaur to Athens, fixes there the commencement of an improved style, 1234 years before the Christian era.—The performances of Dædalus were chiefly in wood, of which no fewer than nine, of large dimensions, are described as existing in the second century, which, notwithstanding the injuries of fourteen hundred years, and the imperfections of early taste, seemed, in the words of Pausanias, to possess something of divine expression. Their author, as reported by Diodorus, improved upon ancient art, so as to give vivacity to the attitude, and more animated expression to the countenance. Hence we are not to understand, with some, that Dædalus introduced sculpture into Greece, nor even into Attica; but simply that he was the first to form something like a school of art, and whose works first excited the admiration of his own rude age, while they were deemed worthy of notice even in more enlightened times. Indeed the details preserved in the classic writers, that he raised the arms in varied position from the flanks, and opened the eyes, before narrow and blinking, sufficiently prove the extent of preceding art." (*Memes*, as cited § 169.)

It has however been doubted whether Dædalus ever had an actual existence, some supposing a mere mythic personage meant, whose name was intended for any eminent artificer.—*Hirt*, Geschichte der Baukunst (cited § 343. 4).—*Heyne*, ad Hom. Il. 18. 592. —*Gedoyn*, L'Histoire de Dedale, *Mem. Acad. Inscr.* ix. 177.—*Class. Journ.* iv. 21.

3 *u*. Many favorable circumstances combined to promote the advancement of sculpture in Greece; the influence of a delightful climate upon physical and moral education; the constant views of beauty not only in the various natural scenery, but especially in the human form as produced among the Greeks; their peculiar religion, involving so much of poetry and imagination and yet so addressed to the senses; the high honor and rewards bestowed upon artists; the various uses and applications of sculpture (cf. § 178); and the flourishing condition of the other imitative arts and of letters in general.

See *Gurlitt's* Einleitung in das Studium der schönen Kunst, &c.; and *K. O. Müller's* Archäologie, &c., as cited § 32. 4.—An Enquiry into the causes of the extraordinary excellency of ancient Greece in the Arts. Lond. 1767. 8.—*Winckelmann*, Hist. de l'Art, &c., liv. iv. ch. i.—*Tytler's* History, ch. xx. 7.—On the estimation in which artists were held among the Greeks, *Comte de Caylus*, in the *Mem. Acad. Inscr.* xxi. p. 174.

§ 175 *t*. In presenting an historical view of the progress and character of the art in Greece, and of the age of the principal productions and their authors, four periods have been pointed out. Instead of giving the division derived from the sketch of Pliny, which has been considered as not sufficiently distinct and exact, we propose the following. The first period includes the duration of the *ancient style*, extending to the time of the Persian war, say the battle of Marathon, B. C. 490. The second reaches to the time of Alexander the Great, B. C. 336. Phidias flourished in the first half of this period, which may be characterized as exhibiting the *grand style*. The third period, that of the *beautiful style*, extends to the establishment of the Roman power in Greece by the capture of Corinth, B. C. 146: Praxiteles flourished at the beginning of this period. The fourth includes all the later efforts of Grecian art, and may be called the period of its *fall*.

See *Plin.* Hist. Nat. lib. xxxiv. xxxvi.—*Heyne's* Abh. über die Künstlerepochen des Plinius, in his *Sammlung antiquar. Aufs.* St. i.—Also, by *same*, Artium inter Græcos tempora, in his *Opusc. Acad.* V. 5.—*Meyer*, Geschichte der bildenden Künste bei den Griechen.—*Thiersch*, über die Epochen der bildenden Kunst unter den Griechen. München, 1816. 4.—*J. B. Emeric-David*, Essai sur le classement chronologique des sculpteurs Grecs, &c. Par. 1806; republished in *Lemaire's* Pliny, cited P. V. § 470; it names,

in order, the principal Greek sculptors, and mentions the chief works wrought by them.—*C. de Caylus*, De la sculpture et des sculpteurs anciennes; in the *Mem. Acad. Inscr.* XXV. 302.—For a general historical view of sculpture, see *S. C. Croze-Magnan*, Discours Historiques sur la Peinture et la Sculpture, belonging to the Musée Francaise, cited § 191. 4.—*Memes*, as cited § 169.

§ 176. Among the Greeks, as in other nations, the first attempts in sculpture were rude and imperfect; the works in the art were marked by that incompleteness and want of fitness and agreeableness in design and performance, which has already been mentioned (cf. § 156). Subsequently there appeared more of truth and accuracy in the sketch and outline, while there was still a severity or stiffness, which was much deficient in expression as well as beauty. There are many remains of Grecian art, which are commonly assigned to the earlier ages, some of them correctly; yet it is difficult in some cases to decide to what period a performance really belongs; and it is too hasty a conclusion, if a person assigns to the earliest period any piece of unfinished workmanship, with no other proof or evidence; since such a work might come from the hand of an inferior artist of later times, or might receive its rude appearance from design. Endœus, Smilis, Dipœnus, Scyllis, Agelladas, Dionysius of Argos, and Mys, were the principal sculptors of the first period.

§ 177 u. With the growing prosperity of the Grecian States, the arts, and especially sculpture, steadily advanced. Among the means of improvement were the schools of art, for the instruction of young artists both in painting and sculpture, which were established at Sicyon, Corinth, and Ægina. The first of these was the most eminent, founded by Dipœnus and Scyllis, and numbering among its pupils Aristocles, and subsequently other celebrated painters and sculptors. Corinth, on account of its favorable situation, became early one of the most powerful of the Grecian cities; Cleanthes was one of the most ancient artists there. The school of Ægina, also, seems to have been early established, and the island gained much celebrity from its arts; Callo, Glaucias, Simon, and Anaxagoras, were distinguished in this school. The flourishing condition of these cities, in consequence of commerce and navigation, made them eligible places for the establishment of such schools of art.

§ 178. The occasions for the execution and use of statues in Greece were very frequent and various. Not only were the temples of the gods ornamented with their statues and with sculptured representations of their mythological history, but works of this kind were required in great number for public squares and places, for private dwellings, gardens, country seats, walks, and for architectural ornament in general. The portico at Athens, receiving its name Pœcile from its variety of ornaments, was crowded with statues. To heroes, wise men, poets, and victors, statues were erected out of gratitude and respect; to princes, out of flattery. Thus did the statuary always find encouragement and reward for the exercise of his art, and for the application of all his talents, which were quickened and stimulated the more by emulation.

1. During the former part of this first period, down to about the time of Solon, B. C. 600, most of the statues seem to have been statues of the gods, including those which were merely dedicated as *ἀναθήματα*, and those which were erected for worship, *ἀγάλματα*; the latter were chiefly of wood (*ξόανα*); yet the head, arms, and feet, were frequently of stone (*ἀκρόλιθοι*); they were usually painted; sometimes dressed in gorgeous attire.—In the latter part of the period, statues of men (*ἀνδριάντες*) became more common; these were probably real likenesses (*εἰκόνες*). The exhibition of the human form in striking attitudes in the gymnastic contests at the public festivals, furnished the artists with fine opportunities for observation.

See *De l'Usage des statues, chez les Anciens*; Essai Historique. Brux. 1768. 4.

2. Before the close of the period, artists were very numerous. Besides the places above named, they flourished in the Greek states of Asia Minor, in the islands of the Ægean, and in Magna Græcia. Among the sculptors of eminence were Bupalus and Anthermus of Chios; Medon and Theodes at Sparta; Dameas of Croton; Canachus of Sicyon; Critias and Hegesias of Athens.

3. In the latter part of this period, we find that the pediments and friezes of temples were adorned with bas-reliefs and statues. Specimens of such ornaments are found in the Selinuntine Marbles and the Æginetan Marbles, which are regarded as remains of this period.

See *S. Angell* and *Th. Evans*, Sculptured Metopes discovered (in 1823) amongst the ruins of Selinus. Lond. 1826.—*Ed. Lyon*, Outlines of the Egina Marbles. Lond. 1829.—*Wagner*, as cited § 190. 3.—Other remains of this period are still preserved. Cf. *Combe*, Marbles of the British Museum.

§ 179. In the second period, reaching to the time of Alexander, the art of sculpture obtained much higher excellence in Greece than among other nations. Its characteristic at this period was loftiness and grandeur in style; yet this was accompanied with more or less of that want of softness and ease, which marked the works of preceding artists. There was a very rigid observance of outward proportion. The expression in gesture and attitude was bold and

significant, rather than captivating and pleasing. Phidias was the first and the most distinguished artist. His statues of Minerva and Jupiter Olympius (cf. § 160) were among the most celebrated works of antiquity, although known to us only by the unanimous praise of so many writers.

1. The great works executed at Athens in the time of Pericles were under the direction of Phidias (*Plut.* Peric. 12).—"The most colossal statue by Phidias was his Athena Promachos, of bronze, which was fifty feet high without taking the pedestal into account. (*Strabo*, vi.) It stood on the Acropolis, between the Parthenon and the Propylæa, rising above each of these buildings, so that it was seen at a distance by the sailors, when they approached the coast of Attica. This work, however, was not completed when he died; and it was finished nearly a generation later by Mys."—The statue of the Olympian Jupiter is said to have been transported by Theodosius I. to Constantinople, and to have been there destroyed by fire, A. D. 475.

Quatremere de Quincy, *Le Jupiter Olympien*. Par. 1815. fol.—*Cf.* § 160; also P. II. §§ 24, 43.—*S. L. Völkel*, Ueber den grossen Tempel und die Statue des Jupiters zu Olympia. Leipz. 1794. 8.—*T. Ph. Seibenhaez*, über den Tempel und die Bildsäule des Jup. zu Ol. Nürnb. 1795. 8.—*E. H. Tölken*, de Phidiæ Jove Olympio observationes. Gott. 1812. 8.—*E. Falconet*, Sur deux Ouvrages de Phidias, in his *Works*. Lausanne, 1781. 6 vols. 8.—*C. O Müller*, de Phidiæ vita et operibus, &c. Gott. 1827.—See also an account of Phidias and his works, in the *Appendix* to *Memorandum on Lord Elgin's Pursuits*, &c., cited § 190. 4.—*Gedoyn*, L'Hist. de Phidias. *Mem. Acad. Inscr.* ix. 189.

2*t*. Besides Phidias, the following were among the celebrated artists of this period; Alcamenes of Athens; Agoracritus of Samos; Polycletus of Argos, by whom the school of Argos was raised to its summit; also Callimachus and Demetrius; and Myron of Eleutheræ, whose cow in bronze, and colossal group representing Jupiter, Mercury, and Minerva, are mentioned as famous. (*Prop.* ii. 31. *Strabo*, xiv. *Plin.* N. H. xxxiv. 19. *Quint.* xii. 10. *Plin.* Ep. iii. 6.)

3. Among the remains of this period, the following are ascribed to the age of Phidias. 1. Parts of the metopes, with the frieze of the small sides of the temple of Theseus[a]; of which there are casts in the British Museum.—2. A number of the metopes of the Parthenon, with a part of the frieze of the cella, and fragments of the pediments, belonging to the Elgin Marbles[b] in the British Museum.—The following belong to a later time in this period. 1. The marble reliefs of the temple of Nike Apteros.—2. The Phigalian Marbles[c], of the inner frieze of the temple of Apollo Epicurius.—3. The marbles of the temple of the Olympian Jupiter[d].

[a] *Stuart*, Antiq. of Athens, cited § 243. 1.—[b] See § 190. 4, and works there cited on these marbles. Also, *Cockerell*, as cited § 191. 4.—*Brönsted*, Voyages, &c., as cited § 243. 1.—[c] *G. M. Wagner*, Bassi-relievi della Grecia, &c.—*Stackelberg*, Apollotempel zu Bassæ in Arcadien und die daselbst ausgegrab. Bildwerke. 1828.—[d] Expédition Scientif. de la Morée. Pl. 74 ss.

§ 180. Sculpture, together with the rest of the fine arts, attained the highest excellence, not far from the time of Alexander. In the third period, marked by the beautiful or elegant style, a peculiar grace was united with the accuracy and noble expression already acquired. This grace appeared both in a higher refinement in the design or conception, and greater ease in gesture, attitude and action. A distinction may be made between the majestic grace which is conspicuous in the statues of the gods, belonging to this period, and that which is merely beautiful; the latter again may be distinguished from an inferior and lighter sort, exhibited in comparatively trifling performances. Scopas, Praxiteles, Lysippus, Chares, and Laches, were the most eminent sculptors of this period.

1. Scopas began to flourish before the close of the second period. He was employed, about B. C. 350, with Leochares and others, in constructing the magnificent mausoleum of Mausolus, in Caria. Pliny (H. N. xxxvi. 4) mentions works of Scopas as existing at Rome.—The most celebrated works of Praxiteles were statues of Bacchus and of Venus; the most noted of which were the veiled Venus of Cos, and the naked Venus of Cnidus. A statue of Cupid, which he gave to the courtezan Phryne, is said to have been particularly valued by himself. Two sons of Praxiteles are mentioned as sculptors, Cephissiodorus and Timarchus.—Lysippus was celebrated for his portrait statues of Alexander the Great, and his statues of Hercules. He is said to have made no less than 1500 figures.—Chares, a disciple of Lysippus, gave celebrity to a school that continued to flourish at Rhodes in the first part of the subsequent period. He formed the celebrated colossal statue of the Sun (Plin. N. H. xxxiv 18), which stood by the harbor of Rhodes; said to have been 70 cubits high, partly of metal Cf. P. I. § 147, and Pl. VI.—See *Meursius*, Rhodas, i. 16.

2. Sculpture, with other fine arts, was more or less cultivated in the various kingdoms which arose out of the conquests of Alexander. Among the foreign places where literature and art flourished, were Pergamus, Alexandria, and Seleucia (cf. § 80).—Of the remains ascribed to this period, the group of Niobe is perhaps the most important; whether it is the original work (by Scopas or Praxiteles), or is merely a copy, has been much discussed (cf. § 186. 2). The group of Laocoon belongs to this period, or to the very beginning of the fourth; being according to Pliny the work of three Rhodian artists, Agesander, Polydorus, and Athenodorus (cf. § 186. 1). The Borghese Gladiator probably belongs to the close of this period (cf. § 186. 8). The Farnese Bull (cf. § 186. 3), from the hands of two Rhodian artists, Apollonius and Tauriscus, belongs to the same time; unless it may be more correctly assigned to the fourth period.

§ 181. Gradually Grecian art declined from its high excellence, and finally ceased. The causes are obvious; the prevalence of luxury and consequent corruption of taste and morals; the internal changes and commotions, and the infringements upon civil liberty from the time of Alexander, and its final loss after the subjection of Greece to the Romans. There were, however, in the

fourth period (viz. that subsequent to the capture of Corinth, B. C. 146), some skillful artists, as Arcesilaus, Pasiteles and Cleomenes; and the plastic arts remained in credit in some of the cities of Asia and Sicily.

See *F. Jacobs*, über den Reichthum der Griechen in plastischen Kunstwerken; transl. in *Class. Studies*, p. 65, as cited P. V. § 6. 4.

It may be remarked that the period of time mentioned as the fourth in the history of Grecian sculpture, will coincide with the period of time which is of most importance to be noticed in the history of Roman sculpture. It was not until about the time of the capture of Corinth that the Romans took any deep interest in the arts.

§ 182 *u*. On the subjection of the Greeks, their arts passed, as it were, into the hands of the Romans, by whom, however, the arts were honored and furnished with opportunities for their employment, rather than actually acquired and practiced. In early periods of the republic, distinguished merit was rewarded with statues. After the second Punic war, a great number of splendid works of sculpture were brought to Rome from captured cities, Syracuse, Capua, Corinth, Carthage; also from Etruria and Egypt. Likewise Grecian artists flocked to Rome, and there produced new works. With the advancement of wealth, the Romans devoted greater and greater expense to the ornamenting of their temples, their public and private buildings, their gardens and manors, until at length there was a most extravagant and luxurious indulgence.

1. Among the treasures plundered from the Sicilians by Verres were a number of celebrated statues, wrought by the most distinguished artists; as a Cupid in marble by Praxiteles; a Hercules in bronze by Miron; and two Canephoræ in bronze by Polycletus, all taken from a single citizen of Messana. It is said to have been for the sake of his fine statues that Verres was proscribed and murdered by Mark Antony.—The emperors, especially Augustus, Caligula, and Nero, are said to have followed the example of the conquerors and provincial governors of earlier times in bringing to Rome the most splendid works of art found in other cities.

Middleton's Life of Cicero, vol. i. p. 131, 114, as cited P. V. § 404. 1.—*Fraguier*, Galerie de Verres, *Mem. Acad. Inscr.* vi. 565. —*Völkel*, Ueber die Wegführung der alten Kunstwerke aus den eroberten LAndern nach Rom.

2 *u*. The Capitolium (particularly the temple of Jupiter, included in it), the Comitium, and the Rostra, were in a special manner adorned with statues. Inspectors were appointed (*tutelarii, ædilui*), whose business it was to guard the edifices thus ornamented from injury and plunder, a duty afterwards assigned to a particular magistrate. The senate alone could authorize the erection of statues, and the censors corrected abuses. Hence is found sometimes on Roman statues, the inscription *Ex Senatus Decreto;* and sometimes *E Decurionum Decreto.* (Cf. P. III. § 260. 2. § 320.) Statues were erected in the colonies and free cities. The buildings and public places of Rome were adorned by the first emperors with a great number of works of sculpture, most of which, however, were prepared by Grecian artists.

Bdm. Figrelii de statuis illustrium Romanorum liber singularis. *Holmiæ.* 1756. 8.—*Lipsii* admiranda s. de magnitudine Romana libri iv. Antw. 1637. fol.—*Bycquii* de Capitolio Rom. commentarius. L. B. 1696. 8. *Sillig*, Catalogus artificum Græcorum et Romanorum. Dresd. 1827.

3. After the time of Augustus there was a decline in arts as well as letters, until the reign of Hadrian, A. D. 118. The principal sculptured works appear to have been, 1. Reliefs on public monuments, such as arches and columns; 2. Statues or busts of the emperors and members of their families; some of which were intended to be faithful portraits; others were designed to represent an emperor or empress in some heroic or deified character; many specimens of this class are preserved.

4. In the reign of Hadrian, the arts were in some degree revived (cf. § 128. 2). The existing statues and busts of Antinous (cf. § 186. 10) are ascribed to the age of Hadrian. The arts continued to flourish somewhat in the reign of the Antonines, closing A. D. 180. The best among the remains of this time are the equestrian statue of Aurelius (cf. § 186. 12), and the reliefs on the column of Antonine (cf. § 188. 2).

§ 183 *u*. In the last half of the second century after Christ, there was an obvious decline of good taste in sculpture, and soon after the middle of the third, the art was wholly prostrated, through political disasters and other conspiring influences. Esteem for the art and its productions was lost, and many unfavorable circumstances happened, so that a number of the most valuable works of sculpture were mutilated, buried in ruins, or entirely destroyed. This resulted partly from the warlike character of the tribes that invaded Italy, partly from the avarice and rapacity of some of the later Roman emperors, from frequent earthquakes or conflagrations, from the repeated capture and sacking of Rome and Constantinople, and from a mistaken zeal of many Christians against the preservation of heathen monuments.

See *Fiorillo's* Geschichte der Malerei. bk. i. p. 11.—*Heyne*, De Interitu operum Artis prisem, &c., as cited § 76. 5.

§ 184 *u*. Notwithstanding all this ruin, many monuments of sculpture, and some of them of high excellence, have been preserved. Since the revival of the fine arts, which commenced in Italy, the last seat of ancient sculpture, these monuments have been diligently sought out, collected, and described. Yet most of them have suffered from time or accident, and very few are wholly free from mutilations. There have been attempts to remedy these injuries by rejoining and repairing, but without sufficient judgment or skill. For such attempts require not only mechanical dexterity, but a

very correct apprehension of the exact design of the original artist, and especially a capacity to adopt perfectly his manner and style. No modern has been more successful in labors of this sort than Cavaceppi.

See Raccolta d'antiche statue, etc. restaurate da *B. Cavaceppi*. Rom. 1768-72. 3 vols. fol.—*Abhandl. über Restaur.* von *Kunstwerken* contained in the *Propyläen*, ii. 1. p. 92.—*Henrici* Commentationes de statuis antiquis mutilatis, recentiori manu refectis. Vit. 1808. qqq. 4.

§ 185*. Anything like a full specification even of the more valuable monuments of ancient sculpture would transcend the limits and design of this treatise. A slight glance at some of them is all that will be attempted. This will include a notice of *statues*, *busts* and *works in relief*; and also *works in mosaic*, since they have been mentioned in connection with sculpture.

§ 186 *u*. Of the *statues*, we shall mention here only some of the most celebrated; such among them as deserve the first rank.

1. The splendid group of *Laocoon* in the Belvedere of the Vatican at Rome. It is larger than life, wrought of white marble, not wholly finished on the back. It consists of three principal figures, the father and his two sons, writhing in the coil of two huge serpents. This was found, in the year 1506, among the ruins of the Baths of Titus; and it probably belongs to the times of the first emperors. The expression of extreme agony in the features, and muscles of the whole body, especially of Laocoön, the struggle to break the dreadful grasp, the cry of distress indicated by the mouth, the anxious, entreating look of the sons, fixed on the father, are among the striking excellencies which mark this extraordinary performance. Critics, however, differ in opinion respecting the real design of the artist as to the expression and degree of the anguish of the father.

Cf. § 180. 2.—*Heyne's* antiquar. Aufs. St. 2.—*Propyläen*, I.—*Hirt*, in the *Horen*, 1797.—*Winckelmann's* Werke, cited § 32. 4. vi. 1.—*Lessing's* Laocoon, § 5. p. 75, as cited § 168.—*J. B. Emeric-David*, Essai, &c., cited § 175.—*Montfaucon*, Ant. Expl. vol. i. Suppl. p. 242.

Read *Virgil's* description of Laocoon and the Serpents, *Æn.* ii. 201-225.—*Cf. Pliny*, Nat. Hist. xxxvi. 4.—See Plate XLIV. fig. 5.

2. The group of *Niobe and her children*. Her children being slain by Apollo and Diana, the mother (cf. P. II. § 38) through grief was changed into stone. This work has marks of the lofty style, and is perhaps from the hands of Scopas. It consists of fifteen figures. It was discovered in 1583, and is still in the Duke's collection at Florence, where the figures are merely placed by the side of each other, as their proper arrangement in a group is difficult to discover, and even their original connection is not fully proved. There is an uncommonly elevated and tragic expression in all the figures and great variety in the combination.

Cf. § 180. 2.—*Plin.* Hist. Nat. xxxvi. 4.—*Angelo Fabroni*, Diss. sulle Statue appartenenti alla favola di Niobe. Firenze. 1779. fol.—*Meyer*, in the *Propyläen*, II., and *Böttiger's* Amalthea (Museo de l'antiquité figurée). Dresden, 1824. 1.—*Winckelmann's* Werke, vi. 1.—On the moral of the Laocoon and Niobe, see remarks in *The Philosophy of Traveling*, by *T. Johnson*, M. D. (p. 112 Am. ed. N. York, 1831).——See also the work entitled *Choix de Tableaux et Statues des plus célebres Musées, &c.* Par une *Société d'Artistes, &c.* Par. 1819-21. 3 vols. 8, intended to be completed in 12 vols.

The 2d volume of the last named work gives the fifteen figures, with a description. The 1st figure is Niobe with her youngest daughter clinging to her; the figures 2, 3, 4, 5, 6, 7, are the other daughters; figure 8 is the Pedagogue or instructor of the children (Le Maitre); and figures 9, 10, 11, 12, 13, 14, 15, are the seven sons.—There is also in the Duke's Collection a figure of two wrestlers which some have supposed to represent two sons of Niobe, and to belong to this group. It is given in the 1st volume of the work just cited; also in *Mongez*, Tableaux, Statues, &c., as cited § 191. 2.

3. The *Farnese Bull*, the largest of all ancient groups. It consists of a bull, two youths larger than life, Zethus and Amphion, and three smaller figures, two of which are taken for Dirce and Antiope, represented upon a rock. The rock and figures are 12 Parisian feet in height, and 9 and a half in width. This group was found about the middle of the sixteenth century, in the Baths of Caracalla, and lodged in the palace Farnese at Rome, and afterwards placed in the public museum, called *Museo Borbonico*, at Naples. Many parts of it are modern; of course the expression is defective. Pliny speaks of a similar work of art, by Apollonius and Tauriscus; perhaps it is the very same.

Cf. § 180. 2.—*Plin.* Nat. Hist. xxxvi. 4.—*Heyne's* Antiquar. Aufs. St. 2.—*Eckhel*, Neapol. Th. 3. p. 98.—*Winckelmann's* Werke, vi. 1.—A representation of this piece of statuary is given in the *Choix des Tableaux, &c.* (as cited above, 2.) vol. i.

4. The *Apollo Belvedere*, one of the most celebrated of ancient statues, on account of the perfection of art displayed in it. It is an ideal of youthful beauty and vigor. It seems to represent Apollo just after discharging his arrow at the serpent Python, and indicates in its expression a noble satisfaction and assurance of victory. It was found at Antium in 1503. It was purchased by Pope Julius II., then a cardinal, and placed in the part of the Vatican called Belvedere. The legs and hands have received modern repairs.

This statue is represented in Plate XLIV. fig. 3, drawn from Winckelmann.—Cf. *Winckelmann's* Werke, vol. vi. 1. p. 259; Histoire de l'Art, as cited § 32. 4. vol. i. 390; ii. 498; iii. 270.—*Hirt's* Bilderbuch, i. p. 32.—See also P. II. § 37 b.

5. The *Venus de Medici*. It is in the Grand-duke's gallery at Florence. It is of pure white marble, and the height of the statue but little over five feet. On the pedes-

tal appears the name of Cleomenes as the sculptor, but the inscription is modern. The design of the artist was to represent Venus either as just coming from the bath, on the point of dressing herself, taken by surprise, and full of virgin modesty, or as appearing before Paris for his judgment in the contest with Juno and Minerva for the prize of beauty. This statue must be distinguished from the Cnidian Venus of Praxiteles, of which we possess only copies.

R. Lowzow, über die Frage, ob die mediceische Venus ein Bild der knidischen von Praxiteles sei. Berlin, 1808. 4.—*Winckelmann*, vi. 2. p. 140.—*Heyne's* Antiq. Aufs. St. 1.—*Johnson's* Philosophy of Traveling, p. 121, as above cited.

6. The *Hercules Farnese*, formerly in the Palace Farnese at Rome, now at Naples. It is a colossal statue, almost three times as large as nature, of beautiful Parian marble. The feet were at first missing, and others were substituted by *Della Porta* with such art, that the original ones, being subsequently found, were only placed by the side of the statue. The inscription names Glycon as the artist, whom, however, no ancient writer mentions. One admires in this work the firm, vigorous body, although in repose, resting on the club.

A view of this statue is given in Plate XLIV. fig. 6, from Winckelmann; also in the Sup. Plate 22.—*Cf. Winckelmann*, Hist. de l'Art, i. 368, 438; ii. 342; iii. 294.—*Winckelmann's* Werke, vi. 1. p. 169.—*Dupaty*, Voyages d'Italie.—*W. Fisk's* Travels in Europe. N. York, 1838. 8. p. 204.—*Class. Journ.* vol. lv. p. 246.

7. The antique work called *the Torso*, in the Belvedere at Rome. It consists merely of the body or trunk, of white marble, executed in a very superior manner. On account of its size and appearance of muscular strength, it is commonly taken for the body of a statue of Hercules. It has been called the Torso of Michael Angelo, because he particularly admired and studied it.

"A Greek inscription ascribes it to the artist Apollonius. It was found towards the close of the fifteenth century, in Rome."—See *Winckelmann's* Werke, vi. 1. p. 167.—*Lond. Quart. Rev.* xiv. 544, 545.

8. The *Gladiator Borghese*, formerly in the villa Borghese at Rome, now in the Royal Museum of Paris. This is the representation of a hero or warrior, who seems to be defending himself against a cavalier. In the opinion of Heyne it belonged to a group. Connoisseurs in art do not agree respecting its design. It is a beautiful and noble figure, of manly age, athletic, with the muscles in strong tension, yet not overstrained or unnatural. The inscription on it ascribes the work to Agasias of Ephesus, who is not mentioned by any ancient writer, but certainly must have belonged to the period of the highest perfection of Grecian art.

See *Heyne's* Antiq. Aufs. St. 2.—*Winckelmann's* Werke, vi. 1. p. 263. Hist. de l'Art, iii. p. 290.—*Anthon's Lempriere*, Agasias.—Compare § 168 and § 180. 2.—*Quatremere de Quincy*, Sur la course armee, &c.—nouvelle maniere d'expliquer la statue d'Agasias, *Mem. de l'Institut*, Classe d'*Hist. et Lit. Anc.* vol. iv. p. 165, 190, with a plate; he supposes it to be a statue of an *oplitodromus*.

The *Musee Royal* (vol. ii. 2d series, as cited § 191), contains a beautiful engraving of this statue, showing the side opposite to that presented in our Plate XLIV. fig. 4, which is drawn from *Montfaucon*, cf. vol. iii. p. 292.

9. The *Dying Gladiator* (Gladiator *deficiens*) in the Campidoglio at Rome. He lies upon a shield, supported by his right hand, with a collar or chain (*torques*, cf. P. III. § 284. 2) upon his neck, and seems to be exerting his utmost strength to rise. Some parts of the figure are modern, but admirably wrought, and ascribed to Michael Angelo.

This piece of statuary is represented in our Plate VIII. fig. 1, from *Montfaucon*, (cited P. II. § 12. 2 *d*), vol. iii. p. 267, pl. clv.—See *Heyne's* Aufs. St. 2.—*Winckelmann's* Werke, vi. 1. p. 59.—*Lond. Quart. Rev.* xix. 236.—*A. Mongez*, Sur deux des Statues antiques desig. par le nom de *Gladiateur*, in the *Mem. de l'Institut*, Classe *Lit. et Beaux Arts*, vol. ii. p. 243, with engravings of the heads.

10. *Antinous*, a very beautiful statue in the Belvedere at Rome. It has been considered, although without grounds, as a representation of Antinous[1], the favorite of Hadrian. Winckelmann took it for a statue of Meleager, or some other young hero, and admired very much its head. It is now quite commonly viewed as a Mercury. There are several ancient monuments which are considered as representations of Antinous. One of these is the celebrated bust of the *villa Albani*, a beautifully finished bas-relief in white marble; a part only of the work is preserved[2]. This is given in Plate XLIV. fig. 2, from Winckelmann. The head is crowned with a garland of lotus-flowers; in the right hand was held something, which is now lost; a wreath of flowers has been conjectured from the appearance of a ribin which remains, and accordingly such a wreath is attached to it in the modern restoration.

[1] *Levezow*, über den Antinous, dargestellt in den Kunstdenkmälern des Alterthums. Berlin, 1808. 4.—*Winckelmann*, vi. 1. p. 205.—*Böttiger's* Andeutungen, cited above, § 169.—The *Historic Gallery* of Portraits and Paintings, &c. as cited § 187. vol. 7th.
—[2] See *Winckelmann*, Histoire, &c. as cited § 32. 4. vol. ii. p. 464.

11. A *Flora*, formerly in the Palace Farnese at Rome (thence called the *Flora Farnese*), now at Naples. The body only is ancient; the rest is modern by *Della Porta*; whence it is not certain that this statue originally represented Flora. Winckelmann considered it as intended for a Muse. Its principal merit is its drapery, which is regarded as the best of all ancient statues. It is nearly as large as the Hercules Farnese, yet its whole expression is feminine.

See *Winckelmann's* Werke, iv. p. 124.—A different statue of Flora is noticed P. II. § 91. 4.

12. *Marcus Aurelius*, an equestrian statue, of gilded metal, in the square of the modern capital at Rome. It is much larger than life. It retains now but few traces of the gilding, but is otherwise in good preservation. Its effect is increased by the pedestal on which it was elevated by Michael Angelo. The horse particularly is admired, seeming actually to move forward, and exhibiting, generally, fine proportions.

Falconet, Observations sur la Statue de Marc-Aurele, par Amst. 1771. 12.—*Winckelmann's* Werke, vi. 1. p 318.—*Cf.* § 192. 4.

Part of an equestrian statue, which is said to bear some resemblance to that of Aurelius, was found on a triumphal arch in Pompeii; the workmanship is inferior.—There are in the *Museo Borbonico*, at Naples, two equestrian statues, executed in marble, called the *statues of the Balbi*. They were excavated at Herculaneum, and are said to be striking specimens of sculpture.—*Cf. Pompeii*, p. 116, *a*cited § 226.—*Fisk's* Travels, p. 200, as cited above (6).

13. The statue of *Pallas*, found in 1797 in the vicinity of Velletri and brought to Paris, where it is lodged in the Royal Museum.

A representation of the Pallas of Velletri is given in the *Musee Francoise*, as cited § 191. 4. vol. iv. Part 2d.—See also *Landon*, Galerie du Musee Napoleon, cited § 191. 4. An account of it is given by *Fernow*, in the *N. D. Mercur*, for 1798. Th. 1. p. 288.

14. It may be thought that a statue of Aristides discovered at Herculaneum, and now in the Museo Borbonico, deserves mention here. "The philosopher stands with his arms folded in his cloak, in all the dignity and integrity of his character. It is a work as near perfection, I think, as human art can achieve. This is the kind of statuary which I covet for my country. I had much ado to refrain from a violation of the command, *Thou shalt not covet*, when looking at this matchless figure. Could I have it, thought I, to exhibit to the youth of America, to the young men of our universities, such a dignified personification of integrity, in the person of *Aristides the just*, might greatly aid in elevating their characters and strengthening their principles." *W. Fisk*, as just cited.

15. Several of the engravings introduced in this work to illustrate other subjects, are representations of statues. Plate XXXIX. gives the nine Muses as seen in the statues of the collection of Christina; in Plate XI. fig. 3, is a delineation of Jupiter as he was exhibited in his statue in Elis; Plate XXVIII. gives a priestess of Vesta, as exhibited in a statute; Plate VI. shows the Rhodian Colossus. In the volume of Supplemental Plates, Plate 1 gives a splendid statue of Jupiter, from Montfaucon; Plate 5, a statue of Cybele as delineated by Boisard; Plate 16, a statue of Diana of Ephesus; Plate 21, a statue of Æsculapius, from Montfaucon; Plate 28, statues of Cairis and Isis, found at Rome, probably executed in the time of Hadrian.

§ 187 *u*. Among the valuable remains of antiquity are many *busts*, which, aside from the skill and beauty in their execution, afford much pleasure and utility by preserving the features of celebrated persons. The correctness of these likenesses is not certain, especially as in many cases they have undergone the process of restoration by modern hands. Many also exhibit no distinct characteristics to enable us to decide any thing as to the persons they represent. The uncertain character of the inscriptions has already been mentioned (§ 168); and sometimes the head and pedestal do not belong together. It may be too that the portrait is the mere fancy of the artist. —Among the most distinguished and authentic are those of Homer, Socrates, Plato, Alexander the Great, Scipio, Julius Cæsar, and others found in the collections of statuary about to be mentioned. There is the largest number in the Capitol at Rome: engravings of these are found in the *Museo Capitolino*.

In our Plates LIII. and LIV. are given several heads of Greeks and Romans, from *The Historic Gallery of Portraits and Paintings*. Lond. 1807 *a*. 8.——On busts of the ancients, see *Gurlitt's* Versuch über Büstenkunde. Magdeb. 1800. 4.—*C. P. Landon*, Galerie Historique, &c. Par. 1808-11. 13 vols. 12.—*L. P. Bellorius*, Veterum Illustrium Philosophorum, Poetarum, Rhetorum et Oratorum Imagines—Illustratæ. Rom. 1685. fol.—*Giov. Ang. Canini*, Images des Héros et des Grands Hommes de l'Antiquite, trad. de l'Italien. Amst. 1731. 4.—Especially *Visconti* and *Mongez*, Iconographie Ancienne. Par. 1810-21. 5 vols. fol. This splendid work owes its existence to Napoleon, and was executed at the public expense. It contains portraits of celebrated personages of Greece and Rome, drawn from ancient statues, busts, &c., with learned and valuable notices. The *Iconographie Romaine*, by *Mongez*, was published in 1821. The *Iconographie Grecque*, containing three hundred and four portraits, by *E. Q. Visconti*, was published in 1810, 3 vols. fol.—See notices in *Ventouillac's* French Librarian, p. 311. *Class. Journ.* No. xiv. vol. vii. p. 208. *Rees Encycl.* vol. xxvi. p. 427.—*E. Q. Visconti*, Iconografia Romana; and (separately) Iconografia Greca. Mil. 1823. 8 vols. 8.—The *Iconographie* de la Bibliothèque Latine-Francaise publiee par *C. L. F. Panckoucke*. Par. 1825. 8.—In the *Library of Entertaining Knowledge*, vols. 28, 29, are engravings of the Heads in the Townley Gallery.—We add, *Antichita di Ercolano*, cited § 243. 2. The 5th volume (entitled *Bronzi di Ercolano*, &c. Nesp. 1767. fol.) is on *Busts*; and the 6th is on statues in bronze.—A list of the eminent Greeks and Romans of whom portraits or busts are preserved, with authorities, is given in *Fosbroke*, p. 223, as cited P. III. § 13.

§ 188 *u*. There likewise remains a multitude of works in relief, either in whole pieces, or fragments on edifices, columns, shields, helmets, tripods, tombs, altars, &c. Vases and drinking utensils, urns and funeral lamps, are often found in antiquarian collections; many of distinguished excellence as works of art. It would be too long to enumerate the monuments adorned with relief, even the most celebrated; and we only mention the triumphal arches still existing at Rome, erected by the emperors Titus, Septimius Severus, and Constantine, and the columns of Trajan and Antoninus Marcus.

1. Among the most remarkable of the vases, is that now called the *Warwick vase*. "It is a monument of Grecian art, the production of Lysippus, statuary to Alexander the Great. It was dug up in Adrian's villa[1], at Tivoli, and was sent to England by Sir Wm. Hamilton in 1774. It is of sculptured marble adorned with elegant figures in high relief; vine leaves, tendrils, fruit and stems, forming the rim and handles."—"The Warwick vase is *six feet* and *eleven inches* in diameter. In magnitude, form, and beauty of workmanship, it is the most remarkable vessel of antiquity which we possess, in which the ancients used to mix their wine. It is accordingly very appropriately adorned with spirited Bacchic masks[2], and the handles have the appearance of vines growing out of the vase and surrounding it with their foliage."——Dr. *Humphrey*, speak-

SACRIFICE TO JUPITER.

ing of a visit to a "superb show-room of cutlery, medals, vases, &c.," in Birmingham, says, "The most imposing object was a stupendous *bronze vase*, a fac-simile of the *marble* one, which we afterwards saw in the gardens at Warwick castle. It will hold about two hundred gallons, and the proprietor of this beautiful imitation has refused *ten thousand pounds* for it." It is said to have cost five thousand pounds and six years' labor[1].——In 1836, a beautiful vase was found at Alexandria, and came into the possession of the French consul; it is said to resemble the Warwick vase so exactly that one must have been a copy of the other, and some have considered the Alexandrian vase as the original[2].—A collection of articles, which was sold in Paris in 1838, as belonging to "the late French consul in Egypt," contained a *small bronze vase*, called in the catalogue a fac-simile of the Warwick vase[3].

Another celebrated monument of the same kind is that known by the name of the *Lanti vase*. It was found in Adrian's villa at Tivoli, and was formerly possessed by the *Lanti* family, but is now at *Woburn Abbey* (Eng.) the seat of the Duke of Bedford. It is of beautiful marble, and nearly equal to the Warwick vase, being 6 feet and 2 inches in diameter, and 6 feet in height; its general form is the same, and its handles are constructed in a similar manner; it is also adorned with Bacchanalian masks[4].

[1] The *Amer. Journ. of Science*, by *Silliman*, vol. xxvi. p. 244.——[2] *Waagen*, Works of Art, &c. vol. iii. p. 163, as cited § 190. 4.——[3] *H. Humphrey*, Tour in Great Britain, &c. New York, 1838. 2 vols. 12. vol. i. p. 139.——[4] *Stevens*, Incidents of Travel in Egypt, &c. N. York, 1837.——[5] Cf. *Waagen*, as just cited above.——[6] Cf. *Hunt*, Descript. of Wob. Abbey, as cited § 191. 5.

On sculptured vases, see *C. Antonini*, Manuale di vasi ornamenti componenti la serie de vasi Antichi si di Marmo che di Bronzo, &c. Rom. 1831. fol. 1st, 2d, and 3d vols. in one.—*Ed. Gerhard*, Ausserlesene Griechische Vasenbilder, hauptsächlich etruscischen Fundorts. Berl. commenced 1839; 14th No. pub. 1841. 4.—*Moses*, Antique Vases, Altars, &c. Lond. 1836. 4.—Cf. § 223.—Especially cf. § 173.

2. The *column of Trajan* was erected in the middle of the market or *forum* called by his name. Its height has been stated differently, 128 feet, and 144 feet; its diameter is about 12 feet at bottom and ten at the top. It is incrusted with marble, on which the exploits of Trajan and his army[1], in Dacia particularly, are represented in bas-relief. On the top was a colossal statue of the emperor with a scepter in his left hand, and in his right a hollow globe of gold, which is said to have received his ashes; although Eutropius states (viii. 5) that they were deposited under the pillar. There were steps inside for ascending to the top, with windows to admit the light. —The triumphal column of Bonaparte at Paris is built after the model of Trajan's pillar; it is 140 feet high and 12 in diameter at the base; encompassed with brazen plates which were made of cannon taken at the battles of Ulm and Austerlitz and are covered with commemorative bas-reliefs; surmounted with a statue of Napoleon.——The *column of Antonine*, erected by the senate after his death, is said to be 176 feet high. It has steps for ascending to its tops with windows. The sculptures in relief upon it represent the military achievements of Marcus Aurelius Antoninus among the Germans. His statue was placed upon the summit. The whole monument[2] resembles that of Trajan, but is inferior to it.—One of the popes, Sextus V., absurdly caused statues of the apostles Peter and Paul to be placed on these columns.

The *Arch of Titus* was erected in honor of his capture of Jerusalem. Among the bas-reliefs on it are representations of the spoils of the temple, as borne in the triumphal procession; *e. g.* the incense vessels, the golden candlestick, the table of shew-bread, and the jubilee trumpets. Thus, through the vanity of a Roman conqueror, are transmitted to us models of the holy utensils[3] planned by the Divine Architect. A part of this procession is given in our Plate XXXIII. Fig. E.——The *Arch of Septimius Severus* was erected in the beginning of the third century; directly over the *Via Sacra*; consisting of a main arch in the center, and a smaller arch on each side[4]; adorned with figures in bas-relief commemorative of his victory over the Parthians; surmounted with equestrian statues. In our Plate IX. we have specimens of the sculpture on this monument; for explanation of which see P. II. § 105.——The *Arch of Constantine* consists also of three arches; the noblest monument of the kind; in fine preservation[4]. It has been thought that this may be the arch erected in honor of Trajan, as the bas-reliefs appear to represent chiefly his achievements. The representation of a sacrifice to Diana, given in Plate XX. is the copy of a beautiful bas-relief on this arch; see P. III. § 221.

[1] See *Bartoli*, Colonna Trajana (with plates in folio, exhibiting the sculptures on the column).—*R. Fabretti*, De Columna Trajana Syntagma. Rom. 1683. fol.——[2] An engraving of this column and of Trajan's also may be seen in *Montfaucon*, Antiq. Expl. vol. iv. plate cxii.——[3] Good engravings are given in *H. Reland*, De Spoliis Templi Hierosolymitani, in Arcu Titiano conspicuis. Ultraj. 1716. 4.—The cut in our Plate XXXIII. is from *Calmet's* Dict. Charlest. ed. Frag. 203.—But see *Valadier*, Arco, &c. cited § 263. 3.——[4] Engravings of these three arches are given in *Montfaucon*, Antiq. Expl. vol. iv. plates cviii–cx. as cited P. II. § 12. 2. (d).

3. A very interesting monument of antiquity is the bas-relief sometimes called the *triumphal sacrifice of Aurelius*, delineated in our Plate XLVI.; a marble anaglyph described by Montfaucon as existing in the Capitol at Rome. It is a representation of a sacrifice offered by Marcus Aurelius Antoninus, as is supposed, after his victory over the Marcomanni. The figure taken for the emperor appears with a full beard, and draped in a toga, the corners of which are thrown over his head; he is pouring wine or incense upon the flame kindled upon a tripod as an altar; a *camillus* stands by with the incense-box; another is playing upon a sort of *tuba* or trumpet; behind is the *victimarius*, holding a bull with one hand and an ax in the other. At the left of the emperor is a *Salius* or priest of Mars, known by his cap with its apex formed into a long slender cone, like a straight horn. Behind the emperor are three persons of rank, perhaps senators, one of whom holds a roll or volume in his right hand. They stand in front of a splendid temple with Corinthian columns, shown to be Jupiter's by the eagle on the pediment, probably that of Jupiter Capitolinus; on the ridge appear four horses, and at each of the other angles two horses, indicating possibly that eight were attached to the triumphal car in which the emperor rode. On the top of the other edifice, adorned with Doric pilasters, two gladiators are represented as fighting with lions and a third with a bull. Montfaucon remarks that nothing like this is elsewhere represented; yet he supposes it not to be a mere fancy of the sculptor, but a commemoration of an actual show made by the emperor[1].——Another fine bas-relief is given in our Plate XLV., representing[2] a sacrifice to Priapus; explained in P. II. § 91. 2.—Many of the illustrations introduced into this work are drawn from sculptures in bas-relief[3].

[1] *Montfaucon*, Antiq. Expl. Sup. vol. ii. p. 68–72.——[2] *Montfaucon*, Antiq. Expl. vol. i. p. 277.——[3] Such, e. g. are the representations in Plate XX.; the Druidical priests, Plate XXVIII.; the sacrifice to Mars, Plate XXIX.; the Dii Manes, Plate XXXVI., also the Sup. Plates 9, 15, 19, 28, 30; in the latter (Pl. 30) we see the manner in which *altars* were adorned with sculptured figures.

Many remains of sculptured bas-relief have been found at Herculaneum and Pompeii. See *Antichità d'Ercolano*, cited § 243. 2. The 8th volume is on lamps, &c., entitled *Le Lucerne ed i Candelabri*, &c. Napl. 1792.—Catalogo degli Antichi Monumenti dissotterrati dalla discoperta citta di Ercolano. Nap. 1755. fol.——On the remains of bas-relief at Rome, a valuable work is the following: *Li Bassi-relievi antichi di Roma*, incisi da *T. Piroli*, colle illustrazioni di *G. Zoega*. Rom. 1808. 2 vols. fol. Transl. into German by *Welcker*. Giessen, 1811.—We may mention also *J. Richardson*, Account of Statues, Bas-reliefs, and Pictures, in Italy, France, &c. Lond. 1754. 8.——On the whole subject, see references given § 191; also references in *Sulzer's* Allg. Theorie (cited § 147), under the article *Platte Schnitzwerk*.

§ 189 *u*. Of the remains of *mosaic*, the most beautiful is that found at Tivoli, representing four doves around the rim of a vase (cf. § 220. 2). The largest is that called the *Mosaic of Præneste*, having once been the floor of the Temple of Fortune in that place. It represents an Egyptian festival. It is in the Palace Barberini, built upon the ruins of the temple just named, in the village now called Palestrina[1]. Other works of this kind have been discovered in modern times.

1. A remarkable specimen of ancient mosaic was discovered at Seville in Spain, in 1799, and is commonly called the *Mosaic of Italica*[2]. "It extends above *forty feet* in length by nearly *thirty* in breadth; and contains a representation of the Circus games in a parallelogram in the center, three sides of which are surrounded by circular compartments containing portraits of the Muses, interspersed with the figures of animals and some imaginary subjects."

A specimen of mosaic, said to be very beautiful[3], was found in a house in Pompeii. It is presented in our Plate XLIX. fig. BB. A *Chorodidascalus*, or master of the chorus, is instructing his actors in their parts, for a representation in the theatre. He sits on a chair in the *Choragium*, or place devoted to these preparatory lessons, surrounded by performers. At his feet on a stool, and behind him on a pedestal, are masks, which appear to be in readiness for him to distribute. One of the actors has received his mask and placed it on the top of his head and seems to be, with another actor at his side, listening attentively to the teacher, while a third is assisted by a fourth in putting his arms through the sleeves of a thick tunic. The two former have no clothing except a goat-skin about their loins. In the middle of the scene are two females; one of them, crowned with a wreath, is playing on the double flute, or perhaps tuning the instrument. Beyond these figures appear the Ionic columns of the portico, with garlands hanging in festoons between them. In the antique itself appear also (although not included in the drawing in the Plate), the entablature and a sort of gallery above it decorated with figures and vases.—A piece still more remarkable was discovered at Pompeii in 1831; supposed to represent the battle of Issus[4].—The mosaics discovered at Pompeii are composed of very fine pieces of glass, and seem to have been made in a manner similar to the modern Italian mosaics now so celebrated.

2. The various remains which have been preserved clearly show that the ancients had attained great perfection in this form of image-work, which is often included under *painting*, and with more propriety because different colors are employed. Interesting specimens are lodged in the British Museum. In the Townley collection, it is said, is a *ring* containing in glass a representation of a bird so small as not to be distinctly visible without a magnifying glass. *Winckelmann* describes an antique[5], the whole size of which is but one inch in length by a third of an inch in breadth, and yet it contains in mosaic the picture of a mallard (a species of duck), which in brilliancy of coloring and in distinct representation of parts, even of the wings and the feathers, equals a miniature painting; and, to add what is more remarkable, on being turned it presents the same picture without a discoverable variation on the opposite side.

[1] *Barthelemy*, Explication de la Mosaique de Palestrine. Par. 1760. 4; also in the *Mem. Acad. Inscr.* vol. xxx. p. 503.—*Visconti*, Osservazioni su due Musaici antichi istoriati. Parm. 1767. 4. with plates.——[2] *Al. de Laborde*, Mosaique d'Italica. Par. 1800. fol. with colored plates, (containing likewise an Essay on the Mosaic painting of the Ancients). This mosaic is also given in *Laborde's* Voyage Pittoresque, cited § 243. 3. (Pl. lxxxv. vol. ii.)——[3] Cf. *Gell*, Pompeiana, 2d Series, Plate xlv. where it is given in its original colors.——[4] *Museo Borbonico*, viii. t. 36-45.——[5] *Winckelmann*, Histoire, &c. (as cited § 92. 4), vol. i. p. 48.——On the general subject, see *J. Ciampini* Vetera Monumenta, in quibus præcipue opera *musiva* illustrantur. Rom. 1690-99. 2 vols. fol.—*Furietti* Liber de Musivis. Rom. 1752. 4. with plates.—*Guritti*, über die Mosaik. Magd. 1786. 4.—*J. Elmes*, Dictionary (cited § 206), *Mosaic*.—*De Vielle*, Essai sur la Peinture en Mosaique.——Copies of several antique mosaics may be seen in *Montfaucon*, as just (§ 188) referred to, and in *Stuart*, as cited § 234. 3. Some mosaic pavements have been found in England; see *Archæologia* (cited § 32. 5), vol. xxii. p. 49.——For a notice of the modern art, *Lardner's* Cabinet Cyclop. vol. on *Porcelain and Glass*.

§ 190. Many collections have been made of remains of ancient Sculpture. The following are the most celebrated public collections.

1 *u*. In *Italy* we find the greatest number and the most valuable remains: particularly at *Rome, the Vatican*, in which are the *Museo Clementino* and the *Museo Chiaramonti*; in *the Museum of the Capitol*; in *the Palaces Barberini, Mattei, Massimi*; in *the Villas Albani, Ludovisi, Pamfili*, and *Medici*: at *Florence*, in *the Gallery of the Grand-duke* and *the Palace Pitti*: at *Naples*, in *the Royal Museum*; at *Portici*, in *the Museum of Antiquities*, where are collected the remains discovered at Herculaneum, Pompeii, and Stabiæ; at *Venice*, in *the Fore-hall of St. Mark's Library*.

Details respecting the collections mentioned here and below may be drawn from works of Topography and Travels in the several countries specified.—In reference to *Italy*, the following authors and travelers may be mentioned: *Keysler*; *Volkmann*, with *Bernoulli's* additions; *Count Stolberg*; *Morgenstern*; *Cochin*, Le voyage Pittoresque d'Italie; *Dupaty*, Lettres sur l'Italie.—Also, *Eustace*, Classical Tour through Italy. Lond. 3d ed. 1815. 4 vols. 8.—*Johnson* (M. D.), Philosophy of Traveling. Republished from Eng. ed. N. York, 1831. 8.—*Remarks on Antiquities, Arts, &c.* (during an excursion in Italy, in 1802 and 1803). Republished from Eng. ed. Boston, 1818. 8.—*Cf. Edinb. Rev.* No. xliv.—*W. Fisk's* Travels, cited § 196. 6.—*Blume's* Iter Italicum.—Publications of the *Institute di Corresp. Archeologica*, cited P. III. § 197. 5.—*C. Müller*, Roms Campagna, in Beziehung auf alte Geschichte, Dichtung, und Kunst. Lpz. 1834. 2 vols. 8.

2 *u*. In *France*, the most important collection of this kind is in *the Royal Museum*, at *Paris*. This collection was greatly augmented after the French war in Italy, 1796, by master-pieces of art brought from Rome and other cities of Italy, and from Netherlands and Germany. But on the victory of the allied powers over Bonaparte in 1815,

these plundered treasures were restored to the places whence they had been taken. Nevertheless the collection in the Royal Museum is still one of the richest in Europe.

3 *u.* In *Germany* there is a collection at *Vienna*, in *the Imperial Museum*, particularly rich in Vases; at *Munich* in *the Antiquarian Hall* (*Antikensaal, Antiquarium*) *of the Palace and the Glyptothek*, where are particularly noticeable the Æginetan sculptures[1], discovered in 1811, and afterwards purchased by the Crown-Prince of Bavaria; at *Dresden*, in what is called *the Japanese Palace* (a beautiful collection); [at *Berlin*, in the *Royal Museum*[2], which now (1843) contains the statues and other antiques formerly kept] at Charlottenburg, in the *Royal Mansion* near Berlin, or at *Sans-Souci*, in the edifice erected by Frederic II. of Prussia, by the name of *Temple of Antiques*.

The *Royal Museum* at Berlin now contains *Koller's* collection of *Vases* from Campania and other parts of Italy; *Bartoldiano's* collection of *Antiques in Bronze*; several smaller collections made by different persons; and a number of statues recently (1839) procured from Italy[3]. It is called a splendid assemblage.

[1] On the Æginetan marbles, see *I. M. Wagner*, Bericht über die Æginetischen Bildwerke in Besitz Sr. Kön. Hoheit des Kronprinzen von Baiern. (with remarks by *Schelling*). Stuttg. 1817. 8. Cf. *Wolf's* Analekten, vol. ii. p. 167.——[2] *E. Gerhard*, Neuerworbene antike Denkmäler des Königlichen Museums zu Berlin. Berl. 1841. 8.—*Panofka*, Terracotten des Königlichen Museums zu Berlin. Berl. 1842. 4.——For other references on the collections in Germany, and also in other countries, see *Sulzer's* Allg. Theorie, &c. vol. i. p. 188.—Cf. § 191. 3.

4 *u.* In *England* the chief is in the *British Museum*, *London*, where are the valuable monuments brought from Greece by Lord Elgin in 1814, and purchased by Parliament for the Museum.—Interesting remains of *bas-reliefs* are seen in *the Arundelian collection at Oxford* (cf. § 91. 4).—Valuable works of ancient art are in possession of rich individuals; among the most distinguished are those belonging to *the Duke of Pembroke's Collection*.

When the storm of the French revolution burst over the different countries of Europe, the general distress and the insecurity of property brought into market an immense number of works of art, which had for centuries adorned the churches, or the palaces of the great. Of these, England found the means to obtain the most and the best.—The *British Museum* now contains a various and splendid collection, to preserve which a new edifice of spacious dimensions was commenced in 1823.—Among the most important monuments of sculpture here deposited, are those designated as the *Elgin Marbles*. In 1779, Lord Elgin went as ambassador extraordinary to Constantinople. He took with him several artists and settled them at Athens for the purpose of making plans of the ancient edifices and casts of the most important works of sculpture. These artists saw the destruction daily committed on the existing monuments by travelers and by the Turks. The finest statues, some of those supposed to be the workmanship of Phidias, were pounded to pieces by the Turks and burnt to make lime. A whole temple had disappeared in the lapse of a few years. Lord Elgin is said to have been influenced[1] by these facts to resolve on saving to the world some portion of the still existing remains. As the English government was now in great favor with the Turkish government, in consequence of the eminent services rendered by the former to the latter in the defeat of Bonaparte in Egypt, the ambassador easily procured from the Sultan two *firmans*, which secured to him free access to the Acropolis of Athens, with authority to make plans or casts, and to remove what he might think proper. Lord Elgin removed nearly all the statues from the pediments of the Parthenon, fifteen metopes, and three sides of the bas-reliefs which ran around the *cella* of the temple as a frieze, and also many other works. Only a part of what he collected ever reached England, the rest being lost at sea. These now in the British Museum have been considered as superior to all the antique sculptures before discovered.—This Museum contains also the Phigalian Marbles[2], purchased at great expense.——The collection bearing the name of *Charles Townley* is also now a main ornament of the Museum. Besides the works of sculpture, among which are a number of interesting Greek busts, it is rich in vessels of *terra cotta*.—*Hamilton's* collection of sculptured vases (cf. § 173) also belongs to the Museum; and *Payne Knight's* collection of bronzes.—The Museum now possesses also a great number of Egyptian monuments; among them, the collection of Mr. *Salt*.——Some *private collections*, besides that mentioned above by the author, ought perhaps to be named here; as that at *Holkam House*, the seat of (Mr. Coke now, 1839,) the Earl of Leicester; that at *Woburn Abbey*, the seat of the Duke of Bedford; that of the Duke of Devonshire; and that of Sir *R. Worsley* (who was minister at Venice, 1785–87), at *Apuldercombe House* in the Isle of Wight.

[1] See *Memorandum on the Earl of Elgin's Pursuits in Greece*. Lond. 1811. 8.—*Lawrence*, as cited § 191. 5.—*Visconti*, Memoire sur les Ouvrages de Sculpture du Parthenon. *Lond.* 1816.—*Lond. Quart. Rev.* xiv. 513.—*Quatr. de Quincy*, Lett. to Canova on the Elgin Marb. in *Quart. Journal of Science, Literature, and Art*, vol. vii.——[2] *Wagner*, also *Stackelberg*, as cited § 179. 3.—*Library of Ent. Knowl.* as cited § 191. 5.——On the collections in England: *G. F. Waagen*, Works of Art in England. Transl. from Germ. by *H. E. Lloyd*. Lond. 1838. 3 vols. 12.

5. Scarcely any of the genuine remains of ancient art have been brought to our own country. But copies and casts in plaster have, to some extent, been employed as substitutes, and may be of great service. The *Boston Athenæum* has a few bas-reliefs, busts, and other antiques. It has also, in plaster or marble, copies of some of the most valued monuments of ancient statuary; the *Laocoon*, *Apollo Belvedere*, *Venus de Medici*, *The Torso*, *Antinous*, *Gladiator Borghese*, &c. (Dr. *Bass*, as cited § 139. 1.)—The *Academy of Fine Arts* at Philadelphia has likewise some antiques and a number of copies of celebrated pieces. Cf. *Fessenden's* Register of Arts.

§ 191 *u.* In order to give those, who cannot visit in person these remains of ancient art, some visible representation of them, drawings and plates have been published, which are usually accompanied with descriptions and critical remarks. We will here name some of the principal of these works, in addition to such as have been already mentioned.

1. Works of a *general* character, more or less extensive.—*P. S. Bartolus*, Admiranda Romanorum Antiquitatum ac veteris Sculpturæ Vestigia, delineata (cum not. *I. P. Bellorii*). Rom. 1699. fol.—*Donati de Rossi*, Raccolta di Statue antiche e moderne, colle

spanizioni di *Paolo Alessandro Maffei*. Rom. 1704. fol.—*Gorii* Museum Etruscum. Flor. 1737. 3 vols. fol.—*Comte de Caylus*, Recueil des Antiquités Egyptiennes, Etrusques, Grecques, et Romaines. Par. 1752–67. 7 vols. 4. commended by *Müller*.—*Gen. Winckelmann*, Monumenti antichi inediti, spiegati ed illustrati. Rom. 1767. 2 vols. fol.—*Winckelmann*, Alte Denkmäler der Kunst. Transl. into Germ. from Ital. by *Bruun*. Berl. 1789. 2 vols. fol.—*F. A. David*, Antiquités Etrusques, Grecques, et Romaines. Par. 1787. 5 vols. 4. Cf. *F. A. David*, Antiquités d'Herculanum. Par. 1780–1803. 12 vols. 4.—A work ranked among the best of the smaller general collections is, *J. J. Preisler*, Statuæ Antiquæ æri incisæ, del. ab *Edm. Bouchardon*. Norimb. 1732. fol.—We add here, *Ed. Dodwell*, Alcuni Bassirelievi delli Grecia, &c. Rom. 1812. fol.—*J. Millingen*, Ancient Unedited Monuments; from the principal collections in various countries, but principally in Great Britain. Lond. 1822. 4.—*Lenormant*, Musée des Antiquités Egyptiennes, ou Recueil des Monumens Egyptiennes, Architecture, Statuaire, Glyptique, et Peinture: Commenced Par. 1826, to be completed in 10 livraisons.—*G. Cumberland*, Outlines from the Ancients, exhibiting their Principles of Composition in Figures and Basso-Relievos; chiefly from inedited Monuments; with an Introd. Essay. Lond. 1829. 4.

2. Relating more particularly to remains preserved in Italy.—*Museum Capitolinum*. Ed. *Bottari*, *Foggini*, et *Guarci*. Rom. 1750–82. 4 vols. fol. Il Museo Capitolino.—*Museum Florentinum*. Cum observ. *A. F. Gorii*. Flor. 1731–62. 6 vols. fol. The 3d vol. is on statues.—*A. M. Zannetti*, Raccolta delle antiche statue nell' Antisala della libreria di S. Marco illustr. Ven. 1740–43. 2 vols. fol.—*Barbault*, Les plus beaux Monuments de Rome anc. &c. Par. 1762. fol.—*Monges*, Tableaux, Statues, Bas-reliefs, et Camées de la Galerie de Florence et du Palais Pitti, dessinés par *M. Wicar*, &c. Paris (chez *Lacombe*, ed. de Pourrage), 1789. fol.—*Il Museo Pio-Clementino*, descritto da *Giamo.* (ed. Ens. Quir.) *Visconti*. Rom. 1782–1807. 7 vols. fol. (Cf. *Opere* di *E. Q. Visconti*. Mil. 1818. 4.)—*Il Museo Chiaramonti*, aggiunto al Pio-Clementino, con Dichiazione di *Ant. Nibby*, &c. Rom. 1737. 2 vols. fol.—*C. Antonini*, Vasi Antichi, esistenti nel Museo Pio-Clementino. Rom. 1821. fol.——On monuments in the *Royal Museum* at *Naples*, see *Finati*, *E. Gerhard*, &c. as cited § 212.

3. Relating to remains in Germany.—*L. Beger*, Thesaurus Brandeburgicus selectus, Colon. March. 1696–1701. 3 vols fol.—Description des Statues, Bustes et Demibustes, qui forment le collection du *R. de Pr. &c.* Berl. 1774. 8.—*A. L. Krüger*. Antiquités dans la Collection de *Sans Souci*, &c. Prem. Part. Berl. 1769. fol. Sec. Part. Dantz. 1772. fol.—*W. Reitzii* et *H. Martini* Descriptio Musei Franciani. Lips. 1781. 8.—*W. G. Becker*. Augusteum, Dresden's antike Denkmäler enthaltend. Lpz. 1804–11. 3 vols. fol.—Cf. *Wagner*, *Gerhard*, *Panofka*, as cited § 190. 3.

4. Remains in France.—*Galerie du Musée Napoleon*, (publiée par *Filhol* et redigée par *Lavallée*. Par. 1802–15. 10 vols. 8.—*London* Galerie complete du *Musée Napoleon*. Par. 64 livraisons. 4.—*A. Lenoir*, Description historique et critique des statues, bas-reliefs, &c. du Musée Royal. Par. 1820. 8. There is an English translation of an earlier edition of this, by *J. Griffiths*. Par. 1808. 8.—*P. Bouillon*, Musée des Antiques, &c. Par. 1826. 3 vols. fol.—*E. Q. Visconti* and *J. B. Emeric-David*, Le Musée Français; Recueil complet des Tableaux, Statues, et Bas-reliefs, qui composent la Collection nationale, &c. (publiée par *Robillard Peronville* et *Laurent*.) Par. 1803–9. 4 vols. fol. Vol. 4th contains ancient statues, with explanations.—Le Musée Royale; Recueil des Gravures, d'après les plus beaux Tableaux, Statues, et Bas-reliefs de la Collection royal, &c. (public par *H. Laurents*.) Par. 1816–18. 2 vols. fol. This is a continuation of the preceding; they are designated as 1st *Series* and 2d *Series*.—*Raoul-Rochette*, Monuments Inedits d'Antiquité figurée, &c. Par. 1828–9. 2 vols. fol.—*Visconti* and *De Clarac*, Description des Antiques du Musée Royal. Par. 1820. 8.

5. Remains preserved in England.—*J. Kennedy*, A Description of the Antiquities and Curiosities in *Wilton House*, illustrated with twenty-five engravings of the Capital Statues, Busts, and Relievos. Salisb. 1769. 4.—*Stukeley*, as cited P. III. § 197 4.—*Richardson*, Ædes Pembrochianæ, or a Critical Account of the Statues, &c. at Wilton House. Lond. 1774. 8.—Dr. *Hurst*, Description of the *Woburn Abbey* Marbles. Lond. 1822. fol.—*Specimens of Ancient Sculpture*, Ægyptian, Etruscan, Greek, and Roman, selected from collections in Great Britain, by the Society of Dilettanti. Lond. 1809. imp fol 75 plates.—*Museum Worsleyanum*, a collection of antique Basso-relievos, Busts, Statues, etc. Lond. 1794. fol.; "a magnificent work" (Dr. *Wiseen*). also Lond. 1824. 2 vols. fol.—*J.* and *A. Rymsdyk*, Museum Britannicum. Lond. 1778. fol.—*R. Lawrence*, Elgin Marbles from the Parthenon. Lond. 1818. fol.—*Cockerell*, Ancient Marbles of the British Museum. Lond. 1830.—*Bas-reliefs du Parthenon et du Temple de Phigalia* gravés par les procédés de M. A. Collas, sous la direction de *M. P. Delaroche*. Par 1841. 4.—*Library of Entertaining Knowledge*; several volumes are devoted to the British Museum; vols. 26, 27, the Elgin and Phigalian Marbles; vols. 28, 29, Townley Gallery; vols. 22, 23, Egyptian Antiquities.

6. On the subject of sculpture generally, we add the following:—*Dillaway's* Statuary and Sculpture of the Ancients. 8.—*Flaxman's* Lectures on Sculpture. Lond. 1829. 8. with plates.—Consult also *Krahe*, Handbuch d. Philol. Bücherkunde, vol. ii. p. 231.—*Sulzer's* Allg. Theorie, vol. i. p. 198, 416.—*K. O. Müller*, Archäologie, &c. as cited § 32. 4.

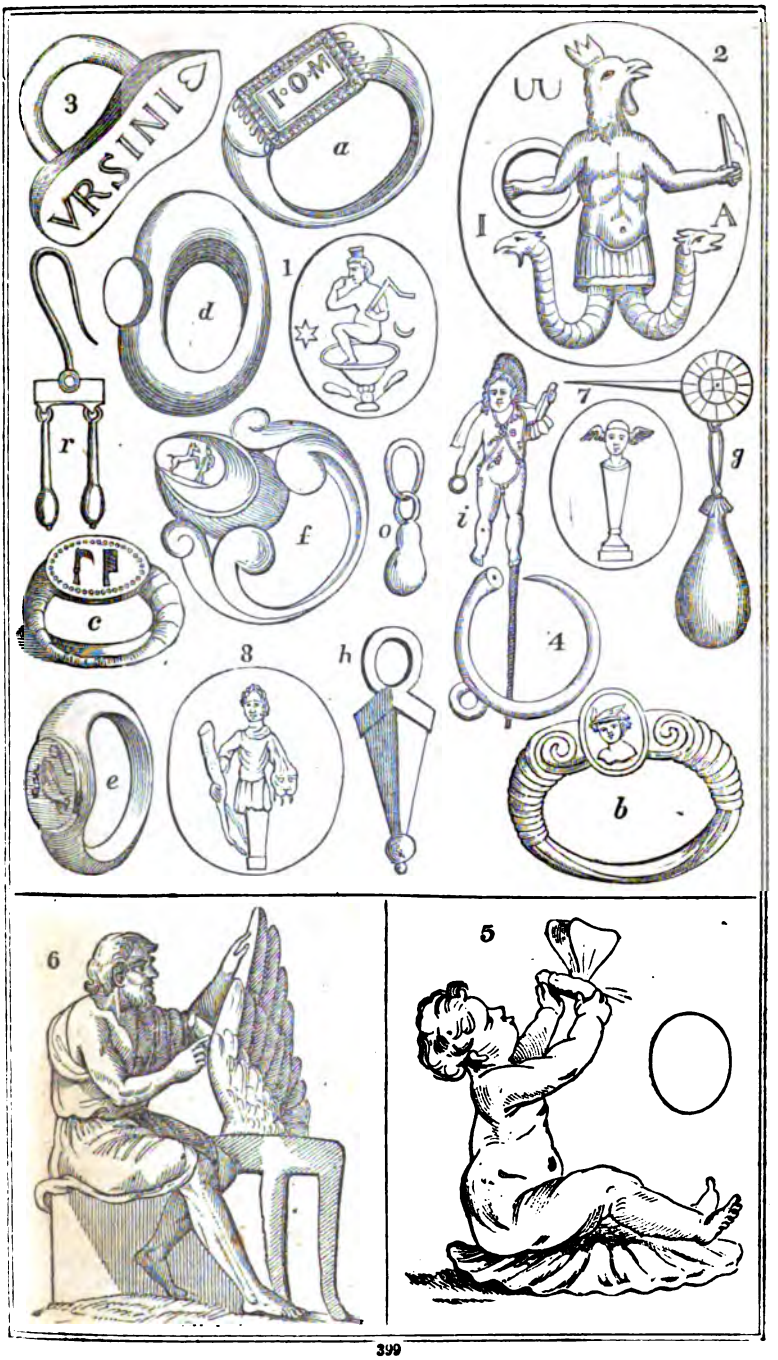
II.—*Lithoglyphy, or Engraving on Gems.*

§ 192. Engraving upon such materials as metals, ivory, shells, crystals, and gems, is a particular application of the general art of image-work. It is done either by elevating the figures above the surface of the material used, or by depressing them below. Gems, or precious stones (λίθοι, *gemmæ*), are most commonly employed for this purpose, and the art has thence been called Lithoglyphy (λιθογλυφία). As the engraved stones were very frequently inserted in rings for the fingers, the art was also termed by the Greeks δακτυλιογλυφία.—The great variety of objects represented by it, the beauty and perfection of the workmanship, and the extensive utility of it in relation to literature, render this art particularly worthy of notice.

See *Sulzer's* Allgem. Theorie, &c. vol. ii. p. 366.

§ 193. At a very early period, probably (cf. §§ 199, 200), men became acquainted with gems, and in the same way it is likely as with metals, by the subversion or abrasion of the soil in which they existed. Even the imperfect luster of the rude gem might attract attention, and accident might first suggest

PLATE XLVII



the idea of increasing the luster by friction. It needed but a glance at a fractured gem to perceive that it would be rendered brighter and more beautiful by removing the exterior surface or roughness. This was perhaps originally done by rubbing two stones together; since, as is known, almost every precious stone may be polished by its own powder.

§ 194 *a*. A particular knowledge of the nature, formation, and divisions of the precious stones belongs properly to the naturalist. Yet the artist and amateur cannot wholly dispense with this knowledge in order that they may judge of the real substance of gems, although the design and execution of the engravings are their principal object of attention.—As to the classification of gems, the mineralogical systems differ in principles; some distinguishing the stones by their elementary parts; others, by their degree of density and transparency, or by their colors. The two latter methods are not sufficiently exact, as they are not based on essential and exclusive characteristics.—Hardness, luster, transparency, and beauty of color, are the most important peculiarities and recommendations of a gem.

See *F. B. Brückmann's* Abhandlung von Edelsteinen. Braunschw. 1773. 8. and *Brückiges* to the same. Braunschw. 1778. and 1783. ——For a view of the *natura* of gems, see *F. S. Beudant*, Traité element. de Mineralogie. Par. 1830. vol. i. p. 704. Cf. Dictionnaire classique d'Histoire Naturelle, par *Audouin*, &c. Par. 1823. tome iii. p. 542.—*Mawe*, Treatise on Precious Stones. Lond. 1813. 8. with colored plates.—*L. Fauchtwanger*, Treatise on Gems, &c. a Guide for the Lapidary, Artist, Amateur, &c. N. York, 1836. 8.

§ 195. Without going into a full enumeration of all the kinds of precious stones, we shall mention those which are worthy of notice on account of their use in lythoglyphy.

1 *a*. The *Diamond* (ἀδάμας, *adamas*), with the ancients, held the first rank among precious stones, on account of its brilliancy, hardness, and transparency. Yet it is not certain that they employed it for engraving. Even the polishing of it seems to have been unknown to them, or the art was lost and discovered again about 1467 by Louis de Berguen of Brixen.

The *Ruby* (πυρωπός, *carbunculus*) approaches the diamond in hardness, and often surpasses it in luster. The Romans named different varieties of this gem, *rubacellus*, *palassius*, *spinellus*. Pliny (xxxvii. 29) mentions *lychnis* as a sort of ruby.

The *Emerald* probably had its name (*smaragdus*, σμάραγδος derived from μαράσσω) from its peculiar gloss. On account of its beautiful green, both agreeable and salutary to the eyes of the artist, it was frequently used in lithoglyphy. The ancients seem to have included under the term *smaragdus* all gems of a green color, and especially the dark beryl, called by jewelers the *aquamarine*. The smaragdites was merely a variety of green marble, which, although often called smaragdus[1], must be distinguished from the emerald.

The *Sapphire* (σάπφειρος, *sapphirus*, also κυανὸς, *cyanus*), of a beautiful sky-blue color, was esteemed nearly equal to the diamond. That, which had mingled with it tinges of gold, was called chrysoprase (χρυσόπρασος).

The name of *Beryl* (βήρυλλος, *beryllus*) was given to all transparent stones of a pale or sea green. The *Chrysoberyl* was of a yellowish hue.

The *Jacinth* or *Hyacinth* (ὑάκινθος) is of a deep red, often an orange color. The stone of violet hue, to which the ancients gave also the same name, seems to have been rather a species of amethyst.

The *Amethyst* (ἀμέθυστος), violet colored in different degrees and shades, was much sought for by ancient artists. One variety of it was held in particular estimation; that which they termed παιδέρως, or ἀντέρως, and the gem of Venus (*gemma Veneris*).

The *Agate* (ἀχάτης) received its name from the river Achates in Sicily, where the stone was first found. Agates[2] are of various shades in transparency and color. The agate-onyx, with a white surface and another color beneath, was often employed for engraving in relief, the surface of the stone being used for the figure. There are numerous sorts.

The *Carnelian* is so called from its color resembling that of flesh (*carnis*). It belongs to the class of agates. It was very frequently used for purposes of engraving[3], on account of the ease with which it could be wrought.

The *Sardine* or *Sardius* (σάρδινος, σάρδιος, *sarda*) is likewise red and of the same kind as the carnelian. It is used for seals and signets very much, because it is so readily detached from the wax. The term *sarda* was a common name for every kind of carnelian.

The *Opal* (ὀπάλλιος, *opalus*) is ordinarily white, but occurs with other colors. It was much esteemed[4] by the ancients.

The *Jasper* (ἴασπις, *iaspis*) presents various colors, red, green, brown, gray, which sometimes appear simple, and sometimes mingled. For lithoglyphy the latter kind was preferred, particularly that with red spots upon a green ground, which was also called *heliotropia*.

The *Onyx* (ὄνυξ) took its name from its whitish red color resembling the nails of the

hand. That which presents veins of red was termed *Sardonyx*. A kind of marble of similar color was also termed onyx or Onychitis, and likewise Alabastrites.

The *Crystal* (κρύσταλλος, *crystallus*) was so called from its resemblance in form to ice (κρύος, κρυστάω). Ancient artists made use of it both in lithoglyphy, and for drinking vessels on which devices were to be sculptured.

[1] Pliny speaks of many varieties of the *Emerald*. The real gem was highly prized. When the rich Lucullus visited Alexandria, Ptolemy is said to have presented to him an emerald bearing on it an engraved likeness of the king of Egypt; and this was considered as the most valuable present which could be made. But, when it is stated that the hall of Ahasuerus was paved with emerald; that a temple of Hercules was adorned with pillars of emerald; and that whole statues were cut in emerald; the maragdites, or some variety of marble, must be meant. Gems of emerald have been found at Herculaneum and Pompeii.——[2] *Agates* seem to have been frequently used for vases; some beautiful vases of this stone are preserved in the collections at Dresden and Brunswick. If a stone presented two colors, so that the raised figure could be of a color different from the rest of the surface, it was specially valued. Very fine specimens of such engraved stones are preserved in the Royal Museum at Paris.——[3] The *Carnelian*, and the stones included under the names of *Agate* and *Onyx*, seem to have been the ones most commonly used in forming *cameos* (cf. § 196). Many very fine specimens are preserved in the public collections.——[4] "Nonius, a Roman senator, possessed an *Opal* of extraordinary beauty valued at £160,000; rather than part with which to Mark Antony, he chose to suffer exile. He fled to Egypt; and there, it was supposed, secreted his gem;" and it was never more heard of until, in modern times, a Frenchman by the name of Roboly pretended to have found it amidst the ruins of Alexandria. Only a few engraved specimens are found in the collections.

2 *a*. In reference to the accounts given of precious stones by ancient writers, particularly by *Pliny*, the 37th book of whose Natural History is devoted to this topic, it must not be forgotten that the names and characteristics therein given do not always belong to the stones which bear those names in modern science. Many of the ancient gems must be distinguished from such as have the same names now, but different characteristics. The smallest points of variance were sufficient with the ancients to secure to a precious stone a new name.

See *L. de Launay's* Tableau de Comparaison de la Mineralogie des Anciens avec celle des Modernes, in his *Mineralogie des Anciens*. Brux. 1808. 2 vols. 12.—*N. F. Moore*, Ancient Mineralogy, or Inquiry respecting the mineral substances mentioned by the ancients, &c. N. York, 1834. 12. commended in *Silliman's* Journal of Science, vol. xxviii. p. 188.

3. Several precious stones are enumerated in Exodus (xxviii. 17—20); by the Sept. thus: σάρδιον, τοπάζιον, σμαράγδος, ἄνθραξ, σάπφειρος, ἴασπις, λιγύριον, ἀχάτης, ἀμέθυστος, χρυσόλιθος, βηρύλλιον, ὀνύχιον. The list in Rev. xxi. contains also χαλκηδών, σαρδόνυξ, χρυσόπρασος, ὑάκινθος.

See *Epiphanius*, de xii. Gemmis, &c. on the xii. gems in the breastplate of Aaron, in his *Opera*. Colon. 1682. 2 vols. fol.—also in *Gesner*, De fossilium genere, cited P. V. § 268.

4. Some have included among the gems the *Murra* or *murrhinum*, mentioned by Pliny, of which were made the vessels (*vasa murrina*) so much valued by the Romans. But as to the nature of this substance there have been many conjectures, of which the most probable seems to be, that it was a kind of porcelain; in favor of this view, a passage is quoted from Propertius (*El.* iv. v. 26), where he speaks of murrhine cups as baked or burnt (*murrea pocula cocta*). "The vases were in such esteem at Rome, in the first ages of the Christian era, that two of them were bought by one of the emperors at the price of 300 sestertiûm, more than £2000 sterling each. A cup capable of holding three sextarii was sold for seventy talents; and a dish for three hundred; a talent being equal to £180 English."

Silliman's Amer. Journ. of Science and Art, vol. xxvi. p. 236.—See *Graf von Veltheim*, Abhandlung über die Vasa murrina. Helmst. 1791. 8.—*Gurlitt*, as cited § 213. 3.—*Roloff*, über die murrinischen Gefässe der Alten, in the *Museum der Alterthumsw.* by *Wolf* and *Buttmann* (Bd. ii.)—*Launay*, Mineral. des Anciens, above cited, vol. i. p. 85.—*Le Blond* and *Larcher*, Les Vases murrhines, *Mem. Acad. Inscr.* vol. xliii p 217, 238.—*Monges*, Sur les vases murrhins, *Mem. de l'Institt.* Classe de *Lit.* et *Beaux Arts*, vol. ii. p. 133.—Cf. *Class. Journ.* i. 242.

5. The substance called *alabaster* (ἀλάβαστρος) was employed by the ancients as the material for their unguentary vases, or the vessels for holding precious perfumes and ointments. Hence the term ἀλάβαστρον came to be used as a common name for a vase or bottle designed for this purpose (cf. *Matt.* xxvi. 7), of whatever it might be formed, whether of alabaster, gold, glass, or other material. The alabaster of the ancients was, according to Dr. Clarke, *carbonated lime*, and precisely the substance which forms the stalactites in the famous grotto of Antiparos.

See *E. D. Clarke's* Travels, vol. iii. p. 275, ed. N. York, 1815.

6. The *pearl* (μαργαρίς, μαργαρίτης, *margarita*) was valued very highly by the ancients; pearls being ranked by them among the most costly jewels[1]. "Julius Cæsar presented[2] Servilia, the mother of Brutus, with a pearl, for which he paid a sum equal to 48,457 pounds." "A pearl which Pliny valued at $375,000 of our present money[3], Cleopatra is said to have dissolved at a banquet, and drank off to Antony's health." Natural pearls are "calcareous excrescences found as well in the bodies as in the shells of several kinds of crustaceous fish." What is now called *mother of pearl* or *Nacre*, is "the inner part of the shell of the pearl-oyster or pearl-muscle." The Romans received their pearls by commerce from the east, where they were procured by diving in the waters of the Red Sea, the Persian Gulf, and the Indian Ocean near Ceylon or Taprobana. The ancients seem not to have known any of the modern ways of producing *artificial pearls*; yet, it is said, there was a method of hastening the natural formation; according to a curious passage in the biography of Apollonius by Philostratus, the Arabs on the shores of the Red Sea "dived in those spots where they knew the fish were to be found,

and enticed them to open their shells by rubbing them with some kind of ointment as a bait; which having effected, they pricked them with a sharp instrument, having first placed near them a vessel hollowed out in various places into the form of pearls, into which molds the liquor which flowed from the wounds was received, and there hardened into the shape, color, and consistence of the native gems."

[1] *Beckmann's* Hist. of Invent. Abridg. Lond. 1823. vol. ii. p. 236.——[2] *Bibl. Repos.* Sec. Ser. iv. 321.——[3] *Encyclop. Amer.* ix. 571.

§ 196. The figures on gems were formed either in depression below the surface, or in relief above. Engraved gems of the first kind were called, by the ancients, λίθοι διάγλυπτοι, *gemmæ diaglyphicæ, insculptæ*. Those of the other kind were called λίθοι ανάγλυπτοι, *gemmæ ectypæ, anaglyphicæ, exculptæ*. The moderns also apply distinguishing terms to the two kinds: gems with figures cut below the surface are called *intaglios*; gems with figures in relief above the surface are called *cameos*.

1 *n*. Where the figure is formed below the surface of the gem, the depression is of different degrees, according to the perspective. Sometimes the surface of the gem receives a swelling form like that of a shield, to enable the artist to express the prominent parts more naturally and without curtailment and preserve a more accurate perspective.

2 *n*. The word *cameo* was formed, it may be, from the union of two words, viz. *gemma onychia*, as it originally was applied only to gems of onyx having two colors, the figure in relief being formed of the upper color, and the other appearing in the ground. Or it may have come from the name of a shell, *Came*, which is found on the coast of Trapani in Sicily, and which has various figures on it in a sort of relief.

See *J. D. Fiorillo*, Abh. über das Wort Camee, in his *Klein. Schrift. artistischen Inhalts.*

§ 197. The objects represented upon engraved gems are very various. Often the figures transmit and preserve the memory of particular persons, remarkable events, civil and religious rites and customs, or other matters worthy of notice. Sometimes the whole is an arbitrary device of the artist, combining and exhibiting mythical, allegorical, and imaginary objects. Frequently we find merely heads, of gods, heroes or distinguished personages; either singly, or one after another (*capita jugata*); or facing each other (*adversa*); or turned the opposite way (*aversa*). The heads usually appear in profile. In discovering and explaining the design, it is useful to compare the pieces with coins and with other gems.

§ 198. Upon many gems are found figures in full length, either single or grouped. There are, for example, full figures of gods, with various costumes and appendages. Frequently, mythical and allegorical representations are united. In many cases, the engravings illustrate points of history and antiquities. Festivals, sacrifices, bacchanals, feats in hunting and the like, are often presented. There are gems also with inscriptions, which usually give the name of the artist, but not with certainty, because the inscription is so often made subsequently to the time of the engraving. Some gems also bear in large letters the names of the persons who caused them to be engraved. Occasionally the inscription contains the words of some *sacred* or *votive* formula; scarcely ever an explanation of the subject represented.

See *Fr. de Picaroni*, Gemmæ antiquæ literatæ. Rom. 1757. 4.

Particular gems were considered as peculiarly appropriate to certain gods; e. g. representations of Bacchus were specially common on the amethyst having the color of wine; Neptune and the nymphs were executed in aquamarine having the greenish color of water.—In Plate XLVII. fig. 5, and 6, we have specimens of whole figures engraved on gems. In fig. 5. Dædalus is seen sitting on a block and fabricating a wing which rests on a tripod; it is curious that he seems to be working with a mallet. In fig. 6, Cupid is sitting on a shell, and playing with a butterfly; the oval ring in the fig. shows the actual size of the beautiful gem here exhibited. This may be an allegorical device, as the butterfly was regarded by the ancients as an emblem of the soul. *Winckelmann* gives an antique, in which a philosopher is looking contemplatively upon a human skull with a butterfly on the crown of it, supposed to represent Plato meditating on the immortality of the soul. So in the gem here exhibited, the artist may have designed to intimate the influence of *love* upon the *soul*, or to remind the observer of the allegory of *Eros* and *Psyche* (cf. P. II. § 50).——In figs. 7, and 8, we have a *Hermes* and a *Hermeracles*, as engraved on gems. In fig. 1, is a mythological representation: Harpocrates, the god of silence, sits on a lotus flower, holding in his left hand a scourge (*flagellum*), instead of the horn of plenty, which more commonly he holds, and placing the fore-finger of his right hand upon his lips; on one side of him is the sun, and the moon on the other; on his head he has a vessel of some sort instead of a crown.—In Plate XIV. fig. 2, the goddess Nox is given as represented on a gem. The representations of Nemesis in Plate XXXVI. are also from engraved gems; as are likewise the figures of Justice, Castor and Pollux, and Anubis, in the Sup. Plates 18, 21, 27.

§ 199. The history of this art has its different periods, and principal changes and characteristics in reference to origin, progress, and decline, in common with sculpture or image-work in general. Like sculpture, it depends much on design; its advancement is affected by the same causes as that of sculpture; so also is its decline; its progress, likewise, presents the same varieties of style, the rude, the more cultivated, and the elegant. It is probable, that soon after the discovery of precious stones men began to etch upon them, at first, perhaps mere characters or simple signs. The Bible gives the earliest notices of the art, in the precious stones of the Ephod and the Breastplate of Aaron, on which were inscribed the names of the twelve tribes of Israel. Gems and precious stones are spoken of at a still earlier period.

Cf. § 195. 3.—See *Gen.* ii. 12. *Job* xxviii. 6, 16, 19. Comp. *Lev.* xxvi. 1.—*J. J. Bellermann*, Die Urim und Thummim, die ältesten Gemmen. Berl. 1824. 8.—*Eichhorn*, De Gemmis sculptis Hebræorum, in the *Comment. Soc. Gott.* vol. ii.

§ 200. The Israelites without doubt derived the art from the Egyptians, among whom it had been long known, and had been promoted by their superstitious ideas respecting the wonderful efficacy of such stones in the preservation of health. In this view they were marked with hieroglyphic characters, and used as talismans, or amulets.

1 m. Many of these stones yet exist, especially of a convex form like that of the beetle, termed *Scarabæi* (*κάραβος*); however, many of them were wrought at a later period, after the time of Christ, to which more recent class belong also those called by the name of *Abraxas*.

2. Great numbers of the gems called by this name are preserved in the cabinets of Europe. The word *Abraxas*, being interpreted according to the numerical force of its corresponding Greek letters, *αβρασαξ*, would signify 365, the number of days in the year. It is said to have been fabricated by Basilides, who maintained that there were so many heavens; or by some of the sect called Gnostics. The engraved stones designated by this name are supposed to have proceeded from the followers of this sect, and to have been designed as a sort of amulets or talismans. The word *Abraxas* is also explained as having been formed by combining the initials of the following words; אב, *Father*; בן, *Son*; רוח, *Spirit*; אחד, *One* (i. e. one God); Χριστός, *Christ*; Ἄνθρωπος, *Man*; Σωτήρ, *Savior*: thus having an origin similar to that of the mystical name Ἰχθύς, composed of the initials of the following words, Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς, Σωτὴρ.

Montfaucon divides the gems called *Abraxas* into seven classes: 1. those with the head of a cock usually joined to a human trunk with the legs ending in two serpents; 2. those with the head or body of a lion, having often the inscription *Mithras*; 3. those having the inscription or the figure *Serapis*; 4. those having *Anubis*, or scarabæi, serpents, or sphinxes; 5. those having human figures with or without wings; 6. those having inscriptions without figures; 7. those having unusual or monstrous figures. The term *Abraxas*, sometimes written *Abrasax*, is found only on a few. A specimen of the first class is given in our illustrations, Plate XLVII. fig. 2. The image engraved has the body and arms of a man; in the right hand is held a round shield; in the left the *flagellum*; the head is that of a cock with a crest, and the legs assume the form of serpents. It bears the inscription I A UU, *ι α ω*, which is commonly found on these stones, on the shield or on some other part; this may be intended to correspond to the Hebrew of *Jehovah* (see Plate XXXVIII. fig. E, line *b*); the word *Adonai* is found on some of these stones. A very singular specimen is given in *Walsh*, on Coins, &c. p. 68. as cited § 213.——The mystic word ABPAC ΑΔΑΒΡΑ (*ABRACADABRA*) is supposed to have come from the sect above mentioned. An amulet was formed by writing these letters in such a way that they should make an inverted cone or triangle with the whole word at the base and the letter A at the apex; which was done by beginning the word one place farther to the right in each successive line and also cutting off at each time one letter from the end. This was employed as a charm for the cure of a fever, particularly the intermittent called *ἡμιτριταῖος*, or *double-tertian*. In the *Precepts* of Serenus Sammonicus (cf. P. V. § 555) is a prescription, which after describing this amulet directs that it be worn on the neck; *His line nexis collum redimire memento.*

See *Montfaucon*, L'Antiquité Expliquée, vol. ii. p. 363, (part 2, livre iii.)—Cf. *Sprengel*, Hist. de la Med. vol. ii. p. 147.—*Jos. Macarii*, Abraxas s. Apistopistus; antiquaria disquisitio de Gemmis Basilidianis. Antv. 1657. 4.—*P. C. Jablonsky*, De Nominis Abraxas vera significatione, in the *Miscell. Lips. Nov.* (Bd. 7. Th. 1.)—*F. Munter*, Sinnbilder und Kunstvorstellungen der alten Christen. Altona. 1825. 4.—*J. J. Bellermann*, über die Gemmen mit dem Abraxas-Bilde, und über die Scarabeen-Gemmen. Berl. 1817. 8.

The most fanciful and superstitious notions have prevailed respecting the marvelous powers of gems. Fabulous accounts of the origin of different stones were invented by the ancients. Particular gems were imagined to hold peculiar relations to certain planets, constellations, and months of the year. The gem appropriate for a particular month was worn as an amulet during the month, and was supposed to exert a mysterious control in reference to beauty, health, riches, honor, and all good fortune; as e. g. a *sapphire* for *April*, an *agate* for *May*, and an *emerald* for *June*. Different gems were also supposed to possess specific powers; e. g. the *emerald* was an antidote to poison, and a preventive of melancholy; the *amethyst* was a security against intoxication, if worn as an amulet or used as a drinking-cup; the *ruby* or *spinelle* was a promoter of joy and a foe to all bad dreams. Such notions were cherished also among the Arabians and the eastern nations; and were embraced in Europe in the middle ages. Indeed, to understand the virtues of gems was esteemed an important part of natural philosophy, and treatises were

written on the subject (cf. P. V. § 268). *Marbodus*, a monk of the 12th century, who was made bishop of Rennes, wrote a poem (*De gemmis*) setting forth, in Latin verse, the miraculous efficacy of precious stones. Cf. *Warton's* Hist. Eng. Poetry. Lond. 1824. 2d vol. p. 214. Twelve gems were appropriated as symbolical of the twelve Apostles, and called "The Apostle gems;" the hint having been drawn from the twelve gems representing the twelve tribes on Aaron's breast-plate, and from the figurative language of the Apocalypse of John (*Rev.* xxi. 14, 19, 20), in which the walls of the new Jerusalem are represented as having twelve foundations of precious stones, inscribed with the names of the twelve Apostles of the Lamb.

4. We may mention here a class of engraved stones, sometimes called *Socratic*, having heads of various animals connected with the form or feet of a cock, or other devices, among which is found a head resembling *Socrates*.

See *Sulzer*, Allg. Theorie, &c. vol. ii. p. 369.—*Jos. Chiffletii* Socrates, s. de Gemmis ejus imagine cælatis Judicium. Antv. 1662. 4. —*Middleton's* Antiq. Tab. xxi. sect 10. Cf. *Doddridge*, Family Expositor, Note on Rev. iv. 7. (p. 913. Am. ed. Amherst, 1833.)

§ 201. Among the Egyptians, lithoglyphy, like the other plastic arts, and on account of the same hinderances (cf. § 169,) never reached any distinguished excellence or perfection. Stones and gems, adorned with figures in relief, were much less common among them than among the Greeks and Romans, with whom a greater degree of luxury in general favored the exercise of this art in particular.

"The ancients appear to have obtained the *emerald* from Egypt. *Caillaud* has succeeded in finding the old emerald mines in the Theban deserts on the Arabian Gulf. He mentions having found subterranean mines capable of allowing four hundred men to work; he likewise found tools, ropes, lamps and other utensils."

§ 202. Among the Ethiopians and Persians, and other nations of Asia and Africa, this art must have been known in very ancient times, because their sculptured stones are mentioned by the ancient Greek and Roman writers. Persian gems of various kinds are still in existence. But the Etrurians were more remarkable. They either borrowed the art from the Egyptians, or very soon became imitators of the Egyptian manner, and like them wrought gems in the form of the scarabæus or beetle. They carried their skill in execution much further, but not to the point of Grecian excellence. We probably have remaining but few sculptured gems that are really Etruscan: most of those so called are probably of Grecian origin; at least the evidence that they are Etruscan is very unsatisfactory.

"Of this minute but charming art," says *Memes*, p. 70, as cited § 169, "probably, the oldest specimen now extant represents five of the seven chiefs who fought against Thebes. Of this the design is inartificial and the workmanship rude. Other Etruscan gems, however, as the Tydeus and Peleus, equal the most exquisite performances in this branch." The celebrated intaglio here mentioned as representing the five chiefs was found at Perugia. It is preserved at Berlin.

A copy of this gem is given in *Smith's* Dictionary of Antiquities, p. 702.—On Egyptian and Persian gems, see *Dubois*, Choix de Pierres grav. ant. Egypt. et Pers. Par. 1817. 4.

§ 203. Whether the Greeks borrowed this art from Egypt cannot be decided any more certainly than the exact time when they became acquainted with it. That it existed in Egypt at an earlier period is unquestionable; but that the Greeks must therefore have borrowed it from that country by no means follows. Probably it arose among them at the same time with sculpture. It seems to have been known in the time of the Trojan war, although Pliny expresses doubt on the point. This writer and others mention, as the most ancient remarkable gem among the Greeks, that belonging to the signet of Polycrates, king of Samos.

1 *u*. This seal was an emerald or sardonyx on which was carved a lyre. According to tradition, this jewel, having been thrown by the king into the sea to avoid an accident that threatened him, was brought back by a fish that was served at his table. The artist, who wrought it, was Theodorus of Samos, who flourished about 530 years before Christ. The art was at that time quite imperfect, but afterwards it advanced rapidly.

2. For the story of this ring, see *Herodotus*, iii. 39—41; *Pausanias*, viii. 14; *Pliny*, xxxiii. 1. xxxvii. 1.—"In the temple of Concord at Rome, in the time of Pliny, a sardonyx was shown which was said to be the ring of Polycrates. It was kept in a golden box, and was a present from Augustus. According to Herodotus the stone was an emerald."—*Barthelemy's* Anacharsis, vol. vi. p. 265, 447.

§ 204. The art of gem-engraving reached its highest perfection among the Greeks about the time of Alexander. In this flourishing time, no graver of gems equaled Pyrgoteles in celebrity. While Apelles alone was allowed by Alexander to paint his likeness, and Lysippus alone to carve his statue, Pyrgo-

teles was the only one permitted to sketch his miniature on the precious stone. In the same period lived also Sostratus, whose name is inscribed on some of the most beautiful gems still existing. Somewhat later, although it is not certain precisely of what time, were Apollonides and Cronius, artists of nearly equal celebrity. Many other names of Grecian lapidaries occur both on existing ancient gems and in ancient writers. Not much reliance, however, is to be placed on the inscriptions (cf. § 198). Some of the names are the following: Agathangelus, Agathopus, Aulus, Alpheus, Arethon, Epitynchanus, Albius, Evodus, Mycon, Admon, Ætion, Anteros, Gœus, Pamphylus, Philemon, Sosocles, Tryphon, &c.

See *Chr. Theoph. de Murr*, Bibliotheque glyptographique. Dresd. 1804. 8.—*Fr. Vettori*, Dissertatio glyptographica, &c. Rom. 1739. 4.—*D. A. Bracci*, Memoire degli antichi incisori, chi scolpirono i loro nome in Gemme e Cameï. Fir. 1784. fol.—A list of gem-engravers is given in *Clarac's* Descr. des Ant. du Musée Royal, cited § 191. 4.—On the history of gem-sculpture, see references § 213. 3.

§ 205. The Romans possessed this art only as the conquerors and lords of Greece. Engraved gems were highly valued among them, and were bought at exorbitant prices. Yet they can claim no proper merit for the advancement of this art, because all, who were most distinguished in it among them, were Greeks by birth. Of these, Dioscorides and Solon, in the time of Augustus, were the best. Gems which are engraved in the proper Roman manner (and such are recognized by the costume) are not valued so highly as the Grecian. It is to be remarked that this art fell at the same time, and from the same causes, with the other arts. In the middle ages, however, lithoglyphy was not wholly neglected, since to this period belong the stones already mentioned (§ 200) as passing under the name of *Abraxas*, and designed for magical purposes.

§ 206. The use of engraved stones with the ancients was twofold, for seals, and for ornaments; in both cases it was common to make of them rings. The early use of gems for such purposes is evident from passages in the Bible (cf. § 199). For seals, the figure was generally cut below the surface of the stone (ἐισοχῆ); but when the stone was designed merely for ornament, it was usually formed in relief (ἐξοχῆ). The ancients made collections of gems, which they termed *dactyliothecæ*, δακτυλιοθήκαι, from δακτύλιος, a ring; artists who wrought these gems were from the same circumstance called δακτυλιογλύφοι. Pliny (*H. N.* xxxvii. 5) mentions several such collections, and among them that of Mithridates, which was brought to Rome to the Capitol by Pompey. Julius Cæsar placed six different collections in the temple of Venus Genitrix; and Marcellus, son of Octavia, one in the temple of Apollo. It is, however, probable, that these collections were composed, at least in considerable part, of gems not engraved.

1. The custom of wearing a seal-ring was very general among the Greeks and Romans, and the art of cutting figures into gems, or forming *intaglios*, was therefore much practiced. The engravings were at first simple and rude, consisting sometimes merely of a round or square hole; but at length they were such in beauty of design and of execution, that these works of the ancients remain unrivaled to the present day. The stones destined to be set in rings passed from the hands of the sculptor into those of the goldsmith (*annularius, compositor*); the latter was also employed to inlay *cameos*, or gems with raised figures, in gold and silver vessels of various kinds.

On the use of engraved gems for seals and rings, see *J. Elmes*, Dictionary of the Fine Arts. Lond. 1826. 8. on the word *Seals*.—*P. Mariette*, Traité des pierres gravées. Par. 1750. 2 vols. fol.—*Kirchmann*, as cited § 213. 3.—*Becker, Burmann*, as cited P. III. § 338.—Also the references in *Sulzer's* Allg. Theorie, vol. ii. p. 394.

2. Some specimens of seals and rings are given in our Plate XLVII.—In the figures, *a*, *b*, *c*, *d*, *e*, are rings (*annuli*) suited to wear upon the finger. They were formed of some metal, with some precious stone inserted. Sometimes the inserted gems were merely polished so as to be smooth and brilliant, as in fig. *d*. More frequently words or letters were engraved on the stones, as in fig. *a*, which has the initials of *Jupiter Optimus Maximus*. Sometimes the sculpture was the bust of a friend or some distinguished personage, or of one of the imaginary gods, as in fig. *b*, which shows a head of *Mercury*; sometimes it was merely a representation of some common article of utility, as a key or a pruning-knife, as in fig. *c*; sometimes it contained a mythological representation, as in fig. *f*, where a goat and satyr are dancing together; or some ceremony of ancient superstition, as in fig. *e*, where we see perhaps the crooked wand (*lituus*) and the chicken, indicating the augury called *tripudium*. In short, the devices were exceedingly various.—Rings, which were used also for [illegible], were called by the Romans *annuli signatorii*, or signet-rings.—It should be remarked, that they made use of other seals (*sigilla*), of a more common sort, which were made of the less precious metals, most frequently of brass, and wrought into a great variety of forms. In fig. 3, we have a common *sigillum* of this kind, resembling in form the bottom of a shoe or sandal (*calceus*), and bearing the image of a heart and the name of probably the owner, Ursinus, in the genitive case, cut in relief. Such seals appear to have been employed by the rich Romans, among other uses, for marking their wine-vessels.

§ 207. Respecting the mechanical operations in this art among the ancients, we are not well informed. They seem to have been similar to the methods of modern artists, except that the ancients perhaps had some unknown way of giving to their works their high degree of delicacy, completeness, and finish. For the ancient gems are certainly marked by these excellences, united with singular beauty of design, taste in arrangement, variety in subject and illustration, and truth in expression. They are also characterised by a peculiar purity and polish, and great fullness and freedom in the sculpture.

Laur. Natter, Traité de la methode antique de graver en pierres fines, comparée avec la methode moderne. Engl. Transl. Treatise on the ancient method of engraving on precious stones compared with the modern. Lond. 1754. fol. with plates.—Cf. *Müller's* Archæology.—On the question whether the ancient artists used *lenses* and magnifying glasses, see *Winckelmann*, Histoire, &c. vol. ii. p. 109, as cited § 32. 4.

§ 208. Yet fixed and infallible criteria cannot be given for distinguishing ancient from modern gems, or spurious from genuine antiques; since modern gem-engravers have approached very near the perfection of the ancient artists, and have surpassed those among them who were of a secondary rank. The discriminating eye and judgment of the connoisseur are formed perhaps more by practice than by any general rules; attention, however, must be paid to notice the material of the gem, the manner and air of the etching, the nature of the polish, and frequently to consider and compare various circumstances in history and antiquities.

See *Von Veltheim*, Sammlung einiger Aufsätze. Helmst. 1800. 2 vols. 8. vol. ii. p. 135.—On the modes of producing factitious gems, see the *Encyclopædia Britannica*, and the *Edinburgh Encyclopædia*, under the word *Gems*.

§ 209. The study of ancient gems is recommended by its manifold utility. Aside from the aids to literature and taste which it affords in common with the study of antiquities in general, it has a peculiar advantage, from the fact that we have remaining a greater number and variety of gems than of monuments of the other plastic arts, and that they are in a better state of preservation. The latter circumstance gives them a preference even before coins, whose impressions, notwithstanding any beauty in them, by no means equal the engravings of the better Greek gems. A frequent examination of them may form the mind to a quick sense and correct judgment of the beautiful, enrich the fancy of the poet and artist, and familiarize the student with the conceptions and the spirit of ancient genius.

The study has also an important bearing on sacred philology; since many coins exist, which confirm historical facts incidentally mentioned in the Bible.

For illustration of the last mentioned point, see *Horne*, Introd. to Sacred Scriptures, vol. i. p. 211, as cited § 213. 2.—*Winer*, as cited § 213. 2.—On the general subject, see *Klotz*, über den Nutzen und Gebrauch der geschnittenen Steine und ihrer Abdrücke. Altenb. 1768. 8.—Also *Mariette*, cited § 206, and *Natter*, cited § 207.

§ 210. These remains of ancient art have been rendered much more extensively useful from the ease with which they are multiplied by means of imitations. Imitations in glass are the most valuable, because in color, luster, and translucency, they can be made so nearly like the originals that it is at first even difficult to distinguish them. Something similar was the *Vitrum Obsidianum* of the ancients. Much less valuable are impressions in sulphur and in wax, although the latter have an advantage in the facility of execution.

1. The art of multiplying copies of gems by means of impressions on colored glass, or the vitrified substance called paste, is interesting not only to mere antiquaries and artists, but also to men of taste. It is of considerable antiquity, and perhaps was practiced by the Greeks. It is supposed to be alluded to by Pliny; and is mentioned by Heraclius, in the 9th century, in a work entitled *De coloribus et artibus Romanorum*. Indeed it is said, that among the existing antique cameos are found imitations of the *onyx* in glass.

Cf. *Pliny*, Hist. Nat. xxxvi. 26.—*Encyclop. Britann.* under *Gems*.—*Mariette*, as cited § 206. vol. i. p. 93.—*Feuchtwanger*, p. 48, as cited § 194.—On the general subject of pastes and casts, we may also refer to *Sulzer's* Allgem. Theorie, &c. under the words *Abdrücke, Abgüsse, Paste*.

2. The translucid substance termed *Obsidianum* seems to have received its name from Obsidius, a Roman who first brought it to Rome from Ethiopia. It is considered as the same mineral which is now called *Obsidian*, and has been termed *lava-glass* in reference to its appearance, in which it resembles glass, and to its origin, which some have supposed to be volcanic. The Romans manufactured mirrors and gems from it.

Cf. *Pliny*, Hist. Nat. xxxvi. 67.—*Launay*, Mineralogie des Anciens, as cited § 125. 2. vol. i. p. 361.—*R. Jameson's* Mineralogy. Edinb. 1820. 3 vols. 8. vol. i. p. 319.—*Comte de Caylus*, in the *Mem. de l'Acad. des Inscr.* vol. xxx. p. 457.

3 *u*. The material invented by Prof. Lippert of Dresden, which is a fine white substance, is very useful for taking casts and impressions. The casts in this show the work to better advantage perhaps than sulphur. They are liable to be injured by friction. Lippert prepared a series of casts amounting to 3000 in number, of which each 1000 was sold separately.

Those of the first thousand were arranged and described by Prof. *Christ* of Leipsic, and those of the second and third thousand by Prof. *Heyne* of Gottingen, in a *Latin Catalogue*. Lips. 1755–63. 4. A more full account is given by *Lippert* himself, in his *Dactyliothek*. Lps. 1767. 2 vols. 4. and the Supplement. Lps. 1776. 4.

4. The pastes and imitations of *Wedgewood*, the distinguished English porcelain manufacturer, are very highly esteemed. "His imitations of jasper, by which cameos, and white figures in relief, are raised on a colored ground, are exquisitely beautiful." —Wedgewood and Bentley invented a peculiar composition, of a dark appearance, which is considered as very useful for making copies of sculptured stones.

A *Catalogue* of the *Casts of Wedgewood and Bentley* was published Lond. 1780. 8.—Cf. *Silliman's Journal*, vol. xxvi. p. 244.

5. The glass pastes of *James Tassie*, a native of Glasgow, resident at London, have acquired great celebrity. His collection of impressions of ancient and modern gems amounted to 15,000. His pastes were brought into greater notoriety by the jewelers, who inserted them in seals, rings, and other ornaments.

An account of his numerous impressions was published under the following title: *A Descriptive Catalogue of a general collection of ancient and modern Gems*, cast in colored pastes, white enamel, and sulphur; by *J. Tassie*,—arranged and described by *R. F. Raspe*,—and illustrated with Copperplates; to which is prefixed an Introduction on the various uses of this collection, the origin of the art of engraving on stones, and the progress of pastes. Lond. 1791. 2 vols. 4.

6. Copies of coins and medals are also multiplied by means of casts in sulphur and other substances. Thus, e. g. the medals struck in commemoration of events in the life of Bonaparte, are imitated and made known extensively by sulphur casts; the medals consisting of 160 pieces; the casts forming a suite of 185 pieces including several reverses. Thus also, by casts in some metallic composition, as is stated, have been copied the "Waterloo Medals" that were distributed by order of the British Parliament to Wellington and the officers and soldiers engaged in the battle of Waterloo; and likewise the beautiful series of medals struck under the direction of Mr. Mudie to commemorate achievements in the history of British wars.

See *Lackey's* Series of Bonaparte's Medals, royal 8vo. Lond.—*Edwards*, The Napoleon Medals, with historical and biographical Notices. Lond. 1842. fol.

§ 211. Of the great number of existing gems only a few will be named, of such as are the most celebrated. Of this class are the following:—the signet of Michael Angelo (*cachet de Michel Ange*), as it is called in the Royal Museum at Paris, a carnelian, on which is represented with masterly skill *an Athenian festival*, or, as some think[a], *the training of Bacchus*;—a very beautiful Medusa's head upon a chalcedony, formerly in the *Strozzi* collection at Rome, now in possession of the Baron von Schellersheim;—the head of Socrates on a carnelian in the collection of St. Mark's at Harlem;—Bacchus and Ariadne upon a red jasper in the collection of the Grand-duke at Florence;—the heads of Augustus, Mæcenas, Diomedes, and Hercules, inscribed with the name Dioscorides;—a head of Alexander, a cameo of sardonyx[b], with an inscription scarcely genuine of the name Pyrgoteles.——Among the largest gems remaining[c], are the following:—an onyx in the Imperial collection at Vienna, on which is exhibited the apotheosis of Augustus and Livia;—the so-called Mantuan Vessel, formed of onyx[d], in possession of the family of the Duke of Brunswick; and the celebrated Barberini or Portland vase[e].

1. [a] It has been remarked that the seal of Michael Angelo affords a notable instance of the controversies and mistakes of antiquaries. "By one the subject is supposed to be Alexander the Great represented as Bacchus; by another it is thought a religious procession of the Athenians; and there are others, who suppose it simply a vintage, or sacrifical rites relative to the conquest of India. But it is said to be proved, that instead of being an antique, this gem was engraved by an intimate friend of Angelo himself. It was bought by the keeper of the cabinet of Henry IV. of France for 800 crowns, and Louis XIV. having afterwards acquired it, frequently wore it as a ring."

"It is not improbable that this carnelian is the work of Pietro Maria da Pescia, as the figure of the fisherman in the exergue may indicate that artist, who, with Michelino, belonged to the age of Leo X. (*Fiorillo*, Essays, vol. ii. p. 188)."—Cf. *New Edinb. Encyclopædia*, under *Gems*.—The *Encyclopædia Americana*, vol. v. p. 405.

2. [b] The cameo of sardonyx bearing the head of Alexander was published by *Stosch* in his work cited below (§ 213. 2). It is also given, with other supposed portraits of that conqueror, in a paper in the *Memoirs of the Institute*. Speaking of engraved stones which present in relief the heads of illustrious personages, *Winckelmann* says, the first rank may be assigned to a bust of Augustus, on a flesh-colored chalcedony, in the library of the Vatican.——*Jameson* mentions as very fine an engraved gem of

heliotrope (cf. § 195. 1) preserved in the *National* or *Royal Library* at Paris; it represents the head of *Christ scourged* (*Christ flagellé*), and is so cut that the red spots of the gem represent drops of blood.

Cf. *Mem. de l'Institut*, Classe de *Lit. et Beaux Arts*, vol. i. p. 615.—*Winckelmann*, Histoire, &c. livre iv. ch. vii. § 67-70.—*R. Jameson*, Mineralogy. Edinb. 1820. 3 vols. 8.

A gem with a beautiful female head and bust is noticed in the *Hist. de l'Acad. Inscr.* vol. iii. p. 244. Sur une Prime d'Emeraud antique; supposed by some to represent Eucharis, the celebrated female dancer at Rome.

3. [c] *Mongez*, in the Memoirs of the French Institute, describes three antique cameos, said by him to be the largest known. The *first* is a sardonyx, in the cabinet of the king of France, and is called the *Agate of Tiberius*. It is of an irregular oval form, nearly one foot (*un pied*) in length and about ten inches (*dix pouces*) in the greatest breadth. The sculpture on it exhibits three scenes; one, in heaven, is the apotheosis of Augustus; another, on earth, is the investiture of a priestess, in the family of Tiberius, for the worship of Augustus; a third scene presents captives of various nations of the earth.—The *second* cameo is in the Imperial cabinet at Vienna. It is about one-third less than the one just specified, and represents Tiberius as descending from a chariot.—The *third* is a sardonyx, which in 1808 belonged to a public collection in Holland; it represents Claudius and his family drawn by Centaurs.

4. [d] "The concentrically striped onyxes, which are very rare, were much prized by the ancients and they cut upon them very beautiful figures in demi-relief. One of the most beautiful works cut in this variety of chalcedony is the celebrated Mantuan vase, which was seized by the Germans at the storming of Mantua, and ever since has been preserved in the Ducal collection in Brunswick. Several beautiful plates of onyx are preserved in the Electoral Cabinet in Dresden; there is one valued at 44,000 dollars."

Mongez, in the *Mem. de l'Inst.* Classe d'*Hist. et Lit. Anc.* vol. viii. p. 370.—*K. A. Böttiger*, Ueber die Æchtheit und das Vaterland der antiken Onyx-Kameen von ausserordentlicher Grösse. Lpz. 1796. 8.—*Jameson*, as above cited, vol. i. p. 244.

5. [e] The Portland vase is not formed, as was formerly supposed, of a natural gem, or precious stone; it has been already described (cf. § 173. 2).

Winckelmann mentions[1], as one of the finest antique gems, a cameo from the hand of Athenion, preserved in the Farnese cabinet of Naples; representing Jupiter in a chariot hurling his thunder-bolts and driving over the prostrate Titans; he gives an engraving of it.

In our Plate XLVIII. we have a copy of an engraved gem, described by *Montfaucon* as belonging to the Royal Cabinet at Paris, and as being of exquisite beauty[2]; the stone is a dark green jasper, with spots of red; the sculpture presents Bacchus lifted by two satyrs who hold his body, and by two boys who support his legs, that they may place him on the back of a goat, his arms being around the necks of the satyrs; he holds a crater in his right hand; a Bacchante goes before playing on a sort of *tympanum*; another on the right is playing with the double *tibia*; another behind raises towards his head a cluster of grapes; at their feet lie a prostrate vase and a detruncated head, or more probably a mask; trees with thick foliage occupy the back-ground.

[1] *Winckelmann*, Histoire, &c. vol. ii. p. 112, 115; vol. iii. p. 372.—[2] *Montfaucon*, Antiq. Expl. Sup. vol. i. p. 151.

§ 212. The most celebrated collections of ancient gems are the following:—the Grand-duke's at Florence, which contains 3000;—those of the families of Barberini and Odescalchi at Rome, the latter of which formerly belonged to Christina queen of Sweden;—the Royal Cabinet or Museum at Paris;—the collection, formerly belonging to the Duke of Orleans, now at Petersburg;—some private collections in London, particularly those of the Duke of Devonshire and Count Carlisle;—the Imperial Cabinet at Vienna;—the collection of the King of Prussia, of which the gems formerly belonging to Baron de Stosch form the largest and most valuable part;—that of the King of Netherlands at Hague.

The collection of gems formerly belonging to Baron de Stosch is now in the *Royal Museum* at Berlin (cf. § 190. 3).—The *Royal Museum* at Naples, which is now enriched with the treasures of several private collections, contains many precious stones, besides fine statues, bronze figures, vases, and antiques in glass.

For the Museum at Naples, see *Finati* (and others), Real Museo Borbonico. Napl. 1824-33. 8 vols. 4.—*E. Gerhard and Th. Panofka*, Neapels Antike Bildwerke; commenced 1828.——Respecting the collections in England, see *Waagen*, as cited § 190. 4.——On the cabinet of the Grand-duke at Florence, see *Johnson*, Phil. of Trav. p. 119, as cited § 190. 1.—See also the references § 213. 1.

Casts of ancient gems or medals are found in the libraries or museums of most public institutions. The *Boston Athenæum* has several cases of casts.

§ 213. Engravings and Plates are a useful help in attaining a knowledge of sculptured gems. Various works containing plates and descriptions of the most remarkable specimens, with historical and critical observations, have been published.

1. Works referring to particular cabinets or collections. *A. F. Gorii*, Museum Florentinum, as cited § 191. 2. The 1st and 2d volumes treat of Gems.—*Le Museum de Florence*, ou Collection des Pierres gravees, Statues, Medailles, et Peintures, qui se trouvent a Florence principalement dans le Cab. du Gr. Duc, &c. grave par *David*, avec explanations par *Mulot*. Par. 1791-96. 6 vols. 4.—*Mongez*, Camées, &c. de la Galerie de Florence et du Palais Pitti, &c. as cited § 191. 2.——*Winckelmann*, Description de Pierres gravées du feu Mr. Le Baron de Stosch. Flor. 1760. 4.—*F. Schischegroll*, Auswahl vorzüglicher Gemmen aus der Stoschischen Sammlung. The 1st vol. Nürnb. 1797. 4. A 2d vol. in continuation, under the title *Dactyliotheca Stoschiana*. Nürnb. 1806. 4.—*P. J. Mariette*, Recueil des pierres antiques de la collection de Mr. *de Granelle*. Par. 1736-37. 2 vols. 4.——*Le*

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Mond et *De la Chau*, Description de principales pierres gravés du *Cabinet* du Duc d'Orleans. Par. 1780-84. 2 vols. fol. Abridged, with notes, by *J. G. Jacobi*. Zür. 1796. 4.——*P. J. Mariette*, Recueil de pierres gravées (au creux) du *Cabinet* du Roi. Par. 1750. 2 vols. fol.——*J. Eckel*, Choix des Pierres gravées du *Cabinet* Imperial des Antiques, representées en 40 Planches, &c. Vien. 1788. 4.——*P. E. Visconti*, Gemme incise d. Cavaliere *G. Girometti*, &c. Rome, 1536. fol.

2. Works of a more general character.—*Dornen. de Rossi*, Gemme antiche figurate, colle spositioni del *P. A. Maffei*. Rom. 1707-9. 4 vols. 4.—*Abr. Gorlæi* Dactyliotheca, cum notis *Jac. Gronovii*. Lugd. Bat. 1695, 1707. 2 vols. 4.—*Phil. de Stosch*, Gemmæ antiquæ cælatæ, *sculptorum nominibus* insignitæ. (særi incisæ per *Bern. Picart.*) Amst. 1724. fol.—*Arnadutii*, Novus Thesaurus Gemmarum veterum. Rom. 1753. fol.—*J. M. Raponi*, Recueil de Pierres antiques gravées, &c. Rom. 1786. fol. with numerous plates.—*A. F. Gorius*. Gemmæ Antiquæ. Ven. 1750. fol.—*G. Ogle*, Antiquities Explained, being a collection of figured Gems, illustrated by descriptions from the classics. Lond. 1737. 4.—*R. Dagley*, Gems from the Antique, with illustrations. 4.—*A. L. Millin*, Pierres gravées inedites tirées des plus celebres Cabinets de l'Europe. Par. 1817. 2 vols. 8.——We will add here, *Knight*, Modern and Antique Gems.—*R. Walsh*, Essay on Ancient Coins, Medals, and Gems, as illustrating the Progress of Christianity in the early ages. Lond. 1828. 12.

3. It may be proper to mention also some works which relate to the subject of *gem-engraving* in general, or to the theory and history of the art.—*Theophrasti*, Eresii, περὶ λίθων βιβλίον, in his *Opp.* ed. *Schneider*, cited P. V. § 192. 3; also in *I. de Laet*, de Gemmis et Lapidibus, libri ii. Lugd. Bat. 1647. 8; in English, with remarks, by *I. Hill*, Lond. 1748; and in German, with the remarks of *Hill*, and a treatise on the ancient art of Engraving on Gems, by *A. M. Baumgärtner*, Nürnb. 1770. 8.—*Dioscoridis*, περὶ ὕλης ἰατρικῆς, 5th Book.—*Pliny*, Natural History, 37th Book.—*Jo. Kirchman*, de Annulis liber singularis. L. B. 1672. 12.—*Anselmi Boetii* (*de Boot*) Gemmarum et Lapidum Historia, aucta ab *Adr. Tollio*. L. B. 1647. 8.—*P. J. Mariette*, cited § 206.—*L. Natter*, cited § 207.—*Caylus*, Sur les Pierres Gravées, in the *Mem. Acad.* vol. xix.—*A. L. Millin*, Introduction à l'Etude des Pierres gravées. Par. 1796; also 1826. 8.—*Gurlitt*, über die Gemmenkunde. Magdb. 1793. 4.—*J. Frischolz*, Lehrbuch der Steinschneidekunst. München. 1820. 8.—See also *Sulzer's* Allg. Theorie, article *Geschnittene Steine*.—*Encyc. Americ.*, *Edinb. Encyc.* &c.

III.—*Painting.*

§ 214. Painting, as a fine art (γραφική, ζωγραφία, ζωγραφική), is the representation of visible objects upon a plane surface by means of figure and color. It is not confined, however, to the mere exhibition of material bodies and forms; but expresses also their invisible powers and immaterial and spiritual nature and affections, by gestures, attitudes, and the like. It also employs the form of sensible objects allegorically to signify things very different from what actually meets the eye. (Cf. § 147.)—The real foundation of painting is laid in the art of designing, that is, representing objects on a plane by lines and strokes; by the advancement of which in correctness and beauty the progress of painting must be forwarded, almost as a matter of course.

§ 215. It has been already remarked (§ 155), that the art of designing, or sketching, although it is of so great importance as a foundation and help to all the plastic arts, is yet probably of later origin. So the art of coloring merely was doubtless of earlier origin than painting, properly so termed; which implies the filling up, with colors suitably chosen and applied, of an outline sketched designedly. Yet the art of designing and painting existed, beyond all question, in a very early period, although we cannot determine exactly when, or in what nation, it originated. It is still a controverted question, whether it existed in Greece at the time of the Trojan war; and the negative is certainly quite probable. This, however, would not imply that it did not then exist in other countries.

§ 216. The Egyptians were acquainted with this earlier than the Greeks, although not so much earlier as according to Pliny (*Hist. Nat.* xxxv. 5) they claimed. Sketching or designing seems to have become common among them quite early. Originally the art was chiefly temple-painting, and we must distinguish between that which is found upon the walls of edifices, and that upon mummies and papyrus rolls (cf. § 107. 5). Painting remained very imperfect in Egypt, as did the plastic arts in general. The artists applied their colors in uniform tints, without shading or contrast. Some paintings found in Egypt seem to be an exception to this remark, but they were probably executed in the time of the Ptolemies by Grecian artists.

1. "Egyptian painting seldom, if ever, attempts more than an outline of the object as seen in profile, such as would be obtained by its shadow. To this rude but always well-proportioned draught, colors are applied, simply and without mixture or blending, or the slightest indication of light and shade. The process appears to have been, first, the preparation of the ground in white; next, the outline was firmly traced in black; and, lastly, the flat colors were applied. The Egyptian artist employed six pigments, mixed up with a gummy liquid, namely, white, black, red, blue, yellow,

and green; the three first always earthy, the remaining, vegetable or at least frequently transparent. The specimens from which we derive these facts, are the painted shrouds and cases of mummies, and the still more perfect examples on the walls of the tombs. It can furnish no evidence of extraordinary experience or practice, but these paintings still retain their color clear and fresh. The circumstance merely shows the aridity of the climate, and that the coloring matters were prepared and applied pure and without admixture." (*Memes.*)

Some notices of Egyptian painting may be found in *J. G. Wilkinson*, Manners and Customs of the Egyptians. Lond. 1837. 3 vols. 8. with some colored plates.—See, also, in *Denon* (as cited § 238. 2), vol. i. p. 177, a notice of the paintings in the tombs at Thebes.—*Lond. Quart. Rev.* xix. 192, 421.—*Library of Entertaining Knowledge*, vols. 22, 23.—Especially the *Description de l'Egypte*, cited § 231. 1.

2 *u*. That painting, or at least the art of coloring, existed early among the Chaldeans and Israelites is indicated by passages in the Bible. Ezek. xxiii. 14; viii. 10; comp. Numb. xxxiii. 52.

§ 217. According to the common tradition of antiquity, which agrees well with the natural probability of the case, painting, or rather designing, took its rise originally from the tracing of the shadows of objects upon a wall (σκιαγραφία), and marking the outline with carbon or chalk. Ardices of Corinth and Telephon of Sicyon are said to have been the first who, by drawing the inner parts, presented something more than the outline, and indicated light and shade. The earliest Greek pictures were drawn with a single color, and are thence termed μονοχρώματα; a red color was chiefly used, perhaps because it resembled that of flesh in the human body. The first that employed various colors appears to have been Bularchus, who lived in the time of Candaules, king of Lydia, about 720 B. C.

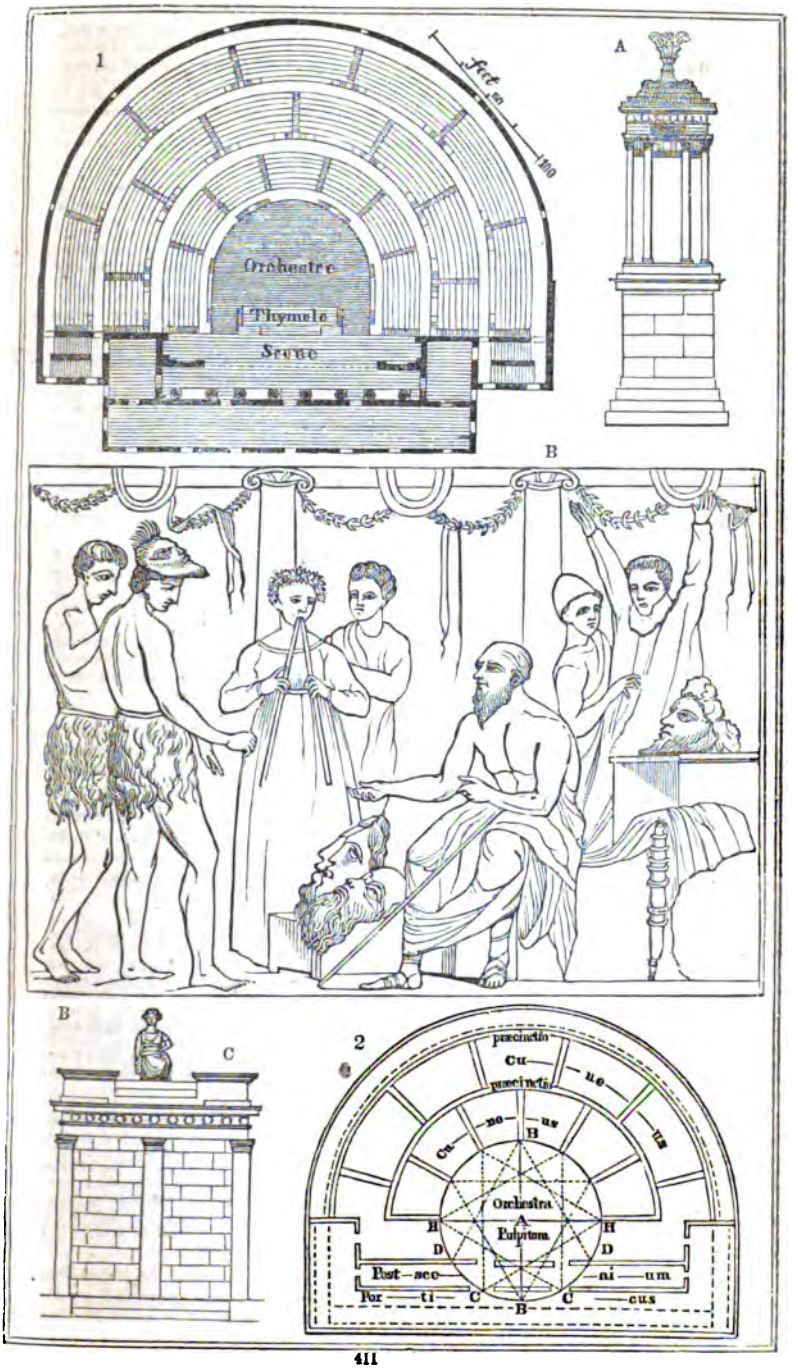
"The first painting on record is the battle of Magnete by Bularchus, and purchased by Candaules, king of Lydia, for its weight in gold, or, as some say, a quantity of gold coins equal to the extent of its surface. This establishes the first era of the art in Greece." But painting had been practiced for several centuries preceding, especially at Corinth. The art is said to have passed through several gradations; as, simple *skiagraphy*, or shadow-painting (σκιαγραφία), i. e. giving the exterior outline or shape of the shadow of an object, without any intermediate lines; the *monographic* style (μονόγραμμον), i. e. consisting of lines, but giving both the exterior outline and also the inner lines or markings; *monochromatic* compositions, in which one color only was employed; and *polychromatic* (πολυχρώματα), where a variety of hue was used, but without shading; and lastly, *zographic*, in which appeared the full art of painting to life (ζωγραφία), applying colors with due observance of the laws of light and shade. It is, however, hardly supposable that the art advanced by any perfectly regular series of steps.

See *Memes*, p. 120, 121, as cited § 169.—*Caylus*, (Dissertations relat. a l'histoire et a l'art) Abhandlungen zur Geschichte und Kunst. (bk. ii. p. 23, 74). Altenb. 1768. 2 vols. 4.—*Ramdohr*, Ueber Malerei, &c. bk. ii. p. 178, as cited § 226. 2.—*H. Fuseli*, Lectures on Painting, delivered at the Royal Academy. Lond. 1801. 4.

§ 218 *t*. Our knowledge respecting the colors used by the ancient painters is imperfect; it is derived chiefly from a few passages in ancient authors[1]; but some information has been drawn from experiments on the colors in the remains of ancient paintings, and on pigments that were found at Pompeii and in vases beneath the ruins of the palace of Titus[2]. Oil-colors do not appear to have been known to the ancients. To give consistency to water-colors and increase their brightness and durability they combined with them some sort of varnish or size, especially in paintings on plaster or chalk; gum (*gummi*), glue (*glutinum*), and sometimes the white of egg (*ovi albumen*) were used for the purpose. Apelles is said to have employed a fine black varnish which none could imitate. On the authority of a passage in Pliny[3], it has been commonly stated that Apelles and other celebrated Greek painters used only four colors; viz. *Melinum*, a white; *Atticum*, a yellow; *Sinopis Pontica*, a red; and *Atramentum*, a black; but it must be a mistake to suppose that they were acquainted only with these, or that they never used any other.

"If red and yellow ochers, blacks and whites, were the colors most employed by Protogenes and Apelles, so they are likewise the colors most employed by Raphael and Titian in their best style." (*Davy*[2].)——"In the pictures at Naples and Rome, is greater variety of coloring than, from some passages in their writings, has been allowed to the ancients. And, indeed, unless Pliny be supposed to point out a distinction in this respect between the practice of the earlier and later painters, he contradicts himself: for in all, he enumerates no less than five different whites, three yellows, nine reds or purples, two blues, one of which is indigo, two greens, and one black, which also appears to be a generic expression, including bitumen, charcoal, ivory, or lamp-black, mentioned with probably others." (*Memes*, p. 123.)—Beautiful blue colors have

PLATE XLIX.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been found in the fresco-paintings in ancient Roman edifices.—"In cleaning away the rubbish within the baths of Titus, the walls of which display many beautiful specimens of fresco-painting, the painter's room was discovered, and in several of the jars were found different kinds of paint, and among others a quantity of the beautiful celestial blue, which retained its luster and freshness so remarkably on the walls. Sir Humphry Davy, on analysis, found it to consist of a frit of copper, soda, and silex[4]; and by recomposition formed the same color from fresh materials."

That the ancient artists were not restricted to so few colors as has been supposed may be shown by the following list.—RED: Μίλτος, *Rubrica*, red earth, and a general name for red; Σινωπίς, *Sinopis Pontica*, *Rubrica Sinopica*, red ocher; Σανδαράκη, *Cerussa usta*, red lead; Κιννάβαρι, *Minium*, vermilion; Κιννάβαρι Ἰνδικόν, *Cinnibaris Indica*, from the gum or resin called dragon's blood; Σάνδυξ, *Sandyx*, crimson.—YELLOW: Ὤχρα, or Ὤχρόν, *Sil*, a common name for yellow; Ἀττικόν, *Atticum*, the Athenian yellow ocher, considered the best; Ἀρσενικόν, *Auripigmentum*, orpiment; *Sandaracha*, sometimes applied by the Romans to designate a variety of yellow.—BLUE: Κύανος, *Cæruleum*, azure blue, and apparently a general term for blue; Ἰνδικόν, Indicum, indigo; Ἀρμένιον, ultramarine, from the mineral called *lapis lazuli*; Theophrastus mentions a substance under the name of χαλκὸς as being used in order to give glass (ψεῦδος) a fine blue color, and Sir H. Davy supposes him to mean *cobalt*.—GREEN: Χρυσόκολλα, *Chrysocolla*, a carbonate of copper, green verditter, the most approved green; Ἰός Χαλκόν, *eruga*, *æruca*, *scolecia*, verdigris, several varieties; Θεοδότιον, *Theodotion*, a sort of green earth, (*creta viridis*) found on the estate of one Theodotius, near Smyrna; *Appianum*, another variety of green earth.—PURPLE: Πυρφύρα, *Purpurissum*, the most valued being prepared from the murex (cf. P. III. § 332), a general term also for purple; Ὑγιεινόν, *Hygienum*, having the shade of scarlet; *Ostrum*, a mineral compound, but sometimes designating the purple from the murex: *Rubia radix*, madder-root.—BROWN: *Ochra usta*, burnt ocher; many varieties.—BLACK: Μέλαν, *Atramentum*, the common name for the color; Ἐλεφάντινον, *Elephantinum*, ivory black; Τρύγινον, *Trygium*, vine-black, made of burnt vine twigs; *Atramentum Indicum*, perhaps the Chinese Indian ink.—WHITE: Μηλία, *Melinum*, an earth from the isle of Melos; Παραιτόνιον, *Paretonium*, a white clay from a place on the coast of Africa, much valued; Ψιμύθιον, *Cerussa*, white lead.—We may here mention as among the gums or resins used[5]; Σαρκοκόλλα, *Sarcocolla*; Μαστίχη, *Mastiche*; *Thus masculum*, frankincense; *Terebinthe*, turpentine; Bitumen or *Asphaltum* (ἄσφαλτος) was also used in forming a varnish; Punic wax, *Cera Punica*, was ordinary wax purified.

[1] *Theophrastus*, De Lapidibus.—*Dioscorides*, Mat. Med. v.—*Pliny*, Hist. N. xxxv. 6-42.—*Vitruvius*, Arch. vii.——[2] *M. Chaptal*, on seven colors found in a shop at Pompeii, in *Annales de Chimie*, vol. 70.—*Sir Humphry Davy*, Experiments on the colors used in painting by the ancients, in the *Philosoph. Transactions*, vol. for 1815, pt. i. p. 97.——[3] *Pliny*, Hist. N. xxxv. 32.——[4] Cf *Lond. Quart. Rev.* xiv. 407.——[5] Cf. *Pliny*, Hist. N. xiii. 20; xii. 36; xxiv. 28; xxiv. 26; xxiv. 32; xxxv. 51; xxi. 49.—See *Ernesti* ad *Plin.* xxi. 22, in *Lemaire*, Bibl. Class. as cited P. V. § 470. 4.—On the colors used by the ancients, see also *Rode*, de la Peinture chez les Anciens, in *Winckelmann*, Histoire, &c. vol. iii. p. 59, 137.—*De Caylus*, on certain passages of Pliny, &c. *Mem. Acad. Inscr.* xxv. 149.—*G. E. Lessing*, Vom Alter der Oelmalerei aus dem Theophilus Presbyter, in his *Sämmtliche Schriften* (as cited § 168), vol. viii. p. 235.—*F. W. Döring*, Progr. de coloribus Veterum. Goth. 1788. 4.—*Stieglitz*, Ueber d. Malerfarben der Griech. und Röm. Lpz. 1817. 8.—*Winckelmann*, Histoire, &c. lib. iv. ch. viii. sect. 31.

§ 219.* The ancient methods of painting may be included under two kinds, painting *in water-colors*, and painting *in wax*. Of the latter, the most important species was that effected by the aid of fire (διὰ πυρὸς), thence called *encaustic* (ἐγκαυστική); that called κηρογραφία was another species, said to be employed in painting ships (*inceramenta navium*, cf. *Liv.* xxviii. 45). Of painting in water, there were two species; in one, the colors were laid on with water alone, vinegar being sometimes added, especially to black; in the other, the colors were applied with water combined with some glutinous substance, some gum, wax, or resin that could be worked with water.

1. The term *fresco*, when strictly used, designates the first mentioned species of painting in water-colors when applied to plastered walls while the plaster or stucco is moist; all the varieties of the other species being included under the phrase painting in *distemper*; the term *fresco*, however, is sometimes applied indiscriminately to painting on plastered walls, whether moist or dry, and whether the colors are applied in water simply or in distemper. The dwellings of the ancients were commonly adorned with fresco-paintings.

2 *a*. The fresco-painting was executed upon a moist as well as upon a dry ground. In this last mode of painting, the colors were probably laid on with a peculiar sort of glue or size, since in many pieces of this kind that have been found, they are so well fixed and preserved, that a wet sponge or cloth may be drawn over them without injury. Previous to the paintings, the walls received a double coating, and the surface was carefully polished.

3. To prepare the walls for paintings on a moist ground was more expensive than to prepare them for paintings on a dry ground (cf. *Vitruvius*, vii. 3); since over several layers of ordinary plaster there must be placed several other layers of a composition formed of chalk and marble dust; hence, except in the houses of the wealthy, the walls were usually in *distemper* as distinguished from *fresco*; such is the case in most of the houses discovered at Pompeii. In order to receive ornamental paintings, the walls were divided into compartments or panels which were termed *abaci*, ἄβακες; these panels were specially prepared with a ground (called λεύκωμα) formed by plaster covered with chalk and marble dust as above mentioned; sometimes the stucco ground appears to have been placed on tablets of wood which were fixed in frames and encased in the walls; sometimes the paintings were on panels of larch wood.

§ 219 *a*. Single pieces of painting were usually executed upon wood, and therefore called πίνακες, *tabulæ*. The wood of the larch tree (ἐλάτη, *larix*) was preferred on account of its durability and its not being liable to warp out of shape. They painted more rarely upon linen cloth; as in the colossal picture of Nero mentioned by Pliny.

The most common kind of painting was that upon plaster; which is now called fresco-painting. Less common was drawing or painting on marble and ivory.

The terms *πίναξ* and *πινάκιον* seem to have been applied to any material on which a picture was drawn. The *easel*, or frame to which the material was fixed, while the artist was painting, was called by the Greeks *ἀκρίβας* or *καλόβας*; *γραφίς* signified the *style* and *ὑπογραφίς* (*penicillus*) the *hair-pencil*; some have supposed the *ῥαβδίον* to have been a pencil or brush, although it is usually interpreted as a style or rod used in encaustic painting; *χρώματα* and *φάρμακα*, the *colors*; *λήκυθος*, the *box* in which they were kept; a figure supposed to represent Painting, found at Pompeii, in the building called Pantheon, holds a *palette* or pallet in her left hand; the ancient name for this article is nowhere given, unless the term *πινάκιον* was applied to it. *Εικών* signified a *portrait* or likeness as well as statue; a mere *sketch* was termed *ὑπογραφή*; the word *σκιαγραφία* signifies, etymologically, *shadow-painting* (cf. § 217); it is commonly interpreted the *art of sketching* or delineating.

§ 220 *u*. The kind of painting peculiar to ancient times, called *encaustic*, is known to us only by the imperfect description given by Pliny, who speaks of three methods of it.

1 *u*. The first of these methods consisted, it seems, in mingling wax with the colors, and laying them on by means of fire and certain instruments called *cauteria* (*καυτήρια*). The second was employed upon ivory, and was called *κέστρωσις*, because the outline was cut in the ivory by a pointed graver, termed *κέστρον* (*verriculum*), and the colors afterwards applied. The third seems to have been a process of laying on melted wax by means of a brush. A fourth kind, used in painting upon walls, is mentioned by Vitruvius. Men of science and artists have attempted to discover and restore this art.

Pliny, Nat. Hist. xxxv. 41.—*Vitruvius*, De Archit. vii. 9.—*Don Vincenzo Requeno*, Saggi sul ristabilimento dell' antica arte de' Greci e de' Romani pittori. Parma, 1787. 2 vols. 8; in French, Rome, 1786.—*Böttiger's* Geschichte der Enkaustik der Alten, in the *Journal des Luxus und der Moden*, for the year 1794.—*Rode and Reim*, as above cited, in *Winckelmann*, vol. iii. p. 161.—*Caylus*, On encaustic painting, in the *Mem. Acad. Inscr.* xxviii. 179. English Transl. by *J. H. Muns.* Lond. 1760. 8.—*Phil. Trans.* for the year 1751.—*Trans. of Soc. for Encouragement of Arts.* Lond. 1787.—*Sulzer's* Allg. Theorie, vol. ii. p. 59.—*Letronne*, Encaustic, in *Journ. des Savans*, Sept. 1835.—The *Athenæum*, or *Spir. of Eng. Mag.* vol. v. Sec. Series, p. 339, on an "Encaustic Painting of the dying Cleopatra."

2 *u*. The peculiar mode of representing visible objects which was termed *mosaic-work*, is often included under the denomination of painting. This has already been noticed (see § 167, 189).

It was in effect painting, and not improperly termed *pictura de musivo*. Pliny (*H. N.* xxxvi. 25, 60) mentions as among the celebrated mosaics at Pergamus a Cantharus with doves, "of which the *Doves of the Capitol* is supposed to be the copy."—See *Mus. Capitolin.* (cited § 191. 2), iv. 60.

3 *u*. Respecting the peculiar method of *painting glass* which was practiced by the ancients, we know but little.

A recent traveler speaking of the show-rooms of the establishment for the manufacture of porcelain at Sevres in France, observes, "here were vases, cups, pitchers, urns, statues, table sets, toys, chimney ornaments, all of the most splendid and costly character. The ware itself is of the most perfect kind, and then the painting and the gilding, and the setting of brilliants and precious stones, add immensely to the expense. Brogniard (the director, 1835) has added much to the painting department by his discoveries in the art of painting glass. He is said to have ascertained the means of equaling all the ancient colors in glass except the red."

Le Vieil, L'art de la Peinture sur verre. Par. 1774. fol. German transl. Nürn. 1780.——For an account of attempts to restore this art, *Fiorillo's* Klein. Schrift. artistischen Inhalts.—Cf. *Sulzer*, Allg. Theorie, article *Glasmalerei*.—*Edinb. Encycl.* article *Glass*.

4. Among the applications which the ancients made of colors, we may notice also the painting of vases, of statues, and of the ornamental parts of buildings.—The painting of fictile vases seems to have formed a distinct art, practiced by artists who received a peculiar instruction. The painted vases are valuable chiefly as they furnish pictures illustrating the traditions, customs, and habits of the ancients[1]; they are noticed in other sections (cf. § 223. 173).—Statues were sometimes painted, not merely by covering the whole with a wash or varnish of a single color, as the Jupiter placed in the capitol by Tarquinius Priscus was colored with *minium* (*Plin.* H. N. xxxv. 45), but also by giving to each part of the drapery its appropriate color.—In architecture, the coloring appears to have been applied more particularly to the moldings, the friezes, the metopes, and the tympana of the pediments. In the Parthenon, some of the sculptured ornaments were of a pale blue; in some Sicilian monuments, these parts are red. Various colors were sometimes combined[2]. In later times, among the Romans, the decline of taste was evinced by a fondness for strong and gaudy colorings.

[1] Foobroke (cited P. III § 12) gives, p. 610, a Plate of costume drawn from the Hamilton vases.——[2] See *Kugler*, Ueber die Polychromie der Griechischen Architectur und Sculptur, und ihre Grenzen. Berl. 1835.—*Raoul-Rochette*, as cited § 226. 2.

§ 221. Our judgment respecting the merits of the ancients in painting we derive in a great degree from the unanimous encomiums of their writers. We infer it also from their known excellence in other arts, which are kindred to it, and, like it, essentially connected with the art of designing. From the few imperfect and badly preserved specimens of ancient painting seen by the moderns, no valid arguments can be drawn. Many questions respecting the subject of ancient painting remain therefore unsettled; as, for example, whether the artists understood *perspective*. Their greatest attention seems to have been given to coloring.

It is said that in the mosaic discovered at Pompeii and called the Battle of Issus (cf. § 189. 1), the *perspective* is admirable. Scene-painting (*σκηνογραφία*), which seems necessary to involve

some knowledge of perspective, was known at Athens in the time of Æschylus (*Vitruv.* vii. præf.), and the names of several scene-painters are preserved (*Plin.* H. N. xxxv. 37, 40).

Fiorillo, on the Perspective of the Ancients (in his *Kl. Schrift.* cited § 220).—*Comte de Caylus*, on the same subject, in the *Mem. Acad. Inscr.* xxiii. 330; also as cited § 217.—*Sallier*, on the same topic, *Mem. Acad. Inscr.* viii. 97.—*Memes*, History of Sculpture, &c. p. 127.—Cf. *Sulzer's* Allg. Theorie, vol. iii. p. 688.

§ 222. Among the Greeks there were schools of painting as well as of sculpture. The four most celebrated were at Sicyon, Corinth, Rhodes, and Athens. Hence there were different styles and tastes in the art, the Asiatic and the Helladic, the Ionian, Sicyonian, and Attic; the three last being, however, modifications of the second. Sicyon especially was looked upon as the native land and nursery of the best painters. But paintings were not by any means so numerous in Greece as were works of sculpture.—The most flourishing period of the art was about the time of Alexander. Some of the most celebrated masters were Polygnotus, Apollodorus, Zeuxis, Parrhasius, Timanthes, Eupompus, Pamphylus, Apelles, and Protogenes.

1. The history of painting among the Greeks is divided by *Memes* into four periods. —The *first* terminated with Bularchus, B. C. 720, whose battle-piece has been mentioned (§ 217). During this period painting seems to have made more progress in Asia Minor than in Greece. Painting must have existed in some degree in Homer's time, since embroidering in various colors is mentioned (*Il.* iii. 126), and the shield of Achilles is described (*Il.* xviii. 478) as combining different colors; although the only painting he notices is that by which some ships are distinguished (νῆες μιλτοπάρηοι, *Il.* ii. 673; *Od.* xi. 123), and the coloring of certain ornaments for the heads of horses (*Il.* iv. 141).—The *second* period extends from Bularchus to Zeuxis, about 400 B. C. Cimon of Cleonæ, probably about the time of Solon, B. C. 600, is the earliest painter of eminence in this period; and it is supposed that he acquired his skill in some city of Ionia, or other province in Asia Minor. Polygnotus was one of the most eminent in this period; his pictures were admired by Pliny at the distance of six hundred years. In the time of Polygnotus, about B. C. 460, painting attracted the attention of all Greece; having been previously regarded with interest only in a few cities. The most important works of Polygnotus were his two great paintings or series of paintings[1] in the Lesche of the temple of Apollo at Delphi, described by Pausanias (l. x. c. 25—31). Towards the close of this period, the pencil is said to have been first used by Apollodorus of Athens, the instructor of Zeuxis.—The *third* period commences with Zeuxis, about B. C. 400, and ends with Apelles, who flourished about B. C. 330. In this period great improvement was made, in which the genius of Zeuxis opened and led the way. A famous painting of Zeuxis was his female centaur suckling her young, described in the Ζεῦξις of Lucian; it was carried off from Athens by Sylla, but lost on the voyage to Italy. Parrhasius, Timanthes, Eupompus, and Pamphylus, the master of Apelles, are named among the distinguished painters of this era. The *fourth* period is dated from the time of Apelles. This age witnessed the full glory and decline of the art. Apelles is said to have united the excellences which had been separately exhibited by his predecessors. His Venus Anadyomene[2], which was long "afterwards purchased by Augustus for one hundred talents, or £20,000 sterling, was esteemed the most faultless creation of the Grecian pencil, the most perfect example of that simple yet unapproachable grace of expression, of symmetry of form, and exquisite finish, in which may be summed up the distinctive beauties of his genius." Protogenes of Rhodes, a contemporary of Apelles, was next to him in merit; the most celebrated work of this artist was his figure of Ialysus with his dog[3], on which he is said to have been occupied seven years. Nicias of Athens was a reputable painter. Later were Nicomachus, Pasius, and others, with whom the art began to decline. The decline of painting may be considered as commencing about B. C. 300, and as consummated in the destruction of Corinth by Mummius, B. C. 146; during this time the artists practiced much in painting upon mean subjects (ῥυπαρογραφία), and indulged grossly in licentious painting (πορνογραφία).

[1] *Riepenhausen*, Peintures de Polygnote à Delphes dessinées et gravées d'après la description de Pausanias. Par. 1826. (Gött. 1805.)—*Gedoyn* and *De Caylus*, on Polygnotus, *Mem. Acad. Inscr.* vi. 445, and xxvii. 34.—[2] *Arnauld*, La vie et les ouvrages d'Apelle, in the *Mem. Acad. Inscr.* xlix. 200.—*C. de Caylus*, La Venus d'Apelles dite Anadyomene, *Mem. de l'Acad. des Inscr.* xxx. 442, with a plate drawn from a figure in bronze.—*Quart. de Quincy*, Sur de défi d'Apelles et de Protogenes, *Mem. de l'Institut*, Classe d'*Hist. et Lit. Anc.* vol. v. p. 300, with curious plates. Cf. *Plin.* xxxv. 10.—[3] Cf. *Plutarch*, Dem. 22.—*Brottier*, On Protogenes, in the *Mem. Acad. Inscr.* xlvi. 463.—Respecting the principal artists and their works, see *Böttiger*, Ideen zur Archäologie der Malerei. Dresd. 1811. 8.—*C. R. Dati*, Vite de' Pittori Antichi. Flor. 1667. 4. Mil. 1806. 8. containing Lives of Zeuxis, Parrhasius, Apelles, and Protogenes.—See also *Leveque*, Sur les progrès successifs de la peinture chez les Grecs; *Mem. de l'Institut*, Classe de *Lit. et Beaux Arts*, vol. i. p. 374.

2. Respecting the comparative number of paintings and statues in Greece, the following statement is in point. "Pausanias mentions the names of one hundred and sixty-nine sculptors, and only fifteen painters; while after three centuries of spoliation he found in Greece three thousand statues, not one of them a copy, he describes

only one hundred and thirty-one paintings."—It may also be worthy of remark, that the Greeks preferred busts to portraits, and this branch of painting does not seem to have been so much cultivated as others. "While Pausanias enumerates eighty-eight master-pieces of history, he mentions only half the number of portraits which he had seen in his travels through Greece in the second century."

See *Memn*, p. 120 *n*.—*Cf. M. Heyne*, Sur les causes de la perfection à laquelle l'art parvint chez les Grecs, et sur les epoques qu'il paroit avoir eu chez ce peuple; in *Winckelmann's* Histoire, &c.

§ 223. In Italy painting was early cultivated. Evidence of its advancement is given by those rich vases, already mentioned (§ 173), which are generally termed Etruscan, but are probably the work chiefly of Grecian artists. It may be remarked, that the color which fills up the figures, mostly red or black, was the proper ground color of these vessels, and that the color of the surrounding space was laid on afterwards. It is possible that these paintings are copied from larger pictures of the best Greek masters, and so may furnish us some means of judging of the conceptions and devices of those artists.

In the Museums of London, Paris, and Naples are great numbers of these vases; discovered chiefly in tombs, about Capua and Nola; the Museo Borbonico at Naples contains above 25,000 specimens.

See *Böttiger's* Griech. Vasengemälde. Weim. 1797-1800. 3 vols. 8.—*J. Christie's* Disquisitions on the Painted Greek Vases. Lond. 1826. 4.—*Lanzi*, Vasi dipinti. Firenze, 1806. 8.—*Cf. Mem. de l'Institut*, Classe d'*Lit. et Hist. Anc.* "sur un Vase peint apporté de Sicile," vol. iii. p. 36, with a plate.—*S. Campanari*, Antichi Vasi Dipinti del Collezione Feoli. Rom. 1837. 4.—*Tischbein, Millin*, &c. as cited § 173. 1.—*Museo Borbon.* cited § 212.—*Dubois-Maisonneuve*, Introd. à l'Etude des Vases Antiques. Par. 1817. fol.—*Gerhard*, as cited § 186. 1. with plates giving faithful copies of the paintings.—See also *Hanmann*, in the *Edinb. Philosoph. Journal*, Apr. 1825. "elaborate treatise," maintaining the Greek origin of most of the vases called Etruscan.

§ 224. At Rome also, in early times, there were various paintings. But after the subjugation of the Grecian territories they were more numerous and more valuable. The Romans, however, did not labor to signalize themselves in this art, but were contented with possessing the best pieces of Grecian painters, some of whom resided at Rome, particularly under the first emperors. Yet Pliny has recorded the names of several native artists, as Fabius, Pacuvius, Turpilius, and Quintus Pedius.

Pacuvius, known also as a tragic poet (cf. P. V. § 353), was one of the first Romans distinguished as a painter. A piece which he executed for the temple of Hercules, in the *Forum Boarium*, was particularly celebrated. Cf. *Plin.* Hist. Nat. xxxv. 4, 7. Julius Cæsar expended great sums in purchasing the pictures drawn by old masters (*Suet.* Jul. Cæs. 47). Augustus was a patron of the art. Portrait painters seem at this period to have been specially encouraged; Varro, who died B. C. 27, had a collection, it is said (*Plin.* xxxv. 2) of the portraits of 700 eminent personages. Dionysius, Sopolis, and Marcus Ludius, are named among the artists about the time of Augustus.

See *J. Gould*, Biographical Dictionary of Painters, Sculptors, Engravers, and Architects, from the earliest ages; with an Appendix by *C. J. Nieuwenhuys*. Lond. 1829. 2 vols. 12.—*Comte de Caylus*, Sur les princes, qui ont cultivé les arts, (Roman emperors and others), *Mém. Acad. Inscr.* xxix. 160.—Cf. Life of Mich. Angelo, in the *Library of Useful Knowledge*.

§ 225. But painting, like the sister arts, ere long declined and finally became almost extinct, from various causes; the irruptions of the northern tribes, the dominions of the Goths and Lombards, the controversy of the Iconoclasts in the eighth century, the general corruption of taste, and the general want of knowledge and refinement. The art was not wholly lost, but the uses made of it, and the performances actually produced by it, were such as tended only to bring it into greater neglect.

See *J. D. Fiorillo*, Geschichte der zeichnenden Künste. Gött. 1798. 5 vols. 8.—*Edinb. Encyclopædia*, art. *Painting*.—*Encycl. Americana*, vol. ix. p. 488.—*Kugler*, as cited § 226. 2.

§ 226. After the revival of the arts, much curiosity was awakened respecting the monuments of ancient painting. A considerable number, which were concealed in ruined buildings, tombs, and the like, or had remained unnoticed, were sought out; and by means of plates and copies, a knowledge of them was communicated to amateurs of the art.

1 *n*. Among these monuments are the pictures found on the pyramid of C. Cestius[1], of the time of Augustus; some paintings on the walls of the palace and baths of Titus[2], of which some are preserved in the Escurial at Madrid; some antique paintings preserved at Rome, in the palaces Massimi and Barberini, and particularly the piece called the *Aldobrandine festival*, formerly in the Villa Aldobrandini, now in the pope's collection[3]. We may mention, as among the most remarkable, the pictures found in the tomb of the Nasos[4] in the year 1675. Many remains of ancient painting were discovered at Herculaneum, Pompeii, and Stabiæ[5], which are still preserved in the museum in Portici. They are above a thousand in number, most of them upon dry

plaster or chalk, but some upon a moist ground, or proper fresco-paintings. Many of them, by being exposed to the light and air, lost their colors. Others were mutilated and injured in detaching them from the walls, before a safe and successful method was discovered.

[1] Respecting the tomb of Cestius, see *Descrizione di Romane Antiche*, con le Autorità di *Pansinio Nardini*, &c. Rom. 1697. —*Falconerius*, De Pyram. C. Cestii, in *Gronovius*, vol. iv.—*Winckelmann*, Histoire, &c. livre iv. ch. 8. § 13. Note.—*Johnson's* Phil. of Travel. p. 178, cited § 190. 1.—*L'Abbé Rive*, Hist. Crit. de la Pyram. de C. Cestius. Par. 1790.—A view of this tomb is given in our Plate XVIII. fig. 3.——[2] *Carletti's* and *Pasca's* Descriptions of the Baths of Titus.——[3] For an explanation of the *Aldobrandine festival*, see *Böttiger*, Archäologische Ausdeutung d. Aldobrandin. Hochzeit. Dresd. 1810. 4.—*Winckelmann*, Histoire, &c. livre iv. ch. 8. § 8.—*L. Pignorius*, Epistola super antiquissimam, quæ Romæ visitur, Picturam, de Ritu Nuptiarum.——[4] Of the pictures in the tomb of the Nasos, with others, plates were published in *Bartoli* and *Bellori*, Pictura antiquæ Cryptarum Romanarum et sepulchri Nasonum. Rom. 1738. (it. 1750, 1791.) fol.—*Cf. Gravii* Thes. Ant. Rom. tome xii. p. 1021, and *Winckelmann*, Histoire, &c. livre iv. ch. 10. § 8. liv. vi. ch. 6. § 13.——[5] On the paintings discovered at Herculaneum, see the stately work entitled *Le Antichità di Ercolano*, cited § 243. 2. Five volumes of it relate more particularly to the paintings: viz. vols. 1st, 2d, 3d, 4th, and 7th, which bear the title of *Le Pitture antiche d'Ercolano.—Zahn*, Die schönsten Ornamente und merkwürdigsten Gemälde aus Pompeii, Herculanum, und Stabiæ. Berl. 1828.—*Antiquités d'Herculanum*, ou les plus belles Peintures antiques, les Marbres, Bronzes, &c. trouv. dans les excavations d'Herc. Pomp. et Stab. Gravées par *F. A. David*, avec Explications, &c. 10 vols. 4.—On the monuments of ancient painting, see also *Winckelmann's* Histoire, &c. livre iv. ch. 8.—*Millingen*, Peintures Antiques. Rom. 1813.—There are some notices of paintings found at Pompeii, in the work styled *Pompeii*, republished from the English edit. Bost. 1833. 12. with wood-cuts.—*W. Gell*, Pompeiana, cited § 243. 2.—*Finati*, Mus. Borbon. cited § 212.

It should be remarked that paintings have continued to be found on the walls of buildings as they have been excavated at Pompeii; in the year 1842, four large paintings in fresco were found, it is stated, in houses excavated in the street called Via Fortunæ.—In our Plate XXIII. fig. 2, we have a ship, from a painting at Pompeii. The jar of grapes, fig. *a*, and the wine cart, fig. 2, in Plate XXXV., are from paintings on the walls of a building at Pompeii. The representations in fig. 1, Plate XXXVII. are from a painting on the wall of a chamber at Herculaneum. The Mosaic Painting, fig. BB, in Plate XLIX., is a monument found at Pompeii; cf. § 169. 1. The representation of Rome as a goddess, in Plate II., is from a painting formerly belonging to the Barberini family; given in *Montfaucon*, Antiq. Expl. vol. i. p. 293.

2 *a*. It will be proper to mention here other works that treat of the painting of the ancients.

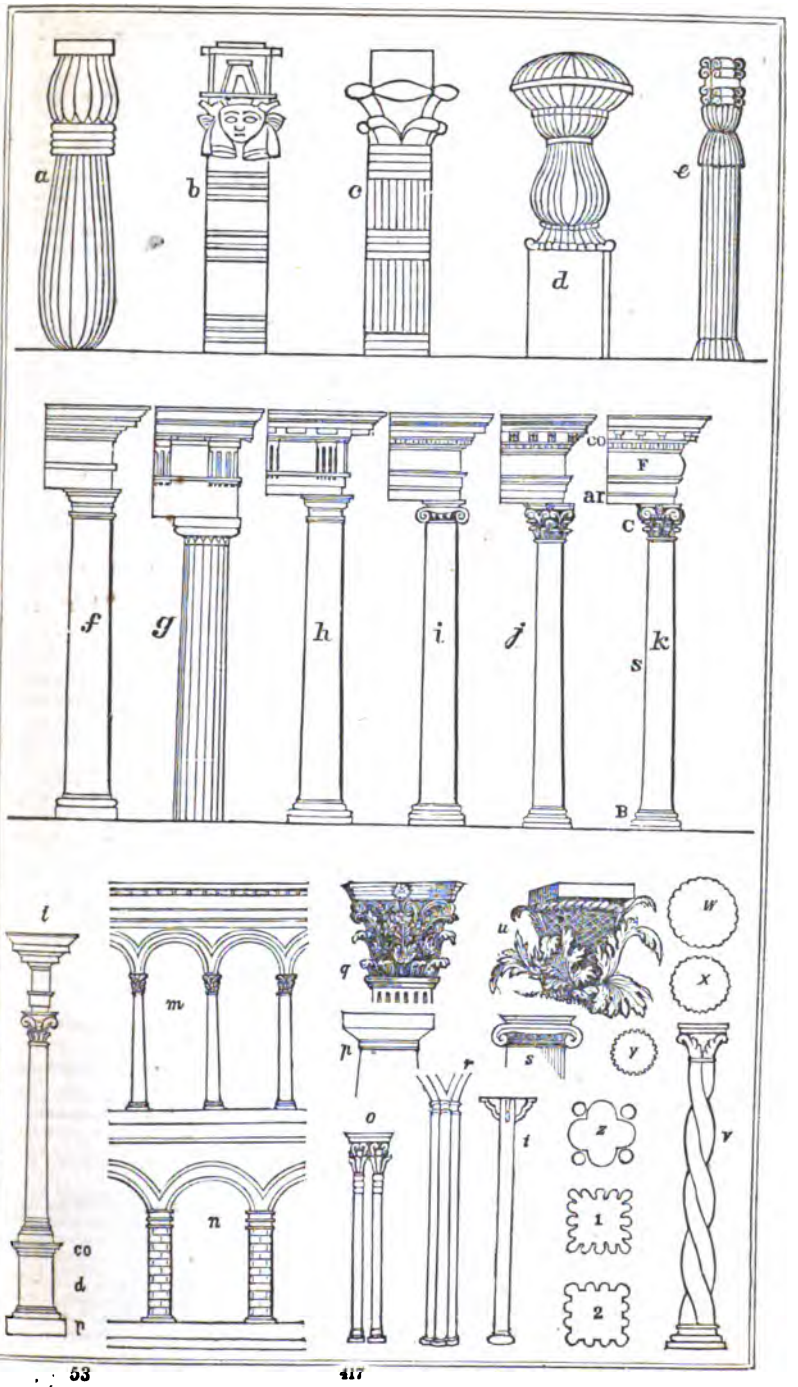
Franc. Junius, De Pictura Veterum libri iii. Roterod. 1694. fol. in Germ. Transl. Breslau, 1777. 8. containing a valuable *Catalogus artificum*; to which *Füssli's* Catalogus, cited § 182. 2, translated into English, with the title *Dictionary of Artists*, Lond. 1837, is an important supplement.—Mr. *Durand*, Histoire de la peinture ancienne, extraite de l'histoire naturelle de Pline. Lond. 1725. fol.—*A. Maratius*, De Caelatura et Pictura Veterum, in *Gronovius*, vol. ix.—*L. Demontiosius*, De Gemmarum Scalptura et Pictura Antiquorum, in *Gronovius*, ix.—Ancient Paintings, engraved by *P. Santez*; "containing some found in 1668, in a vault near the Coliseum."—*Geo. Trumbull's* Treatise on Ancient Painting. Lond. 1740. fol. with fifty engravings of ancient paintings.—History of Painting among the Greeks, in *J. J. Rambach*, Versuch einer pragmatischen Litterärhistorie. Halle, 1770. 8.—*Rhode*, über die Malerei der Alten. Berl. 1787; cf. *Winckelmann*, Histoire de l'Art. (Paris, 1803, tome ii. 2e P. p. 69).—*C. A. Böttiger's* Ideen zur Archäologie der Malerei. Dresd. 1811. 8.—*J. J. Grund*, Malerei der Griechen. Dresd. 1810. 2 vols. 8.—*F. Klügler*, Handbuch der Geschichte der Malerei von Constantin dem Grossen, &c. Berl. 1837. 2 vols. 8.—*J. G. Legrand*, cited § 243. 1.—*Cross-Magnan*, Discours Historique sur la Peinture, &c. belonging to the Musée Français, cited § 191. 4.—*Ramdohr*, über Malerei und Bildhauerei in Rom. Lpz. 1798. 3 vols. 8.—There is a valuable but rare work, from the zeal of *Count Caylus*, Recueil des peintures antiques imitées fidèlement pour les couleurs et pour le dessein, d'après les dessins colories faits par *P. S. Bartoli*. Par. 1757. (improved, 1784.) fol.—*Raoul-Rochette*, Peintures Antiques Inedits, precedees de Recherches sur l'Emploi de la Peinture dans la decoration des Edifices sacrees et publics chez les Grecs et chez les Romains. Par. 1836. fol. illustrated by plates; a Supplement to his *Monum. Ined.* cited § 191. 4.—See *Sulzer's* Allg. Theorie, Art. *Malerei*.—*Lanzi's* Storia Pittorica (3d ed. Bassan. 1809. 6 vols. 8.) is a history of Painting in Italy from the Revival of Arts to the end of the eighteenth century. Transl. into German, by *A. Wagner* (Geschichte der Malerei, &c.), with additions by *Quandt*. Lpz. 1838; into English, by *T. Roscoe*. Lond. 1828.

IV.—*Architecture.*

§ 227. Architecture may be contemplated in two different points of view,—as a mechanic art, or as a fine art. In the latter view it is to be considered here; that is, so far as the general rules of *taste* are applicable to it; so far as it has not mere utility, comfort, or durability, but rather beauty and pleasure, for its object. Order, symmetry, noble simplicity, fair proportions and agreeable forms, are the chief peculiarities that are requisite to render a building a work of taste; and these are the points to which the artist and the observer must turn their attention.

1 *a*. In its origin architecture was only a mechanic art, and scarcely deserved that name. It commenced in the first human society, as men must have immediately felt the need of defence against the heat of the sun, the violence of storms, and the attacks of wild beasts. The dwellings of men, after they were dispersed and lived in an unsettled state, were at first, it is likely, caves and clefts of rocks; and then huts and cabins, rudely constructed, according to the nature of the climate and the genius of the occupants, of reed, cane, boughs, bark, mud, clay, and the like.

PLATE L.



[2 *u*. The writings of Moses (*Gen.* iv. 17. xi. 4) present the earliest notices of architecture in the residence of Cain, and the tower of Babel.

§ 228. "There are three grand causes of structure and form in architecture; three leading principles, which not only originated the primeval elements of design, but which to a great degree have governed all the subsequent combinations of these. This influence extends not merely to the essentials of stability, equilibrium, and strength, but has suggested the system of ornament. These master dispositions are, first, *the purpose*; secondly, *the material* of architecture; and thirdly, *the climate*."

Climate will necessarily exert some influence on architecture; chiefly, however, upon the external arrangements. According to the latitude of the situation, buildings will be contrived to admit or exclude the sun, to give shelter from biting cold, or to secure against scorching heat, or merely to yield shade, without immediate reference to either extreme. All these, however, will not affect the internal harmonies or properties of the constituent parts. Climate, therefore, is only modifying, not creative, as the two other causes; it may suggest composition, but hardly design.

§ 229. "The *materials* employed in architecture have influenced its forms and character; not only in the peculiar styles adopted in different countries; but likewise in the general principles of the science. The choice of materials in the first instance is determined by the resources of the particular country; but the arrangement of the materials must be, in some measure, determined by laws which are universal, and over which taste and ingenuity can exert only a limited control. Since a mass of stone is heavier in all positions, and weaker in most positions, than timber of equal dimensions, it is obvious the whole structure, that is, the system of architecture, will be modified as the one or the other material is employed. In wooden erections, the supporting members may be much fewer and less massive than in structures of stone; because, in the former, the horizontal or supported parts are both lighter, and will carry an incumbent weight—as a roof—over a much wider interval than in the latter. It is apparent, also, even for the ordinary purposes of stability, that, in constructing edifices of stone, whether of the perpendicular or horizontal members, the dimensions would be greater than in elevations of wood; and in the case of columnar structures, that the altitude, in proportion to the diameter, would be far less in stone than in timber supports. Hence the two grand characteristics of a massive or solemn, and a light or airy, architecture. Hence, also, when genius and taste had begun to consider the arrangements of necessity and use in the relations of effect and beauty, new combinations would be attempted, which approached to one or other of these leading divisions. It must, however, be obvious, that the field of these experiments is narrowed by the very principles on which they would be first suggested. In the art we are now considering, the human agent has less power over the inertness of matter than in any other. Imagination comes in contact with reality at every step."

1 *u*. In early times, wood seems to have been the most common material. But the use of this in building presupposes the invention of various instruments and tools, which probably were made of stone, earlier than of metal (cf. § 10. 2). Edifices of stone were of later origin, as the construction of such demands a greater advance in knowledge. We learn from Moses (Ex. i. 14. v. 7—14), that in his times burnt bricks were common in Egypt. How early hewn stone, mortar, and gypsum, were employed in building, cannot be determined. Several auxiliaries seem evidently prerequisite; as, for example, machines for collecting the materials, and for working metals, especially in iron. In Egypt, a country destitute of wood, appears to have been the earliest and most frequent use of stone, which the people could easily transport upon their canals, from inexhaustible quarries.

2. In Plate XXXVII. of our illustrations, figures 7 and 8, are seen several of the tools employed by the ancients in architecture and in the mechanic arts; they are given by *Montfaucon* (vol. iii. pl. 187, 189), as taken from ancient monuments, in part from the tomb of Cossutius. Among them are the saw, *serra*; the hammer and mallet, *tudes*, *malleus*; the hatchet or adz, *scalprum*, *ascia*; the square, *norma*; the rule and compass, *regula et circinus*; the plumb-line, *amussis*, or *perpendiculum*; the instrument for cutting lines, or carving, *culcum*, *scalpar*; a sort of gimlet or piercer, *terebra*; and other tools whose use is not obvious, as one with a spear head and a star, *cuspis stellifer*, and another consisting of a handle, *capulus*, and a sort of notched wheel, *rotula serrata*, perhaps designed for marking, by its revolution, equidistant points or dots.

' 3. The influence of the material in modifying the style of architecture is strikingly exhibited, when we contrast the ancient structures reared in Egypt with those of Palestine and Syria. We see the heavy and massive style in those mysterious edifices, still standing as landmarks between known and unknown time. "In the ponderous members of these solemn piles, the narrowness of the intervals, the crowded pillars, the massive base, and the lessened perpendicular, is found every principle previously assumed as characteristic of that architecture, which would be governed by necessity before the sensation of beauty had been felt, or at least methodized. In that region of Asia, already noticed as the scene of the earliest recorded labors of the art, wood was abundant. From the descriptions of Holy Writ we accordingly find, that this material was much employed even in their most sacred and important buildings. Thus, though few details capable of giving any just architectural notions, are preserved of Solomon's Temple, it is yet plain, that cedar wood was the chief material both for roofs and columns, that is, both for supported and supporting members. Hence, the temples of Palestine, and of Syria generally, by which we understand the Asia of the Old Testament, already described, were more spacious, but less durable, than those of Egypt, and with fewer upright supports. Of this, a singularly striking proof occurs in the catastrophe of the House of Dagon, when Samson, by overturning only two columns, brought down the whole fabric. In an edifice constructed on the plan of the Egyptian temple, where pillar stands crowded behind pillar, in range beyond range, to give support to

the ponderous architrave and marble roof, the overturning of two of these columns would produce but a very partial disintegration."——It is obvious, that the style may have a different modification, when different materials are combined in the same structure, as was evidently the case in the buildings of Persepolis. The marble columns were connected by cross-beams of wood, and they probably supported a roof of light structure; and they are accordingly loftier, further apart, and fewer in number, than in Egyptian buildings. (*Memes*, p. 233, ss.)

§ 230. The *purpose* of a building, or use for which it was designed, would necessarily, in an early stage of art as well as in a later, in a great measure determine both the magnitude and the form. The purpose or design of structure is the foundation of a division of Architecture into three general kinds, or grand branches, *Civil*, *Military*, and *Naval*. The two latter, which treat of ships, castles, towers, forts, and the like, come not into consideration among the fine arts. The former is subdivided according to its various purposes into Sacred, Monumental, Municipal, and Domestic.

Sacred architecture appears among the earliest efforts of the present race of man. "The first impress of his existence left upon the soil, yet moist from the waters of the deluge, was the erection of an altar; and the noblest evidence of his most accomplished skill has been a temple."

Monumental architecture is also of very early origin. Pillars of stone and mounds of earth are the primitive records both of life and death. Mounds or barrows have been used for monumental purposes throughout the globe. The pyramids of Egypt and India may be considered as mounds of higher art and more durable materials. Columns and triumphal arches are a species of monumental structures.

Under the head of *Municipal* architecture may be included all public buildings more especially connected with the civil and social affairs of men; as, for example, halls of legislation and justice, baths, theatres, and the like.

Domestic architecture refers particularly to the dwellings of individuals, whether palaces, manors, villas, or common houses.

§ 231. It was in the east, and particularly in Egypt, that architecture first reached any considerable improvement, and this was in respect of solidity and grandeur rather than beauty. The Egyptians in their most celebrated works of this art seem to have intended to awaken the wonder of the latest posterity, rather than to gratify the taste of the connoisseur. Their most famous structure was the Labyrinth of extraordinary extent, situated near lake Moeris, the work of twelve Egyptian kings. Their pyramids and obelisks too, which were probably designed both for monumental erections and for display, are ever remarkable for grandeur and solidity.

Some of the pyramids have been opened in modern times; in one of them Belzoni found the bones of an *ox* (cf. P. II. § 96. 3). In the excavations of 1837 or 1838, several chambers having been opened without revealing any thing, in one was found a cartotch of hieroglyphics, i. e. a proper name in the hieroglyphic alphabet.

Grobert, Description des Pyramids de Ghizé. Par. 1900. (Transl. into German, Gera, 1808.)—*Clarke*, Travels in Greece, Egypt, &c.—*Belzoni*, Narrative of the recent operations and discoveries within the pyramids, temples, &c. in Egypt and Nubia. Lond. 1820.—Cf. *Lond. Quart. Rev.* xvi. 8; xvii. 166; xix. 196, 394.—*H. Vyse*, Operations carried on at the Pyramids of Gize in 1837, with an Account of a Voyage into Upper Egypt, &c. Lond. 1841. 2 vols. 8. with plates.—*Buckingham's* Lectures, *N. Y. Observer*, Oct. 27, 1838.—*Zoega*, De origine et usu obeliscorum. Rom. 1797. fol.—See also references given P. I. § 177.——For a view of some obelisks, see *Montfaucon*, Antiq. Expl. vol. ii. pl. cxliii.; and *Denon*, as cited § 238. A view of some on a smaller scale is given in our Plate LII. figs. 15, 14, 10. This plate exhibits the comparative height and magnitude of various celebrated structures, both ancient and modern.

1. The temples of the Egyptians should be noticed as among their remarkable structures. One of the most ancient and celebrated is the Memnonium at Thebes. It is represented as having been about 200 feet wide and 600 feet long; with an extensive propylæon, of which above 200 feet are still observed. In this is a colossal statue of Osymandyas, which is sometimes confounded with the vocal statue of Memnon, but must be distinguished from it. Cf. § 169. 2.—Another celebrated temple, called the finest in Egypt, is that at Denderah; this, however, belongs to a later period, being ascribed by Belzoni to the age of the first Ptolemy.—Monolithal temples are mentioned among the Egyptian structures. One of great size, and consisting of a single mass of stone, is described by Herodotus as having been hewn out of the solid rock and transported from Elephantis to Sais, and placed near the temple of Neith, which was itself another very celebrated edifice. Another monolithic temple is found at Antæopolis.

"The elementary features of Egyptian architecture were chiefly as follows. 1. Their walls were of great thickness and sloping on the outside. This feature is supposed to have been derived from the mud walls, mounds, and caverns of their ancestors. 2. The roofs and covered ways were flat or without pediments, and composed of blocks of stone reaching from one wall or column to another. The principle of the arch, although known to them, was seldom if ever employed by them. 3. Their columns were numerous, close, short, and very large, being sometimes 10 or 12 feet in diameter. They were generally without bases, and had a great variety of capitals, from a simple square block, ornamented with hieroglyphics or faces, to an elaborate composition of palm-leaves not unlike the Corinthian capital. 4. They used a sort of concave entablature or cornice, composed of vertical flutings or leaves and a winged globe in the center. [This symbol is sometimes called the "winged serpent," two heads of serpents being connected

with the globe; it has also been termed *caephim*, a Hebrew word signifying wings.] 5. Pyramids well known for their prodigious size, and obelisks composed of a single stone often exceeding 70 feet in height, are structures peculiarly Egyptian. 6. Statues of enormous size, sphinxes carved in stone, and sculptures in outline of fabulous deities and animals with innumerable hieroglyphics, are the decorative objects which belong to this style of architecture. The architecture of the ancient Hindoos appears to have been derived from the same original ideas as the Egyptian. The most remarkable relics of this people are their subterraneous temples, of vast size and elaborate workmanship, carved out of the solid rock at Elephanta, Ellora and Salsette." *Enc. Amer.*

Quatrimere de Quincy, De l'Architecture Egyptienne. Par. 1803. 4. with eighteen plates. Cf. Review of it in the *Amer. Quarterly*, vol. v. p. 1.—*Description de l'Egypte*, 2d ed. Par. 1818-28. 10 vols. fol. "de texte," with 13 vols fol. "des planches." Cf. P. I. § 177.—*Lenormant*, Musée des Antiquites Egyptiennes, ou Recueil des Monum. Egypt. Architecture, Statuaire, &c. Begun Par. 1836. fol. Plates, with explanatory text.

In our Plate L. figs. *a*, *b*, *c*, are seen specimens of Egyptian columns, which may show the massiveness of style prevalent in Egyptian edifices. Fig. *a* represents a column of a tomb at Silsilis; as given in *Denon's* plate xliii. (as cited § 238), it appears still more massy. On Egyptian pillars, see further remarks § 238. 3.—For a view of a massy Egyptian door-way, see our Plate XXXII. fig. *c*.——On Egyptian art in general, consult especially *Müller's* Archäologie, cited § 32. 4.

2. It is an interesting fact, that architectural remains are found in the regions of central America, which bear a striking resemblance to those of Egypt. These have been supposed by some to be the monumental relics of a great nation, whose existence had become, at the time of the Spanish conquest, a matter of vague record under the name of "giants and wandering masons." They are called *Tultecan* monuments. Among these remains are pyramids, some of them said to rival those of Egypt. The pyramid at Cholula resembles the tower of Babel as described by Herodotus. There are also temples and other structures, the most remarkable being at the city of Palenque, where are likewise bas-reliefs and other sculptured monuments.

Del Rio, Ruins of an Ancient City, lately discovered in Guatimala. Lond. 1822. 4.—*Bullock's* Travels in Mexico.—*Nebel's* Archæological Voyage. Par. 1836.—*Dupaix*, Antiquités Mexicaines. Par. 1836. fol. The author was at the head of a Commission sent out by the Spanish government for the purpose of investigating the subject.—Cf. *Amer. Bibl. Repository*, No. xxvii. July, 1837, p. 219.—Also, the *Republication* of Quarterly and other Reviews. Oct. 1836. p. 17, 137.—*N. Amer. Rev.* vol. ii. p. 397.—*J. L. Stephens*, Incidents of Travel in Central America, &c. N. York, 1841. 2 vols. 8. with plates.—*S. M. Norman*, Rambles in Yucatan, including a Visit to the Ruins of Chi-Chen, Zavi, and Uxmal. N. York, 1843. 8. with plates.

3. We may properly here advert to the *Cyclopean* architecture. In Greece and Italy there are celebrated remains of vast rock-built walls and fortresses, which are called Cyclopean, because said to have been built by the Cyclops. In the regions of America above-mentioned, there are structures which very much resemble them, called by the natives, granaries of the giants. The most celebrated of these remains in Greece are at Tiryns and Mycenæ. They consist in both places of a wall or fortification, inclosing the summit of a nearly insulated rock, the Acropolis, in the language of the later Greeks; the inclosure of which was at once a palace, a fortress, and a temple. They are composed of large blocks of unhewn stone; the blocks are generally polygonal and well fitted to each other. At Tiryns the inclosure is about 220 yards in length and 60 in breadth. At Mycenæ the inclosure is 300 yards by 200; in the eastern side a remarkable gateway still exists, called the Gate of Lions, from two lions rudely sculptured over the lintel. Remains similar to those at Tiryns and Mycenæ are found at Cosa, Norba, and Cortona, in Italy.

W. Gell, Argolis, or Itinerary of Greece, cited § 243. 1.—*E. D. Clarke*, Travels in Egypt, Greece, &c. Lond. 1824. 10 vols. 8.—*Leake's* Travels, cited P. I. § 129.—*Mus. Herald*, 1834, p. 443.—*Pompeii*, p. 64, as cited § 226. 1.—*W. Hamilton*, Fortresses of ancient Greece, in the *Archæologia*, (cited § 242. 3), vol. xv. p. 315.—*Class. Journ.* vol. v. p 262.—*Fosbroke*, as cited P. III. § 13, ed. 1840, p. 1-12.—*G. Micali*, L'Italia avanti il dominio d. Romani. Firenz. 1821. 4 vols. 8; Storia d. Antichi Popoli Italiani. Firenz. 1832. 3 vols. 8. with an atlas in fol. Cf. *N. Amer. Rev.* vol. 49.

§ 232. In Asia Minor architecture must have made considerable advances by the time of Homer. Of this there is evidence from the descriptions he gives of buildings in both his epic poems, even if we allow much for poetic ornament and exaggeration. As examples, notice the description of the palace of Priam at Troy[1] and of Paris[2], and especially the palace of Alcinous, king of Phæacia[3], and that of Ulysses in several passages of the Odyssey. The manner also in which Homer, in these poems and in the hymns, speaks of temples[4], seems to presuppose a construction of such edifices by no means rude.

[1] *Il.* vi. 243.——[2] *Il.* vi. 313.——[3] *Odyss.* vii. 85.——[4] On the condition of domestic architecture as exhibited in the Iliad and Odyssey, see *Memes*, p. 252, 256, as before cited, § 169. Cf. P. III. § 26.—Also, *Sallier*, Etat de l'Architecture au temps d'Homere, in the *Mem. Acad. Inscr.* xxvii. 19.—Cf. *Müller's* Hist. and Ant. of Doric Race, bk. iv. ch. 1.

Respecting architecture among the Hebrews, as exhibited in Solomon's Temple, see *Prideaux*, *Calmet*, &c. as cited P. I. § 168 b.—On the architectural remains of ancient Idumæa, see *Laborde*, *Robinson*, &c. as cited P. I. § 171.—On those of Persia, see *Hoch*, cited § 171. Cf. P. I. § 153.

§ 233. Yet the art was very far from the perfection which it afterwards attained among the Greeks. With them, its most flourishing period may be dated from about the middle of the fifth century before Christ. During about a century succeeding this date, or between the time of Pericles and Alexander, there

were erected in Greece, and particularly at Athens, a vast number of superb edifices of various kinds; temples, palaces, theatres, gymnasia, porticos, &c. Religion, policy, emulation, luxury, all united to encourage and advance architecture, which the Greeks were the first to raise fully to the rank of a fine art. It was, however, chiefly upon public buildings that they bestowed their care. Private dwellings, even those of the more celebrated personages, and in the most flourishing period of the art, were comparatively simple and free from ornaments.

For an historical view of Grecian architecture, consult *Memes*, p. 248.—*New Edinb. Encyclop.* Art. *Civil* Architecture.—*Hirt*, Geschichte der Baukunst, and *Stieglitz*; both cited § 243. 4.——On the origin of Grecian architecture, comp. *Chateaubriand*, Travels in Greece, &c. translated by *F. Schoberl*, (p. 364), Am. edit. N. York, 1814.

§ 234. The countless multitude of divinities occasioned an immense demand for *temples*; and those consecrated to a particular deity were, both in number and magnificence, proportionate to his supposed dignity and importance. These structures were, in general, not designed to receive within them assemblies of worshipers, but to form as it were habitations and memorials of their appropriate gods. Hence they were often small in size. They were usually raised so as to be entered by an ascent of steps, ornamented with statues, and with pillars erected completely around them, or at least in their front.

1 *u*. The porch or space in front was called πρόναος. In the Dorian temples, the doors were brought to a point at the top, and generally, it was by these openings alone that light was admitted; they were commonly lighted also by lamps within. The interior was adorned, on the covering and on the walls, with the ornaments both of architecture and sculpture.

Quatr. de Quincy, sur la maniere dont etoient eclaires les temples des Grecs et des Romains, *Mem. de l'Institut*, Classe d'Hist. et Lit. Anc. vol. iii. p. 166.

2. The temple was frequently surrounded by an inclosed court (περίβολος), which often included a grove, statues, and buildings appertaining to the temple. The body of the temple was usually quadrangular, oblong, and inclosed by walls; this was the temple in the strict sense; and was called by the Greeks the νάος; by the Romans the *cella*. The number and disposition of the pillars which were employed to adorn it, gave occasion for the architectural terms used to designate different kinds of temples. Vitruvius, in this way, discriminates seven kinds.

In our Plate XXI., are given plans to represent these kinds. The *first*, is the Temple with *Antæ* (Ἀνταῖος ?) which has only square columns or pilasters on the sides, with two square columns or pilasters in front, one at each angle, and two round columns between them; as in fig. *d* in the Plate.—The *second*, the *Prostyle* (Πρόστυλος), having a row of columns in the front, and only in front; as in fig. *e*.—*Third*, the *Amphiprostyle* (Ἀμφιπρόστυλος), having columns at both ends; as in fig. *f*.—*Fourth*, the *Peripteral* (Περίπτερος), having a single row of columns extending wholly around the building; as in fig. *a*; and also in fig. *h*, in which the cell and its surrounding colonnade is circular. If the walls of the cell were thrown back so as to fill the intercolumniations, the temple was called *Pseudo-peripteral*.—*Fifth*, the *Dipteral* (Δίπτερος), having a double range of pillars around the whole cell; as in fig. *c*.—*Sixth*, the *Pseudo-dipteral* (Ψευδοδίπτερος), having one row of pillars only, these pillars being at the same distance from the cell as in *Dipteral* temples, and the inner row of pillars being omitted.—*Seventh*, the *Hypæthral* (Ὑπαίθριος), was so named because the temple was open to the sky; it was also marked by the number of its columns, being the largest and most magnificent kind of temple; it was *dipteral*, having a double row around it, and *amphiprostyle*, having ten pillars besides at each end; it has also a range of columns within the cell, as in fig. *b*.—There was another variety, termed *Monopteral* (Μονόπτερος), which consisted of a circular colonnade, without a cell, but with an altar in the center; as in fig. *g*.——Temples were also designated according to the nearness of their columns to each other; being called *Pycnostyle* (Πυκνόστυλος), when the columns were placed in the closest order allowed, i. e. one diameter and a half apart; *Systyle* (Σύστυλος), when they were two diameters apart; *Eustyle* (Εὐστυλος), when two diameters and a quarter; *Diastyle* (Διάστυλος), when three diameters; and *Araeostyle* (Ἀραιόστυλος), when the interval was greater.

See *Vitruvius*, On the Temples and Intercolumniations of the Ancients. Lond. 1794. 8. with plates.—*J. Bigelow*, Elements of Technology. Bost. 1829. 8.—*Pompeii*, p. 104, as cited § 226. 1.

3. Among the temples most celebrated for their extent and magnificence were the following; that of Diana at Ephesus; those of Apollo at Delphi and Miletus; those of Jupiter at Athens and Olympia; and that of Minerva, called the Parthenon, at Athens. The temples at Agrigentum in Sicily were celebrated; especially that of Jupiter, called also the temple of the *Giants*, a colossal building now completely in ruins. The dimensions of the temple of Diana of Ephesus were 425 feet by 220; those of Jupiter at Athens, 354 (or according to some over 400) feet by 171; and those of Apollo Didymæus, 303 by 164.

For a comparative view of the Parthenon, the Temple of Giants, and other structures, see our Plate LII. fig. 17, 18, &c. In Plate XXI. fig. 1. is a view of the Parthenon restored; in the Plate on page 432, is a view of its actual appearance in ruins as given by Hobhouse. In Plate LI. we have the temple of Diana, drawn from the descriptions of ancient authors. In Plate VII. is a view of the remains of the temple of the Sun at Balbec, with a ground-plan.

L'Abbe Mey, Temples anciens et modernes. Par. 1774. 2 vols. 8.—*Stieglitz*, as cited § 243. 4.—*Winckelmann*, Observations on

le temple de Girgenti; in the *Histoire*, &c. cited § 28. 4. vol. ii.—*C. R. Cockerell*, Temple of Jupiter at Agrigentum (temple of the *Giants*). Lond. 1750. fol.—*Hirt*, Beschreibung des Tempels der Diana zu Ephesus. Berl. 1809. 4.—*Arundell*, Visit, &c cited P. I § 161 (containing remarks on the temple of Diana).—*Falconer*, Pliny's account of Diana's temple, &c. in the *Archæologia* (as cited § 28. 5), vol. xi. p. 1.—*Comte de Caylus*, La Diane d'Ephese et son temple, in the *Mem. Acad. Inscr.* vol. xxx. p. 428.——For a notice of existing Greek temples, see *New Edinb. Encycl.* article *Civil Architecture*.—Also *Stuart's* Dictionary (Lond. 1830. 3 vols. 8), under the words *Temple*, *Agrigentum*, &c.—Cf *Lond. Quart. Rev.* vii. 201; xiv. 514.——On the temple of the Sun at Balbec, and the ruins at Palmyra, cf P. I. § 166.—Consult the references below, § 243.

§ 235. The ancient *theatres* were structures of vast extent, sometimes wholly built of marble. They had on one side the form of a semicircle with its ends somewhat prolonged, and on the other side the ends were united by a building passing directly across from one to the other. The Greek theatre was divided into three principal parts. One was the *stage* or scene (σκηνή) in the part extending across the semicircle; this was appropriated to the actors. A second was the part occupied by the spectators, who sat in the concentric rows (ἐδώλια, *ordines*) around the semicircle; this part strictly speaking was the *theatre* (θέατρον, called also κοῖλον, *cavea*). The third was between these two, and called the *orchestra* (ὀρχήστρα), being the part assigned to the choir of mimes, singers, and dancers.

1 *a*. The seats for spectators rose behind each other in regular succession; they were often however divided into two or three compartments, according to the size of the building, by means of wide passages (διαζώματα, *præcinctiones*) running the whole length of the seats and concentric with them. There were likewise openings or stair-ways (κλίμακες) passing like radii to the semicircle, transversely to the seats. These free spaces facilitated the distribution of the audience. The several portions or compartments of seats between them (κερκίδες) resembled wedges in shape, and were called *cunei* by the Romans. The magistrates and distinguished persons took the lowest seats, in the portion (called βουλευτικόν) nearest the stage. The successive rows of seats were, by a definite arrangement, appropriated to other citizens, and were often designated by a specific name; e. g. a certain part was assigned to youth and called ἐφηβικόν. A particular place was also reserved for strangers. Outside of the whole part occupied by the spectators there was usually a portico.

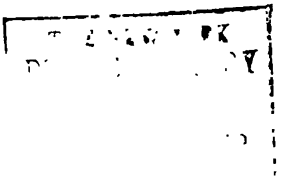
2. The Greeks usually constructed their theatres on the side of a hill; and when the nature of the place allowed, as at Chæronea, Argos, and other places, many of the seats were cut out of the solid rock. The principal instances now known of theatres built on a plain are those of Mantinea and Megalopolis. The size of the Grecian theatres is sometimes very great. It is asserted that the theatre of Bacchus at Athens was capable of containing 30,000 persons. The theatre at Epidaurus is 366 feet in diameter; those at Argos and Sparta were about 500.—Cf. P. III. § 89, § 238.

3 *a*. The edifices called *Odea*, designed for the exhibitions (cf. § 65) of musicians, poets, and artists, were constructed in a manner similar to theatres. The most celebrated was the Ὠδεῖον of Pericles at Athens.

A plan of a Greek theatre, from Vitruvius, is given in Plate XLIX. fig. 1. In fig. 2, is a plan of a Roman theatre; cf. P. III. § 238. ——For a more full description of Greek theatres, see *Stuart's* Dictionary of Architecture.—*Anthon's* Lempriere.—*Pompei*, (cited § 226) p. 213.—*H. Ch. Genelli*, das Theater zu Athen, hinsichtlich auf Architectur, Scenerie und Darstellungskunst. Berl. 1818. 4. —*C. C. W. Schneider*. Das Attische Theaterwesen zum bessern Verstehen der Griech. Dramatiker.—*Boindin*, du Theatre des Anciens, in *Hist. de l'Acad. des Inscr.* &c. vol. i. p 136, with plate.—*Groddeck*, De theatri Graeci partibus, &c. in *Wolf's* Liter. Annalekten, vol ii. p. 99.——For notices of remains of particular theatres, *Ferrara*, Storia e Descrip. de' princip. teatri ant. e moderni. Mil. 1830.—Consult also *Clarke's* Travels, *Gell's* Itinerary, *Dodwell's* Class. Tour, &c. Cf. § 243.—Respecting the Odea, see *Martini*, cited § 65.—See also P. I. § 63, § 111.

§ 236. The *Gymnasia*, or schools for bodily exercises, first introduced at Lacedæmon, became afterwards common in the Greek cities, and were adopted among the Romans. They consisted of several buildings, or particular parts, which were united together, and thus formed often very spacious structures capable of holding many thousand persons. The principal gymnasia of Athens were three; that of the Lyceum, that of the Cynosarges, and that of the Academy. Cf. § 74.

1. The following description notices the principal parts of the ancient Gymnasium or Palæstra; it is adapted to the plan, which is given, after Vitruvius (l. v. c. 11), in Plate XVI. fig. A.—The upper portion of the figure represents the eastern end, on which was the principal entrance. The shaded square, with the arrow in it pointing to the left side, is the *Peristylium* (περιστῶλιον), i. e. place surrounded with pillars; this portion seems also to have been sometimes termed *Palæstra* (παλαίστρα), as being a common place for wrestling; including also the *Sphæristerium*, or place for playing ball (σφαιριστήριον). Around this square were the Porticos (στοαί), with seats (ἐξέδραι); the pillars of the porticos are indicated in the plan by the dots: they show a double portico on the north side. Around these were various rooms; those marked by the letter *a* were *Halls*, where philosophers and others might enjoy intellectual entertainment; that marked by the letter *b* was the *Ephebeum* (ἐφηβεῖον), where the youth attended to preparatory exercises; that by *c*, the *Coryceum* (κωρύκειον), so called, it is said, from its having a sack of sand suspended from the roof for some gymnastic purpose; this is by some considered



as the same room with the *Apodyterium* (ἀποδυτήριον) or room for undressing; *d*, the *Coniste-rium* (κονιστήριον), where the dust was kept for sprinkling those that had been anointed; *e*, the *Loutron* (λουτρὸν), or room for washing; *f*, the *Elæothesium* (ἐλαιοθέσιον, ἀλειπτήριον), the room for anointing the wrestlers, or such as had bathed; *g*, the room called by the Romans *Frigida-rium*, for the cold bath; *h*, the room for the stove used for producing heat; *i*, the *Sudatorium*, or *Caldarium* for the hot bath; *j*, the *Propnigeum*, the "place of the chimneys," or perhaps the *Su-datorium*, the room for the sweating bath (πνιγεία); *k*, the *Tepidarium*, the room for the warm bath. On the west was another square inclosure, *m*, having porticos on three sides; the ground thus inclosed was adorned with rows of plane-trees, and walks between the trees, with seats made of a sort of plaster called signine work (*opus signinum*). On the north side of this square a single portico is indicated; here was the *Xystus* (ξυστὸς) or covered portico, marked by the letter *v*, where the athletæ exercised themselves in the winter and in bad weather; the portion in which they exercised is represented as being twelve feet wide and sunk a foot and a half below a margin of ten feet on each side for a path on which spectators could walk. Beyond the *Xystus* was the *Stadium* (στάδιον) marked by the letter *o*, extending nearly the whole length of the structure, and of size sufficient to accommodate a large number of spectators. On the south side of the square inclosure *m*, a double portico is indicated; and beyond is an inclosure *n*, corresponding to that for the *Stadium*, and adorned with rows of plane-trees with walks. In fair weather, the athletæ performed their exercises in uncovered walks or galleries, termed, by the Greeks, παραδρομίδες, or ξυστὰ; the Romans also applied the term *Xystus* to an open terrace or gallery and *Xystus* to a covered one. The whole structure is represented as about a stadium square; designated by the term γυμνάσιον; sometimes γυμναστήριον.

It ma be remarked here, that although a part of the gymnasium was sometimes termed παλαίστρα, there were, at Athens, palæstræ entirely distinct from the gymnasia; but what was the essential distinction between them is not well understood; there appears not to have been much difference in the buildings. The Romans, who had no such structures or institutions until they bor-rowed them from the Greeks, applied the terms gymnasium and palæstra indiscriminately.—It should also be remarked that other plans, somewhat different from the one above given from *Barthelemy's* Anacharsis, have been constructed from the description of Vitruvius; that of W. Newton, in his translation of Vitruvius (cf. P. V. § 490. 4), is given in *Smith's* Dict. of Antiq. p. 461, as being the best.

See *Barthelemy's* Anacharsis, vol. ii. ch. viii.—*Potter's* Archæol. Græc. bk. viii. *Boyd's* edition, p. 42; where is a plan of the remains of the gymnasium at Ephesus.—*Stieglitz*, Archäologie der Baukunst. Weimar, 1801.—*Aulicius*, De constructione Gymnasii, in *Sallengre*, vol. iii. as cited P. III. § 197. 1.—*Krause*, Theagenes, as cited P. III. § 88. 2.

2. Although the Stadium was commonly attached to a gymnasium, yet at Athens and else-where, it was sometimes constructed entirely by itself. Both the length and the breadth varied; but the length was usually the Greek στάδιον, or about 600 feet (see table in Plate XXV *a*). In shape it was an oblong area, terminated at one end by a straight line, at the other by a semi-circle, having the breadth of the stadium for its base. After the conquest of Greece by the Ro-mans, both ends of the stadium were sometimes made semicircular. Around this area, were ranges of seats rising above one another in steps. Commonly the stadium was constructed on the side of a hill, the natural slope forming one side, and an artificial mound the other; the seats were often formed of marble. The semicircular end was called σφενδονὴ. Three square pillars stood in the area: one at the starting place; one at the goal; and the other half way between them; on the first was inscribed the word ἀφίστασο; on the second, στεῦδε; on the third or that at the goal, κάμψον. The stadium was originally designed for the foot-race; but other games were at length introduced. Among the most celebrated stadia, were the Pythian at Delphi, the Olympic in the grove Altis at Olympia, and the Panathenaic at Athens; of which, as of that at Delphi, interesting remains still exist.

See P. I. § 113. § 122; P. III. § 79.—In *Smith's* Dict. of Antiq. p. 895, is a plan of the Ephesian Stadium, taken from *Krause*, as cited P. III. § 88. 2.—Cf. *Müller's* Archæology.

§ 237. *Porticos* (στοαὶ, *porticus*) were very common and important works of Greek and Roman architecture, and were constructed either alone by them-selves, or in connection with other buildings, temples, theatres, baths, market-places, and the like. They served at the same time for protection against the sun and rain, for secure and convenient public promenades, for common places of resort where friends might meet, and where philosophers, especially the Peripatetics, imparted instruction. They consisted of columns or pillars, with greater or less spaces between them (*intercolumnia*), where statues were often fixed, while the interior was decorated with paintings. They were not always covered above, but were generally long and spacious. There was one at Rome a thousand paces in length, and thence termed *Porticus Milliaria*. One of the principal at Athens was that styled *Pœcile*.

On the paintings in the Pœcile, cf. *Harris*, Miscellanies, vol. iv. p. 264.—See § 74.

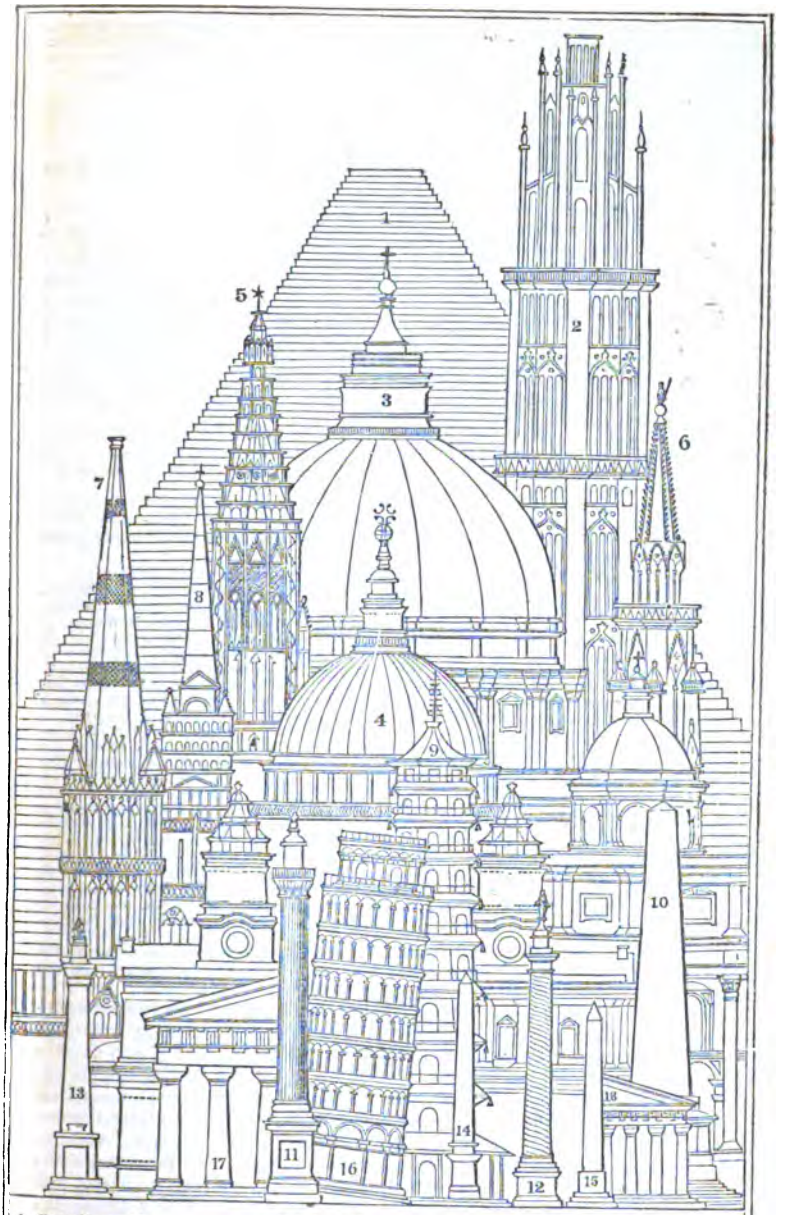
§ 238. There were three forms of pillars (στύλοι, στύλοι) in use among the Greeks, commonly called the *three orders* of architecture; the Doric, Ionic, and Corinthian. The *Doric* exhibits the greatest simplicity and solidity; the *Ionic* has proportions more agreeable and beautiful; the *Corinthian* is most highly ornamented, and was less frequently employed in large and public buildings. The *Tuscan* and *Composite* orders are not of Grecian origin; the former was, as its name imports, from Etruria; the latter was of Roman invention.

1. Although a particular description of the distinguishing marks of the different *orders* may belong more properly to the theory of architecture than to its archæology, yet the classical scholar should have some information on the subject. On this account the

Plate L. is inserted; and the following remarks and explanations of terms are given. They are necessarily brief; but it is hoped that they may serve to excite, in the minds of such as may use this Manual, more interest than classical scholars of our country have usually felt in cultivating the taste in reference to an art so noble and elevating.

The front of any edifice, claiming notice as a production of the *architectural art*, is called its *facade* (fas-sade). This, when viewed perpendicularly, presents three parts, which are readily distinguished; the *columns*, which usually first strike the eye of the observer, and which form the middle part; the *pedestal*, which forms the lower part, and supports the columns; and the *entablature*, which is the upper part, and rests upon the columns. These three parts may be noticed and discriminated in an instant by glancing at fig. 17, or fig. 18, in Plate LII.; or at fig. 1, or fig. 3, in Plate XXI. Two of these parts, the *column* and the *entablature*, are seen in the figures *f*, *g*, *h*, *i*, *j*, and *k*, in Plate L.——In some ancient edifices, constructed after the art began to decline, a portion of the pedestal directly under each column, and also a portion of the entablature directly above it, were made more prominent than the remaining portions extending between the columns; thus forming an appearance which is exhibited in fig. *l*, of Plate L.; in which the proper column and those more prominent portions of the pedestal and entablature, taken together, seem to form merely a column or pillar; a peculiarity which in part has occasioned, in modern times, the absurd mistake of making the squared prominence of the entablature a part of the column itself, and then placing another entablature above it.—Each of the parts already named is subdivided again into three other parts. The *pedestal*, also called the *stylobate*, is divided, as may be seen in fig. *l*, into the *plinth*, *p*, at the very bottom; the *die*, *d*, in the middle; and the *cornice*, or *surbase*, *co*, at the top. The *column* consists, as may be seen in fig. *k*, of the *base*, B, resting on the cornice of the pedestal; the *shaft*, *s*, the middle and longest part; and the *capital*, C, the ornamented portion at the top. The *entablature* includes the *architrave* or *epistylium*, *ar*, the lower portion; the *frieze*, F, in the middle; and the *cornice*, *co*, at the top. To the different parts above named various *mouldings* may be attached, which need not be described.—The *pediment* of a building is the triangular face above the entablature; formed by the cornice of the entablature and the projecting extremities of the two sloping sides that make up the roof (see Plate XXI. fig. 1); these projections are sometimes called the *cornice of the pediment*, and the flat triangular portion between them is called the *tympanum*; it was termed by the Greeks ἀέτωμα or ἀέτος, perhaps because the tympanum of the earliest temples was adorned with the figure of an eagle, as being sacred to Jupiter. This part of the edifice was often richly adorned with statues and bas-reliefs. The Latin term *fastigium* was used to include the whole pediment, although also often limited to the apex or ridge.

The architectural *orders* are discriminated by certain peculiarities in the column and the entablature; there are three respects in which these peculiarities may appear: 1. the proportions of the column; 2. the form of the capital; 3. the ornaments of the entablature.—The Doric is the earliest and most massive of the Grecian orders. Its *proportions* vary in different ancient edifices; in those at Athens, the height of the column is about *six* times the width at the base, which is always called the *diameter*; in older buildings, as at Pæstum, the column is but four or five diameters in height. Its *capital* is formed, as may be seen in fig. *p*, by a few *annulets* or rings at the extremity of the shaft, a moulding above them of the kind called *echinus*, and above this a flat portion called the *abacus*. The pure Doric column had no base, and had twenty superficial flutings, as in fig. *g*, which is a specimen of the time of Pericles, when it is thought to have been in its greatest perfection; as employed by the Romans it usually had a base, as it appears in fig. *h*, a specimen of the Roman Doric; in which the height is increased to eight diameters, and the capital is more complicated. The *entablature* of the Doric, as may be noticed in fig. *g*, and in fig. *h*, presents an *architrave*, usually perfectly plain; a *frieze*, marked by perpendicular oblong prominences, called *triglyphs*, which are divided each into three parts by vertical furrows and ornamented beneath by *guttæ* or drops; with a *cornice* composed of a few large mouldings having on their under side a series of square sloping projections called *mutules*, which resemble the ends of rafters and are also ornamented beneath by *guttæ*. The spaces of the frieze between the triglyphs were called *metopes*, and commonly contained sculptures in bas-relief. The Elgin sculptures, representing the Centaurs and Lapithæ, were metopes of the Parthenon ——The Ionic is a lighter order than the Doric in its *proportions*; the column is usually eight or nine diameters in height; having a base called *Attic*, composed of several mouldings. Its *capital* is instantly known by the spiral *volutes* on its opposite sides, as is seen in fig. *i*, and in fig. *s*; on the shaft between these volutes are mouldings which may vary with the pleasure of the artist; but above the volutes is always an *abacus* moided at the edges. The regular Ionic capital has two pairs of parallel volutes; the Romans gave it a different form, in which it had four pairs of *diagonal* volutes. The Ionic *entablature* presents an *architrave* plain or merely lined by a moulding horizontally attached as in fig. *i*; a *frieze* perfectly plain and unbroken; a cornice composed of various mouldings, and usually marked by a row of small square ornaments somewhat resembling teeth and called *dentels*.——The Corinthian order is still lighter than the Ionic. Its *proportions* allowed a column often ten diameters in height. The base of the column was like the Ionic, but more complicated. Its *capital* presents the shape of an inverted bell; and is richly ornamented, as in fig. *j*, and fig. *q*, having around it two rows of acanthus leaves, and above them eight pairs of small volutes, and upon these the *abacus*, which was marked by truncated angles and by concave sides, each adorned with a flower in the center.—This capital, according to Vitruvius, had its origin in accident. By the tomb of a Corinthian virgin, an affectionate nurse had left a basket containing various articles precious in the estimation of the virgin while alive; on the basket was a tile to protect the contents; an acanthus plant, on which the basket chanced to rest, had pushed its shoots and foliage around the basket up to the tile, in a beautiful manner, as in fig. *w*; in this state it was seen by the sculptor Callimachus, and suggested to him an idea of architectural ornament, to which he soon gave reality in the Corinthian capital. Notwithstanding this delightful little story, it is most probable that the capital in question was a mere improvement upon some Egyptian model, such *e. g.* as is given in fig. *c*. The *entablature* of the Corinthian order resembles that of the Ionic, differing from it chiefly by having more complicated moldings, and by having on the cornice a row of projections which correspond to the Doric mutules, but are ornamented each with a volute or a leaf, and are called *modillions*.——The Tuscan order was quite similar to the Doric; it is given in fig. *f*. Its *proportions* are lighter, as the column was seven diameters in height. The column has a base



1. Great Pyramid.
2. Spire of Mechlin.
3. St. Peter's.
4. St. Paul's.
5. Strasburgh Cathedral.
6. Hotel de Ville, Brussels.
7. Salisbury Spire.
8. Notre Dame, Paris.
9. Pagoda by Sir W. Chambers.
10. Wellington's Testimonial.
11. Monument, London.
12. Trajan's Column.
13. Nelson's Column.
14. Obelisk, front of St. Peter's.
15. Cleopatra's Needle.
16. Leaning Tower at Pisa.
17. Temple of the Giants, Agrigentum.
18. Parthenon.

which is very simple. Its *capital* is generally as simple as the Doric. Its entablature is somewhat like the Ionic, but more plain. This order is the one most entirely stripped of ornament. ——The COMPOSITE order is exhibited in fig. *k*, formed out of the Corinthian by merely combining together the Corinthian capital and the Roman Ionic capital with diagonal volutes. The frieze has a convex surface instead of a plane one.

In reference to the columns in all the orders, it may be remarked, that they are fluted or not according to the choice of the builder. Sections of fluted or reeded columns are seen in fig. *w*, *x*, and *y*, of Plate L.—*Pilasters* are a sort of square column attached to the wall of a building, and projecting from it sometimes only a sixth of their diameter, and sometimes as much as a third. They are often constructed with the peculiar ornaments of the several orders, although this was not originally the practice.

2. The best specimens of the *Doric* order are found in the Parthenon[1], the Propylæa, and the Temple of Theseus[2], at Athens; of the *Ionic*, in the edifice called Erectheum, at Athens (cf. P. I. § 107), consisting of two, and according to some of three temples; of the *Corinthian*, in the choragic monument of Lysicrates, the small but elegant structure, at Athens, sometimes called the Lamp of Demosthenes[3].—Of the *Tuscan* there are no remains (cf. § 241). The best example of the *Composite* is presented in the Arch of Titus (cf. § 188. 2). The Corinthian appears to have been the favorite order with the Romans.—The monumental columns of Trajan[4] and Antonine, already mentioned on account of their sculptured ornaments (cf. § 188), are *Doric*.—The column at Alexandria, celebrated as *Pompey's Pillar*, is represented as having "a fine shaft surmounted by a *Corinthian* capital[5] executed in the worst manner." The ruins of Pæstum[6] present very interesting remains of *Doric* architecture.

[1] For a view of the Parthenon, see Plate XXI. fig. 1. Cf. Plate LII. fig. 18.——[2] See Plate XXI. fig. 3.——[3] The Monument of Lysicrates is given in Plate XLIX. fig. A. Cf. P. I. § 116.——[4] A view of Trajan's Column is given in Plate LII. fig. 12.——[5] For a view of Pompey's Pillar, see Plate 3d of the Atlas accompanying *Denon's* Travels in Egypt, &c. Lond. 1804. 2 vols. 4. Cf. vol. i. p. 17.——[6] *Delagardette*, as cited § 243. 1.

For a brief account of the *five orders*, see *Bigelow's* Technology. Bost. 1829. 8. containing views of several Greek and Roman edifices, reduced to the same scale; also, *American Family Magazine*, 1837, vol. v. p. 65, 140, &c.——For explanation of terms, illustrated by plates, *Stuart's* Dictionary of Architecture. Lond. 1830. 3 vols. 8.—Cf. § 243. 4.——On the state of Architecture in our country, cf. *N. Amer. Rev.* Apr. 1841.

3. Our Plate L. is enriched by cuts of a great variety of columns; those belonging to the regular *orders* have been sufficiently explained; the specimens of Saracenic, Gothic, and Chinese, will be mentioned below (§ 245); the Egyptian, Persepolitan, and Hindoo, we will notice here. In fig. *d*, we have a very singular column, from the famous Cave at Elephanta, near Bombay, a remarkable subterranean structure, excavated by the ancient Hindoos out of the solid rock[1]. In fig. *e*, a column from the ruins of Persepolis[2] is represented; the capital is very peculiar, seeming to combine several in one, and being, it is said, beautiful in appearance.——*The columns of Egyptian* buildings vary greatly in their proportions and style. Nothing like any regular distinction of orders any where appears. The relative height is usually below that of the common Doric, being in general not more than four and a half diameters[3]. In appearance the columns sometimes resemble the plain trunk of a tree; sometimes bundles of reeds or of the plant papyrus, bound together at different distances, as in fig. *c*. The capitals present, it is said, nearly all the flowers peculiar to the country, the capsules, petals, pistils, and most minute parts being exhibited. In fig. *c*, is shown a capital, which resembles those found in the temple of Hermontis, and in the temple of Apollinopolis at Edfow, bearing parts of the lotus flower. Elegant capitals were formed by combining the branches, leaves, and fruit of the palm tree; by weaving together the stems, leaves, buds, and flowers of the lotus; and by intermingling these or other flowers and plants with the vine and the papyrus. "On beholding," says Denon, "so many varieties of form, and such richness in the ornaments, united with so much grace in the contour, one is astonished that the invention of architecture should have been ascribed to the Greeks on their own testimony, and that the three orders should have been considered the only truths of that art." The head of the goddess Isis was sometimes wrought into the capitals, adorned with the various symbols of her imaginary attributes, as in fig. *b*, which is a specimen from the celebrated temple of Denderah.

[1] On the Cave of Elephanta, see *Goldingham*, Memoir in the *Asiat. Researches*, vol. iv.—On Hindoo architecture, *Langlès*, cited § 243. 3.——[2] See Palace of Persepolis, &c. cited § 243. 3.—Consult references P. I. § 153.——[3] See *Denon*, as cited above, Plates xxix. xxxiv. xliv. xlv. xlvi. Cf. references § 231. 1.

§ 239. Various ornaments, exterior and interior, were used in ancient architecture. In the best periods of the art they were introduced with propriety, taste, and in moderate number; but in later times too abundantly, and so as to destroy both beauty and convenience. Among the exterior ornaments, for example, were the following: statues upon the ends of the buildings; bas-reliefs on the architrave; imitations of human forms combined with the pillars, like the *Caryatides*[1] and *Atlantes*; with various embellishments in the capital and entablature, and about the doors, vaults, and other openings. In the interior, the ceiling and walls were ornamented with stucco-work, gilding, painting, and mosaic[2]. The ordinary decoration of an apartment consisted in coloring the walls and attaching to them small pictures of diversified character. Ceilings adorned with fretwork were called by the Greeks φατνώματα; by the Romans, *tecta laqueata* or *lacunaria*.

[1] The pillars termed Caryatides are seen in the Plate given p. 30; representing the ruins of the temple of Minerva Pandrosus, or the *Pandrosium*, connected with the *Erectheum*. Cf. P. I. § 107. A neat view of the whole structure, restored, is given in *Boyd's* Potter.——[2] See §§ 219[9], 189, and references there given.

See notices of ornaments in the buildings at Pompeii, in *Pompeii*, (cited § 228), p. 449, 156, 163, 166, &c.—*L. Vulliamy*, Examples of Ornamental Sculpture in Architecture, drawn from the originals in Greece, &c. engraved by *A. Moses*. Lond. 1828. fol. forty plates.—*C. H. Tatham*, Grecian and Roman Ornaments. Lond. 1825. fol. ninety-six plates.

§ 240. The most celebrated Greek architects[1] were the following: *Dædalus*, to whom are attributed many of the most ancient and extensive structures of Greece, with much exaggeration and mere fable however (cf. § 174); *Ctesiphon* or *Chersiphron*, celebrated as builder of the Temple of Diana at Ephesus; *Callimachus* (not the poet), who was also a sculptor, and said to be the inventor of the Corinthian Order; *Dinocrates*, who lived in the time of Alexander, and was employed by him in building Alexandria in Egypt; *Sostratus*, a favorite of Ptolemy Philadelphus, who erected the celebrated tower of Pharos; *Epimachus*, an Athenian, known by a stupendous war-tower[2] constructed by him for Demetrius Poliorcetes in the siege of Rhodes.

[1] *Franc. Milizia*, Memoire degli Architetti antichi e moderni. Parm. 1781. 2 vols. 8. A catalogue of Greek and Roman architects may be found in *Junius*, de Pictura Veterum, as cited § 226. 2. Cf. *Silig*, as there cited.—Also in *Stuart's* Dictionary, as cited § 238. 2, Appendix No. 1, with a notice of their works, and the time when they flourished.——[2] See P. III. § 147. 3.

§ 241. In Italy, almost as early as in Greece, architecture was cultivated, especially in Etruria. The Tuscan order is among the proofs of this. In the early times of Rome, also, many temples and other buildings were erected there by native art. But their architecture was greatly improved afterwards, when the Romans imitated Grecian models, and many Greek architects of celebrity resided in Rome. As the power, refinement, and luxury of Rome advanced, splendid architectural works were multiplied, and thus arose in rapid succession, temples, amphitheatres, markets, baths, bridges, aqueducts, palaces, manors, &c. These buildings were magnificent not only from their architecture, but in their various embellishments, for which the other arts, especially sculpture and painting, were brought into requisition. The most distinguished Roman architects were chiefly Greeks by births, or scholars and imitators of Grecian masters; the following may be named; Cossutius, Hermodorus, Vitruvius, Rabirius, Frontinus.

1. Time has not spared a single edifice of the Etruscans; the Tuscan order is therefore known only from the description of Vitruvius. Yet some sepulchres exist in Italy whose architecture agrees with the character ascribed to the Tuscan buildings.

Müller, Die Etrusken. Cf. §§ 109, 173.—*Micali*, as cited § 231. 3.

2. Among the peculiar decorations of Roman edifices we may notice those termed *antefixæ*, of terra cotta, exhibiting various ornamental designs and used for covering the frieze of the entablature. The name seems to be derived from their being *fixed before* the building; being fastened by nails, since in some cases they have been found attached to the frieze by leaden nails, and in other cases found, as at Velletri, with holes for the nails. These ornaments were formed in molds and then baked in fire. The devices on them appear in bas-relief; showing a great variety and great beauty of workmanship; often painted with different colors. They are supposed to have been derived from the Tuscans. A collection of these terra cottas belongs to the British Museum.

See *T. Combe*, Terra Cottas of the British Museum. Lond. 1810. fol.—*Smith's* Dict. of Antiq. p. 51.

§ 241 a. "According to the account given by Vitruvius, the public buildings of the Romans in the regal and consular times were rude enough, exhibiting a state of the science as already described among the early nations of the East—vertical supports of stone, with wooden bearers. This continued to be their style of design and practice, till extending empire brought the Romans acquainted with the arts of the Dorian settlements on the eastern and southern shores of Italy. Down to the conquest of Asia and the termination of the republic, Rome continued a 'city of wood and brick.' Only with the establishment of the empire and the reign of Augustus, with the wealth of the world at command, and the skill of Greece to direct the application, commences the valuable history of architecture among the Romans.—Of all the fine arts, poetry not excepted, architecture is the only one into which the Roman mind entered with the real enthusiasm of natural and national feeling. Success corresponded with the exalted sentiment whence it arose; here have been left, for the admiration of future ages, the most magnificent proofs of original genius. This originality, however, depends not upon *invention* so much as upon *application* of modes. To the architectonic system, indeed, the Romans claim to have added two novel elements in their own Doric, or Tuscan, and Composite orders. But in the restless spirit of innovation which these betray, the alleged invention discovers a total want of the true feeling and understanding of the science of Grecian design. As far as concerns the invention of forms, and the just conception of the elemental modes of Greece, the Romans failed. Their architecture was imperfect, both as a system of symmetry, and as a science founded upon truth and taste.

"But when their labors are viewed as regards the practice of the art, their merits are presented under a far different aspect. Whether the magnitude, the utility, the varied

combinations, or the novel and important evidences of their knowledge, be considered, the Romans, in their practical works, are yet unrivalled. They here created their own models, while they have remained examples to their successors. Though not the inventors of the arch, they, of all the nations of antiquity, first discovered and boldly applied its powers; nor is there one dignified principle in its use which they have not elicited. Rivers are spanned, the sea itself, as at Ancona, is thus inclosed within the cincture of masonry; nay, streams were heaved into air, and, borne aloft through entire provinces, poured into the capital[1] their floods of freshness and health. The self-balanced dome, extending a marble firmament over head, the proudest boast of modern skill, has yet its prototype and its superior in the Pantheon[2].—The same stupendous and enduring character pervaded all the efforts of Roman art, even in those instances where more ancient principles only were brought into action. Where the Greeks were forced to call the operations of nature in aid of the weakness of art, availing themselves of some hollow mountain side for the erection of places of public resort, the imperial masters of Rome caused such mountains to be reared of masonry, within their capital, for the Theatre, Amphitheatre, and Circus[3]. Palaces[4]—Temples—Baths—Porticos—Arches of Triumph—Commemorative Pillars—Basilica, or Halls of Justice—Fora, or Squares—Bridges—without mentioning the astonishing highways, extending to the extremities of the empire—all were constructed[5] on the same grand and magnificent plan." *Memes*, p. 270.

Here might be mentioned the *cloacæ* or sewers of Rome, and the *emissaria* or channels constructed for the purpose of draining lakes and large collections of stagnant water in the country.—The mouth where the *Cloaca Maxima* reaches the Tiber still remains. Cf. P. I. § 68.—Remains still exist showing that several lakes, as Thrasymenes, Albanus, Fucinus, were thus drained. The *emissarium* conveying the waters of lake Fucinus to the river Liris has been partially cleared in modern times. Its length was above three miles. For more than a mile a tunnel was carried through a mountain of which the highest peak is a thousand feet above the level of the lake. This stupendous work, conceived, it is said, by Julius Cæsar, was carried into effect by Claudius. Compare *Suetonius*, Jul. 44; *Claud.* 20; *Tacitus*, Ann. xii. 57; *Pliny*, Hs. N. xxxvi. 34; *Dion Cassius*, lx. 11.—*Smith's* Dict. of Antiq.

[1] Cf. P. I. § 68.——[2] Cf. P. I. § 59.——[3] On the structures here mentioned, cf. P. III. §§ 232, 238, 239.——[4] On the structures named in this sentence, cf. P. I. §§ 52-70.——[5] See *Ant. Mongez*, Sur les travaux publiques des Romains, in *Mem. de l'Institut*, Classe *de Lit. et Beaux Arts*, vol. i. p. 492.—*Cf.* on the grandeur of Grecian works, *Chateaubriand* (cited § 233), p. 146.—On Roman Architecture, see also *Schlll*, Hist. Litt. Rom. vol. ii. p. 191.

§ 241 *b*. The edifices designed for *public baths*, although differing in magnitude and splendor and in the details of arrangement, were all constructed on the same common plan. "They stood among extensive gardens and walks, and often were surrounded by a portico. The main building contained spacious halls for swimming and bathing; others for conversation; others for various athletic exercises; others for the declamation of poets, and the lectures of philosophers; in a word, for every species of polite and manly amusement." Those erected by the emperors especially had these appendages, and were of a great magnificence. "Architecture, sculpture, and painting, exhausted their refinements on these establishments, which for their extent were compared to cities; incrustations, metals, and marble, were all employed in adorning them. The baths of Caracalla were ornamented with two hundred pillars, and furnished with sixteen hundred seats of marble: three thousand persons could be seated on them at one time. Those of Diocletian surpassed all the others in size and sumptuousness of decoration; and were, besides, enriched with the precious collection of the Ulpian library. We can entertain some idea of the extent of this edifice, when we are told that one of its halls forms at present the church of the Carthusians, which is among the largest and at the same time most magnificent temples of Rome. Here we are furnished with one of the many monuments of the triumphs of Christianity, in despite of the most persevering and cruel persecutions of the then sovereigns of the world. On this very spot, where the organ and the choral strain of devotion are now daily heard, Diocletian is said to have employed in the construction of his baths forty thousand Christian soldiers, whom, after degrading with all the insignia of ignominy, he caused to be massacred when the edifice was completed.—It may be added that the private baths, at some of the villas of the rich, vied in splendor with the public *thermæ*. According to Seneca, the walls were of Alexandrian marble, the veins of which were so disposed as to resemble a regular picture; the basins were set round with a most valuable kind of stone imported from the Grecian islands; the water was conveyed through silver pipes, and fell by several descents in beautiful cascades; the floors were inlaid with precious gems; and an intermixture of statues and colonnades contributed to throw an air of elegance and grandeur over the whole." (*Bell* on Baths. Philad. 1831. 12.)

The following description is drawn principally from the public baths discovered at Pompeii. It will apply substantially to the Greek baths (P. III. § 170) as well as the Roman.—"The building, which contained them, was oblong, and had two divisions; the one for males, and the other for females. In both, warm or cold baths could be taken. The warm baths, in both divisions, were adjacent to each other, for the sake of being easily heated. In the midst of the building, on the ground-floor, was the heating-room, *hypocaustum*, by which not only the water for bathing, but sometimes also the floors of the adjacent rooms, were warmed. Above the heating-room was an apartment in which three copper kettles were walled in, one above another, so that the lowest (*caldarium*) was immediately over the fire, the second (*tepidarium*) over the first, and the third (*frigidarium*) over the second. In this way, either boiling, lukewarm, or cold water could be obtained. A constant communication was maintained between these vessels, so that as fast as hot water was drawn off from the caldarium, the void was supplied from the tepidarium, which, being already considerably heated, did but slightly reduce the temperature of the hotter boiler. The tepidarium, in its turn, was supplied from the piscina or frigidarium, and that from the aqueduct; so that the heat, which was not taken up by the first boiler, passed on to the second, and instead of being wasted, did its office in preparing the contents of the second for the higher temperature which it was to obtain in the first. The coppers and reservoir were elevated considerably above the baths, to cause the water to flow more rapidly into them. The terms frigidarium, tepidarium, and caldarium, are applied to the apartments in which the cold, tepid,

and hot baths are placed, as well as to those vessels in which the operation of heating the water is carried on.

The bathing-rooms had, in the floor, a basin of mason-work, in which there were seats, and round it a gallery, where the bathers remained before they descended into the bath, and where all the attendants were. In the division of the Pompeian baths supposed to belong to the men, the principal public entrance led directly into the *vestibule*, a sort of court, along three sides of which there ran a portico or walk (*ambulacrum*). Seats were ranged round the walls, perhaps for the slaves, who accompanied their masters to the bath. In this place was the box for the *quadrans* (fourth of an *as*, less than a farthing), the piece of money given as a fee for bathing by each visiter. A corridor or small passage, in which were found above 500 lamps, conducted from the court into the room for undressing, *apodyterium*. This room had three seats, made of lava, with a step to place the feet on. The room was stuccoed from the cornice to the ground, highly finished, and colored yellow. In the vaulted roof was a window with a single large pane of glass (cf. P. III. § 325). Various ornaments were carved in the cornice.—The floor was paved with white marble in mosaic. Several doors communicated with the room. One of these led to the cold bath, *frigidarium*. This was a round chamber, encrusted with yellow stucco, having its ceiling in the form of a truncated cone, apparently once painted blue. It was lighted by a window near the top. In it were four niches, equidistant from each other, with seats, *scholæ*, in them for the bathers. There was also a basin, nearly 13 feet in diameter and 2 feet 9 inches deep, entirely lined with white marble, with two marble steps to aid the descent into it, and a sort of cushion, *pulvinus*, also of marble, at the bottom, for the bathers to sit upon. Another door of the undressing-room opened into a passage leading to the *tepidarium*, or warm chamber, so called from its warm but soft and mild temperature, which prepared the body of the bather for the more intense heat of the vapor and hot baths, and also softened the transition from the hot bath to the external air. This room was divided into a number of niches or compartments, was lighted by a window with a bronze frame of four panes of glass, and had many ornaments in stucco. A door-way led from it into the *caldarium* or *sudatorium*. This apartment exactly corresponded to the directions laid down by *Vitruvius*, for constructing the vapor-bath. Its length was twice as great as its breadth, exclusive of the *laconicum* at one end, and the *lavacrum* at the other. It was stuccoed like the other rooms, painted yellow, and decorated with various ornaments. The floor and walls of the sudatorium were made hollow, that the heated air might pass freely around: the design was to furnish a *sudatory of dry air*; "it corresponds precisely with a hot stove room of the present day, except that the stove proper was beneath and outside the sudatorium." The *laconicum* was a large semicircular niche, seven feet wide and three feet six inches deep, in the middle of which was placed a vase for washing the hands and face, called *labrum*; this was a large basin of white marble, elevated three feet six inches above the pavement and about five feet in diameter, into which the hot water bubbled up through a pipe in the centre: an inscription on this labrum states that it cost 750 sesterces. There is in the Vatican a magnificent porphyry labrum, found in one of the imperial baths at Rome. The *lavacrum*, or hot-bath, at the other end of the room, was twelve feet long, four feet four inches wide, and one foot four inches deep; entirely of marble, into which the hot water was conveyed by a pipe; it was elevated two steps above the floor; the descent into it was by a single step, which formed a continuous bench around it for the convenience of the bathers.

"Besides the rooms thus described, there was also a room called the *unctuarium* or *eleothesium*; in which the bathers anointed their bodies with oil before taking their exercise, or with perfumes after bathing. This room was usually stored with pots containing numerous varieties of unguents appropriated to different parts of the body (P. III. § 170). There was likewise another room, in which various exercises were performed before taking the bath; this room was sometimes called *ephebeum*, more frequently *sphæristerium*, because the favorite exercise was the ball. The *conisterium* was an apartment where was kept the powder which was sprinkled over the body after the exercises just mentioned. In the more splendid imperial baths there were various other rooms and halls."

For fuller details, with notices of some of the imperial baths, see *Pompeii*, p. 158.—Cf. *Smith*, Dict. of Antiq. p. 133.—*Lucian*, in his Ἔπαινος or Balaustos, gives a full description of the Therme erected by the architect Hippias (cf. P. V. § 121).—The most copious work on the Roman baths and their remains, is that of *Cameron*, entitled The Baths of the Romans, explained and illustrated. Lond. 1772. fol. with the illustrations of Palladio, seventy-five plates.—Cf. Les Thermes des Romains, desinees par Andre Palladio, &c. Vicenza, 1785. fol.—See also *G. A. Blouet*, Restauration des Thermes d'Ant. Caracalla. Par. 1828. fol. fine plates.—*Wichelhausen*, (Baths of the Ancients). Mannh. 1807.—*J. B. Piranesi*, vol. 24, as cited § 249. 2.—There is a notice of baths discovered at Wroxeter (ancient *Uriconium*), England, in the *Archæologia* (cited § 32. 5), vol. ix. p. 323, and of similar remains at Stoke, in vol. xxii. p. 26, with a plan.—*Carletti*, Terme di Tito. Rom. 1761. fol.

§ 242. The strength and solidity of Greek and Roman edifices were such as to have easily preserved them to distant ages, had it not been for earthquakes, conflagrations, and the desolations of war. The remains of ancient architecture yet standing are highly interesting; especially those in Greece and Italy.

1 *a*. Only some of the principal can here be named.—Magnificent ruins of cities remain on the sites of Palmyra, Heliopolis, Persepolis (cf. P. I. §§ 153, 166). In Egypt, monuments of earlier and later architecture are presented in pyramids, obelisks, and temples.—At Athens we see still the ruins of the celebrated temple of Minerva, and traces of other beautiful temples at Ægina, Eleusis, Corinth, Thessalonica, Ephesus, Priene, Antioch, &c.; ruins of theatres are found at Athens, Smyrna, Mylasa, Hierapolis; of palaces and royal mansions, at Alabanda, Ephesus, Magnesia.—Still more numerous and in better preservation are the remains of Roman architecture; e. g. at Rome, the Pantheon, the temple of Vesta, several porticos, the Coliseum or Amphitheatre of Vespasian, ruins of the theatres of Pompey and Marcellus, and of splendid aqueducts, the baths of the Emperors, the pillars and triumphal arches already named (§ 188), gates, bridges, tombs, mausolea, &c. (cf. P. I. § 52 ss. § 105 ss.).

2. France exhibits some monuments of Roman architecture, particularly at Nismes

(cf. P. I. § 17). Some remains also, principally of military structures, have been found in England.

§ 243 *u*. Besides the numerous accounts of these various remains given by modern travelers, there are works prepared expressly to make them known, with engravings and explanations; such are the following.

1. Remains in Greece, or of Grecian architecture.—*Le Roy* (or *Leroi*), Les Ruines des plus beaux monumens de la Grece. 1758. 2d ed. 1770. 2 vols. fol. The first picturesque tour of Greece; the drawings not always accurate.—*Robert Sayer*, Ruins of Athens. Lond. 1759. fol.—*Stuart* and *Revett*, The Antiquities of Athens. Lond. 1762–1816. 4 vols. fol.—The same, edited by *W. Kinnard*, with many valuable additions. 1825–30. 4 vols. fol. two hundred plates.—*J. Stuart*, Antiquities of Athens, and other Monuments of Greece. Lond. 1837. 2 vols. 12. with seventy plates.—*Chandler*, *Revett*, and *Pars*, Ionian Antiquities. Lond. 1769–97. 2 vols. fol.—The same, 1817. 2 vols. imp. fol. with fine plates.—*Choiseul-Gouffier*, Voyage pittoresque de la Grece. Par 1782 fol.—*P. O. Brunsted*, Voyages dans la Grece, accompagnes de Recherches Archéologiques. Par. 1826.—*Wilkins*, Atheniensia, or Remarks on the Topography and Buildings of Athens. 1816. 8.—The unedited Antiquities of Attica. By the *Society of Dilettanti*, and edited by *Wilkins*, *Deering*, and *Bedford*. 1817. imp. fol. seventy-nine plates.—By the same, *Dilettanti Society*, The Antiquities of Ionia. Lond. 1817-21. 2 vols. fol.—*J. S. Stanhope*, Olympia, or Topography illustrative of the ancient state of the plain of Olympia. 1824. imp. fol. with fine plates.—*R. C. Cockerell*, Grand Restoration of Athens, its Temples, Sculpture, &c. Engraved by J. Coney. 1828. large fol.—By the *same*, Elucidation of the Temple of Ægina.—*F. Gartner*, Architectural Monuments of Greece and Sicily. Munster, 1819. fol.; in German, with lithographic plates.—Sir *W. Gell*, Itinerary of Greece. Lond. 1810. 4. with twenty-seven engravings.—*Wm. Wilkins*, The Antiquities of Magna Græcia. Cambridge, 1807. fol.—*T. Major*, Ruins of Pæstum. Lond. 1768. fol.—*Delagardette*, Les Ruines de Paestum, ou Posidonia. Par. 1799. fol.—*J. Hittorf*'s Architecture Antique de la Sicile. Par. 1825–30. 6 livraisons, with plates.—*J. G. Legrand*, Monumens de la Grece, ou Collection des Chefs d'œuvres d'Architecture, de Sculpture, et de Peinture antiques, &c. Par. (first volume published) 1808. fol.—In *Kruse*'s Hellas is a notice of works on this subject.

In a Memoir prefixed to *Chateaubriand*'s Travels in Greece (cited § 233) is found a brief notice of the state of Athens and her monuments since the Christian era, and of the travelers who have visited and described the remains of Greece. He closes with the following remark: "It is a melancholy reflection, that the civilized nations of Europe have done more injury to the monuments of Athens in the space of one hundred and fifty years than all the barbarians together for a long series of ages; it is cruel to think that Alaric and Mahomet II. respected the Parthenon, and that it was demolished by Morosini and Lord Elgin."—Several travelers must be added to Chateaubriand's list.—An incomplete notice of modern travelers in Greece is also given in the *anonymous* work entitled *History of Modern Greece*, with a view of the Geography, Antiquities, and present condition. (from the Engl. edit.) Bost. 1827. 8.—Some notices of travelers in Greece, in *Lond. Quart. Rev.* No. 127, June 1839, p. 64.

2. Remains in Italy.—*G. Vasi*, Magnificenze di Roma Antica e Moderna. Rom. 1747. 3 vols. 4. two hundred views, with descriptions.—*Pronti* (inclsore), Nuova Raccolta di cento Vedutine Antiche della citta di Roma, &c. Rom. 1795. 4. containing one hundred views.—*Giamb. Piranesi*, Le antichità Romane Rom. 1756. 4 vols. fol.—*R. Venuti*, Descrizione topografica ed istorica di Roma antica e moderna. Rom. 1763–66. 2 vols. 4.—*Barbault*, Le plus beaux monumens de Rome ancienne. Rom. 1761. fol.—*B. d'Overbeke*, Les Restes de l'Ancienne Rome. Amst. 1709. 3 vols. fol.—*R. Venuti*, Veteris Latii antiquitatum amplissima collectio. Rom. 1769–80. 7 vols. fol.—*Ant. Desgodets*, Les edifices antiques de Rome dessines, &c. Par. 1682. it. 1697. it. 1779. it. fol. Engl. transl. by *G. Marshall*, 1771. 2 vols. fol.—*Fr. Piranesi*, Raccolta de' tempi antichi. Rom. 1780. fol.—The complete works of *Giov. B. (John Baptist) Piranesi*, published after his death by his son *Francis Piranesi*, in 29 vols. fol. containing nearly two thousand plates. For contents of these vols. see *Stuart*'s Dictionary (cited § 238. 2), Appendix II.—*G. L. Taylor* and *E. Cresy*, Architectural Antiquities of Rome. Lond. 1821 &c. 2 vols. imp. fol.—*G. Valadier*, Raccolta delle piu insigni Fabbriche di Roma Antiche e sue Adjacenze. Rom. 1810–26. imp. fol. sixty-three plates.—Sir *W. Gell*, Topography of Rome. Lond. 1834. 2 vols. 8. with plates, and a large map of Rome and its environs.—*G. Valadier*, Arco di Tito. Rom 1822. 4. eight plates.—*Ant. Nibby*, Del Foro Romano, della Via Sacra, &c. Rom. 1819. 8.—*Robert Adam*, Architectural Remains in Rome, &c. from drawings by Clerisseau.—*Rosini*, Veduta di Roma; one hundred and one large folio Views of the most remarkable antiquities and buildings in Rome and its neighborhood. Rom. 1823. 4.—*Dubourg*, Views of the most remarkable Buildings and ancient Remains in Rome. Lond. 1820. 4. with twenty-six plates, colored.—*Saint Sauveur*, L'Antique Rome, &c. Par. 1796. 4. orné de cinquante tableaux.—*Montfaucon*, Antiquité Expliquee, as cited P. II. § 12. 2 (d).—*Le Antichi d'Ercolano*, &c. Napol. 1765–92. 9 vols. fol. with a great number of engravings of buildings, and also of busts, statues, paintings, bas-reliefs, &c. discovered among the ruins of Herculaneum.—*Herculanum et Pompéi*, Recueil General des Peintures, Bronzes, Mosaiques, &c. découverts jusqu'à ce jour, et reproduits d'après tous les ouvrages publiés jusqu'à present. Par. 1841. 8 vols. 8. with 700 "planches."—*Martyn* and *Lettice*, History of the Antiquities of Herculaneum.—*Venuti*, Descrizione delle prime Scoperte d'Ercolano. Ven. 1749. 8.—Sir *W. Hamilton*, Discoveries at Pompeii (with plates), in the *Archæologia*, as below cited, vol. iv. p. 160.—Sir *W. Gell* and *J. P. G. Daering*, Pompeiana, or Topography, &c. of Pompeii. Lond. 1824. 2 vols. 8. imp.—*Bibent*, Plan of Pompeii. Par. 1828.—*Cooke*'s Delineations. Lond. 1827. 2 vols. fol. ninety plates.—*F. Mazois*, Ruines de Pompeii. Par. 1830.—*Pompeii*, as cited § 226.—*Thesaurus Antiquitatum Beneventanarum*. Rom. 1754. fol.—The splendid work entitled *Viaggio Pittorico della Toscana* (Firenze, 1803. 3 vols. fol.) contains some views of ancient remains.—*G. Micali*, as cited § 231. 3.

3. Remains in other countries.—*R. Adam*, Ruins of the Palace of Diocletian, at Spalatro in Dalmatia. Lond. 1764. Cf. Gibbon, Hist. Rom. Emp. ch. xii.—*L. Langlès*, Monumens Anciens et Modernes, de l'Hindoustan. Par. 1818. 2 vols. fol.—*Morier*, Journey through Persia. Cf. *Lond. Quart. Rev.* ix. 57.—*R. Kerr Porter*, Travels in Persia.—*Alex. de Laborde*, Voyage Pittoresque de l'Espagne. Par. 1812. 2 vols. fol.—*Cassas*, Voyage Pittoresque de la Syrie, de la Phenicie, de la Palestine, et de la Basse Egypte. 2 vols. fol. with many plates.—*R. Wood*, Ruins of Palmyra. Lond. 1753. fol.—By *same*, Ruins of Balbec. Lond. 1757. fol.—*Les Ruines de Palmyra*. Par. 1819. 4.—*F. C. Gau*, Antiquites de la Nubia. Par. 1824. fol.—*Denon*, Voyages dans La Basse et la Haute Egypte.—The ancient and royal Palace of Persepolis, destroyed by Alexander the Great. Lond. 1739. twenty-one plates.—*Sygnes*, Monumens Romains de Nismes. Par. 1818. fol. sixteen plates.—*Menard*, Histoire des Antiquites de la Ville de Nismes, et de ses Environs. Nism. 1826. 8.—Various notices of Roman Remains in England are found in the work styled *Archæologia*, or Miscellaneous Tracts pertaining to Antiquity (as cited § 32. 5). Also in the work, published by the same society, entitled *Vetusta Monumenta*, 6 vols. fol.—*J. Gordon*, Itinerarium Septentrionale, or a Journey over a part of Scotland. Lond 1729. fol.—*Stukeley*, as cited P. III. § 197. 5.—*J. Horsley*, Roman Antiquities of Britain. Lond. 1732. fol.—*Hutton*'s Roman Wall. Lond. 1802.—See Catalogue, in *Stuart*, below mentioned.

4. It will be proper to add in this place some of the principal works pertaining to the history and theory of Architecture.—*C. le Roy*, Observations sur les edifices des anciens peuples. Par. 1768. 4.—*C. L. Stieglitz*, Geschichte der Baukunst der Alten. Leipz. 1792. 8.—By *same*, Archäologie der Baukunst der Griechen und Römer. Weimar, 1801. 8.—By *same*, Geschichte der Baukunst (from the earliest time to the present). Nürnb. 1827.—*A. Hirt*, die Baukunst nach den Grundsätzen der Alten. Berl. 1809 fol. fifty plates.—By *same*, Geschichte der Baukunst bei den Alten. Berl. 1821. 2 vols. 4.—The two following are said to be valuable, in reference to architecture as well as the other arts: *Rumohr*'s Kunstgeschichtliche Italieniche Forschungen. 1827; *A. Wrede*, Ueber die Hauptperioden der schönen Kunst. 1830.—*L. Le Brun*, Theorie de l'Architecture Grecque et Romaine, &c. Par. 1807. fol.

twenty-six plates.—*W. Wilkins*, The Civil Architecture of *Vitruvius*; containing the Earl of Aberdeen's Inquiry into the Beauty of Grecian Architecture. Lond. 1812-17. 2 vols. 4. forty-one plates.—*Pugin*, New *Parallel* of the Orders of Architecture, according to the Greeks and Romans and modern Architects, transl. from the French of *C. Normand*. Lond. 1829. fol. sixty-two plates.—*Jos. Gwilt*, Rudiments of Architecture, practical and theoretical. F. S. A. Lond. 1826. 8. with plates and vignettes.—*I. Rondelet*, Traité Theorique et Pratique de l'Art de Batir. Par. 1809-30. 6 vols. 4. with plates.—*Asher Benjamin*, Practice of Architecture, &c. Bost. 1836. 4. with sixty plates; a work much used by common practical architects.—See *Stuart's* Dictionary (cited § 238. 2), Appendix II., where is a catalogue of works relating to Architecture, arranged in thirteen classes.

§ 244. Although, strictly speaking, it is only classical art that belongs to our subject, it may not be out of place to allude here to a style of architecture which grew up after the dismemberment of the Roman Empire. "The arts degenerated so far, that a custom became prevalent of erecting new buildings with the fragments of old ones, which were dilapidated and torn down for the purpose. This gave rise to an irregular style of building, which continued to be imitated, especially in Italy, during the dark ages. It consisted of Grecian and Roman details, combined under new forms, and piled up into structures wholly unlike the antique originals. Hence the names *Greco-Gothic* and *Romanesque* architecture have been given to it. It frequently contained arches upon columns, forming successive arcades, which were accumulated above each other to a great height. The effect was sometimes imposing."

The Cathedral and Leaning Tower at Pisa (see Plate LII. 16), and the Church of St. Mark at Venice, are named as the best specimens of the Greco-Gothic style. The ancient Saxon architecture in England was in some respects similar; as e. g. in the Cathedral at Ely, which exhibits arches upon columns; a specimen of which is given in Plate L. fig. *u*. The same peculiarity is seen in some remains of Diocletian's palace at Spalatro. Of these we have a specimen in fig. *m* of Plate L.; in which arches appear between the columns and the entablature.

§ 245. Besides the different styles which have been named, *Egyptian*, *Grecian*, *Roman*, and *Greco-Gothic*, there are three others which we ought just to mention; viz. the *Saracenic*, *Gothic*, and *Chinese*.

"The Chinese have made the *tent* the elementary feature of their architecture; and of their style any one may form an idea by inspecting the figures which are depicted upon common China ware. The Chinese towers and pagodas have concave roofs, like awnings, projecting over their several stories. The lightness of the style used by the Chinese leads them to built with wood, sometimes with brick, seldom with stone."

A specimen of this style is given in Plate LII. 9.—A Chinese column is given in Plate L. fig. *t*, from the viceroy's palace, at Canton.

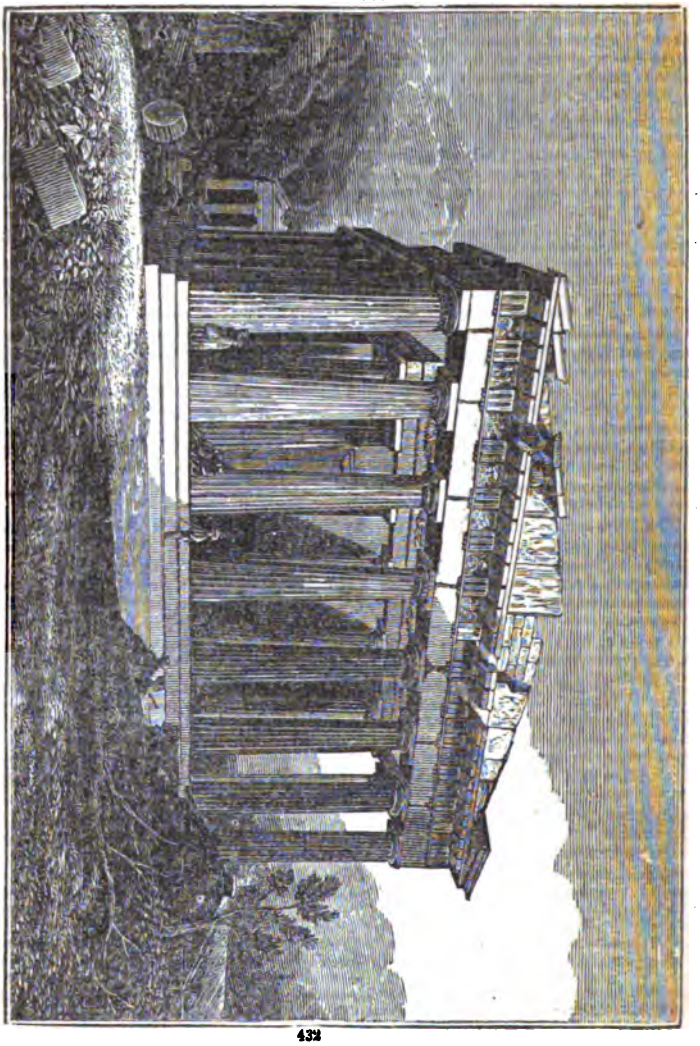
The Saracenic style is distinguished by a peculiar form of the arch, which is a curve constituting more than half a circle or ellipse. It is exhibited in the buildings of the Moors and Saracens in Spain, Egypt, and Turkey. A flowery ornament called *Arabesque* is common in the Moorish buildings. The Alhambra at Grenada furnishes a specimen of this style.—The *Minaret*, a tall, slender tower, appears in the Turkish mosques.

In Plate L. fig. *o*, we have a specimen, from the Alhambra, of Moorish double columns, supporting arches which are adorned with *arabesque*.—The *minaret* is seen in Plate V.

The Gothic style is not so called in order to designate a mode of building derived from the Goths. The name was first applied as a term of reproach to the edifices in the middle ages, which were at variance with antique models. It is now chiefly employed to designate a style of building religious edifices, introduced in England six or eight centuries ago, and adopted nearly at the same time in France, Germany, and other parts of Europe. "Its principle seems to have originated in the imitation of groves, and bowers, under which the Druids performed their sacred rites. Its characteristics, at sight, are its pointed arches, its pinnacles and spires, its large buttresses, clustered pillars, vaulted roofs, profusion of ornaments, and the general predominance of the perpendicular over the horizontal."

Specimens of the Gothic style appear in Plate LII. 2, 5, 6, 7.—A specimen of clustered pillars forming one, and supporting an arch, is given Plate L. fig. *r*, from Salisbury Cathedral. A twisted pillar, from a cloister belonging to St. Paul's church at Rome, is seen in fig. *v*. The figures *z*, 1, and 2, are sections of different Gothic columns.

See *Bigelow's* Technology, ch. vii. as cited § 238. 3.—On the early use of the *pointed arch*, in oriental countries, see *E. D. Clarke*, Travels in various Countries, &c. p. 4. vol. iii. ed. N. York, 1815.—On Gothic Architecture, *J. Gwilt*, Origin and Progress of Goth. Arch. transl. from the German of *G. Moller*. Lond. 1826. 8.—*A. Pugin*, Specimens of Gothic Architecture. Lond. 1823. 2 vols. 4. Lond. 1838. 3 vols. 4. with two hundred and twenty-five engravings and "historical and descriptive letter press;" by *E. J. Wilson*.—*G. D. Whittington*, Survey of Ecclesiastical Antiquities of France. Lond. 1816. 8. Cf. *Lond. Quart.* ii. 126. vi. 63.



Ruins of the Parthenon, Athens.

PART V.

BRIEF HISTORY OF CLASSICAL LITERATURE,

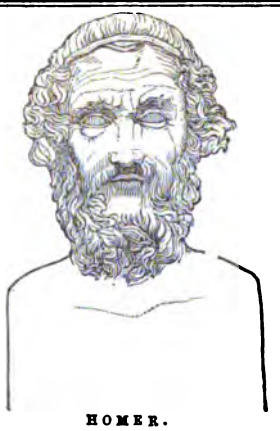
OR

GENERAL VIEW

OF THE

GREEK AND ROMAN AUTHORS.

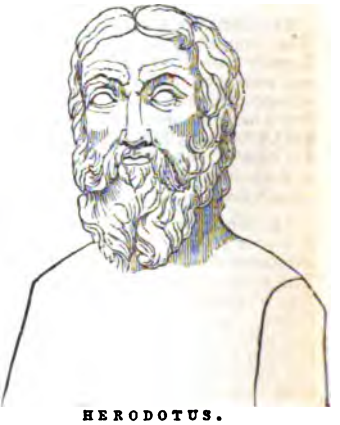
PLATE LIII.



HOMER.

SOCRATES.

SOPHOCLES.



HERODOTUS.

EUCLID.

HIPPOCRATES.

HISTORY OF GREEK LITERATURE.

Introduction.

§ 1. THE Greeks, beyond any other nation of antiquity, enjoyed a happy union of important advantages for the promotion of civilization and literature.

1 *t*. The nature of their country, washed on every side by the sea, with its coasts formed into numerous gulfs and peninsulas, afforded the people peculiar facilities for mutual intercourse. The singular mildness of their climate was such as to favor the happiest development of the physical and intellectual powers, uniting a vigorous constitution with a lively imagination and profound sensibility.

G. Hermann, De Mythologia Graecorum antiquissima. Lpz. 1817.—*Wachler*, Geschichte der Literatur, vol. i. p. 106, as cited P. IV. § 34. 2.

2 *t*. Their free forms of government afforded powerful motives to stimulate exertion. The commerce with foreign countries furnished a source of favorable influence. Equally favorable were the high honors and substantial rewards bestowed on knowledge and merit. Some have supposed that the existence of slavery contributed to the literary advancement of the Greeks, as it left the citizens more leisure for public life and study. But a more fortunate circumstance was, that oriental influence never established among the Greeks any thing like the system of *castes*, which prevailed in Egypt and some of the Asiatic states, and which confined the arts and sciences by a sort of hereditary right to the priests.

Sichler's Kadmos, &c. 1818.—*G. Hermann*, De Hist. Gr. Primordiis. Lond. 1818. 4.—Cf. P. IV. § 34, 40.

3 *u*. The plan and scope of Grecian education deserves also to be mentioned here. It was in general more adapted to the common purposes of the whole community than in modern times, and was less modified by the individual and private aim of the pupil. The apparent good of the state was the object constantly in view. This gave to all their ideas and efforts not only a definite direction, but also a liberal and diffusive character. In this circumstance we find one obvious source of the permanent excellence and utility of the Greek writers and their works. Here was a foundation for their pre-eminent and lasting renown.

On education among the Greeks, cf. P. IV. §§ 63, 64, 75. To the references there given, we add the following: *C. F. A. Hochheimer*, Versuch eines Systems der Erziehung der Griechen. Dess. 1785. 2 vols. 8.—*G. Bernhardy*, as cited § 7. 9. p. 44 m.—*G. F. Gies*, Die Erziehungswissenschaft nach den Grundsätzen der Griechen und Römer, &c. Ansp. 1808. 8.—*A. H Niemeyer*, Originalstellen der Gr. und Röm. Classiker über die Theorie der Erziehung. Halle, 1813. 8.—*Fr. Jacobs*, Ueber die Erziehung der Griechen zur Sittlichkeit; in vol. iii. of his *Vermischte Schriften*, commenced in 1833; tr. by *Felton*, in *Class. Studies*, p. 313, as cited P. V. § 6. 4.—*Good*, Book of Nature, Lect. xi.—*F. Cramer*, Geschichte der Erziehung im Alterthume. Elberf. 1832-36. 2 vols. 8. "Best author on Greek and Roman education." S.

§ 2. No nation in the history of letters is so celebrated as the Greeks. And the imperious obligation is laid upon every one, who makes any pretensions to literature, to acquaint himself with the language and the most valuable productions of the ancient Greeks. This knowledge is alike essential to the statesman, the orator, the physician, the theologian, philosopher, historian, and antiquary; to the polite scholar and the philologian, to the connoisseur and the artist, it is absolutely indispensable.

See an elegant and masterly discussion on *the Study of Greek Literature*, by *G. B. Cheever*, in the American Quarterly Register, vol. iv. p. 273; vol. v. p. 33, 218. The writer aims "to prove that Greek literature ought to be profoundly studied:—First, for the native excellence of the Greek classics; Second, for the invigorating discipline which this study affords the mind; Third, for the practical knowledge and mastery of our own native language; Fourth, and most important, as a preparation for the study of theology."

For references on the value and importance of classical studies, see P. IV. § 29. To those there given we add the following: *Ancient Languages*. Inquiry whether the study of them be a necessary branch of modern education. Edinb. 1769 8.—*F. F. Friedemann*, Paränesen für studirende Jünglinge auf Gymnasien und Universitäten. Braunsch. 1827. "A collection from the greatest scholars, on the importance, methods, &c. of classical study; with valuable notes." A second improved edition, 1836. 8.—*Fr Thiersch*, Ueber gelehrte Schulen, &c. 1826. 8.—*J. C. Jahn*, Jahrbücher für Philologie und Pädagogik, cited § 7. 11. vol. ii. p. 181; where is a valuable article with references to recent works.

§ 3. But, independent of these considerations, the language itself presents sufficient inducements to the study; such is its own intrinsic beauty; the high degree of perfection it exhibits, above all other languages; its unequaled richness in the most significant words and combinations; its symmetrical structure and syntax; its elegance in turns of expression; the singular skill in the arrangement of its particles, clauses, and members; and its wonderful harmony in prose as well as poetry. These are excellences which impart to the best works of the Greeks a charm in outward dress fully corresponding to the value of their contents.

Cf. P. IV. § 39.—*T. G. Trendelenburg*, Vergleichung der Vorzüge der deutschen Sprache mit den Vorz. der lat. und griech. im Vierten Bande der *Schriften der deutschen Gesellsch. zu Mannheim*. Frankf. 1788. 8.—*Aug. Schelz*, Versuch über den Werth der alten Sprachen und das Stud. der Lit. der Griech. für Jurist. Frankf a. d. O. 1810. 8.—*A. F. Lindau*, De Usu et Prestantia Artium et Literarum Græcorum. Vratisl. 1815. 12.—*F. Jacobs*, Ueber einen Vorzug der Griech. Sprache in dem Gebrauche ihrer Mundarten. München. 1808. 4.—*Coleridge*, Study of Greek Poets, p. 34, as cited § 21.—*Class. Journ.* vi. 242; xi. 144; xiii. 168.

§ 4 *t*. Respecting the origin of the Greek language and the causes of its perfection we have already remarked (P. IV. §§ 35—39). Here we may further remark, that in the different provinces and settlements of the Greeks arose those differences in their language which are named *dialects*. The principal, which are found in written composition, are four; the Æolic, Doric, Ionic, and Attic.

The *Æolic* prevailed in the northern parts of Greece, in some northern islands of the Ægean sea, and especially in the Æolic colonies in the north-western part of Asia Minor. It was chiefly cultivated by the lyric poets in Lesbos, as Alcæus and Sappho, and in Bœotia by Corinna. It retained the most numerous traces of the ancient Greek. The Latin coincides with this more than with any other of the Greek dialects.

The *Doric* was spoken chiefly in the Peloponnesus, with a few places north of the Isthmus, in the Doric colonies in the southern part of Italy, and in Sicily. It was particularly distinguished by the use of what was termed the broad sound of the vowels (πλατεισμός). The most eminent writers in this dialect were Theocritus and Pindar. Bion, Moschus, Stesichorus, and Bacchylides also used it.

The *Ionic* was the softest of the dialects, in consequence of its numerous vowels, and its rejection of aspirated letters. It was spoken chiefly in the colonies in the south-western part of Asia Minor and in the neighboring islands. The principal writers in this were Homer, Hesiod, Anacreon, Herodotus, and Hippocrates.

The *Attic* was considered the most refined and perfect of the dialects, free from the extremes of harshness and softness. It had its seat at Athens, and prevailed in the most flourishing period of Grecian literature. It is the dialect used by many of the best writers of Greece; Æschylus, Sophocles, Euripides, Aristophanes, Thucydides, Xenophon, Plato, Isocrates, Demosthenes, and others.

These dialects passed through different changes, and included under them several varieties. They may be traced to *two primary dialects*, as the Ionic and Attic were originally nearly or quite the same, and the Doric and Æolic were at first the same, or had a common basis. Their first distinct and definite separation from two into four, may be referred to the time when the Æolian and Ionian colonies were planted in Asia Minor, between 1030 and 1100 B. C.

On the colonies referred to, see *Milford's* Greece, ch. v. § 2.—On the dialects, *J. F. Facii* Compendium Dial. Græc. Norimb. 1783.—*Mich. Mattaire*, Græc. Ling. Dialecti. Lips. 1807. 8.—*E. W. Sturz*, de Dialecto Macedonica et Alexandrina. Lips. 1807. 8. —*Hermann*, Progr. de Dialectis. Lips. 1807.—*Hermann*, de Dialecto Pindari. Lips. 1809. 8.—Also see *Matthiæ's* Greek Grammar; *Robinson's* Buttmann, § I.; and *Stuart's* Grammar of New Testament.—On the Doric peculiarities, see *Müller's* Dorians, vol. ii. App. viii.—On the reasons for the use of particular dialects by particular poets, *Class. Journ.* xvii. 82.

The following remarks are from MS. notes of Lectures by *Hermann*, 1834. "We need a work on Dialects; for the written language and also for the spoken. The dialects of the written language should be divided into the *Epic*, the *Lyric*, and the *Tragic*. On the two first, we have scarcely any thing. I have done something; very little. On the *Tragic*, *Kuhlstadt* is tolerably good; also the notes of Porson and Elmsly. On the popular dialect, *Stephanus* (in his *Thesaurus*) is the best.—*Gregory* on the dialects, and the notes to it, are poor. *Mattaire* is imperfect. On the dialect of Herodotus, *Struve* is pretty fair. On the Doric and Æolic, there is nothing very good; *Bopp's* Comparative Grammar is the best."

§ 5. The true pronunciation of Greek, since it must be viewed as a dead language, cannot be determined with certainty.

1 *n*. The principal difference in the actual pronunciation of modern scholars on the European continent is in the enunciation of *η*, *αι*, *οι*, *ει*, *ου*, and *ευ*, which are sounded in two different ways. Erasmus and Reuchlin, in the 16th century, were the distinguished original advocates of the two modes respectively; and from this circumstance one is termed the Erasmian and the other the Reuchlinian method. Very probably there was a different utterance of these vowels in the different provinces among the Greeks.

2. Those who adopt the Reuchlinian method sound *η*, *οι*, and *ει*, like the continental *ı* (as in *machine*); *αι* like *e* in *there*; and *υ* in *αυ* and *ευ* like *f* or *v*. Those who follow Erasmus sound *η* like *a* in *hate*; *αι* like *ai* in *aisle*; *ει* like *ei* in *height*; *οι* like *oi* in

Boiotia; αυ and ευ like *au* and *eu* in *Glaucus* and *Eurus*[1]. The former are often called *Iotistæ* and the latter *Etistæ*, from their respective modes of sounding the vowel η; these terms instantly suggest to a continental scholar the ground of their application; but to an English or American eye and ear, they would best convey the meaning by being written and spoken ēotistæ, or *ētistæ* and *ātistæ* (*e*tists and *a*tists). In England and in this country, especially in the northern schools and seminaries, it has been the common practice to sound the Greek vowels according to the prevailing analogy of the vernacular tongue. The controversy between Reuchlinians and Erasmians[2] has therefore excited little interest among us.

[1] Cf. *Robinson's* Buttmann, § 2. 6.——[2] For references to authors who have discussed the subject, consult *Harles*, Introductio in Historiam Linguæ Græcæ (Prol. § 7, and Supplement). Harles expresses the opinion hinted above in this section, that the vowels had not always and in all places a uniform sound.—Cf. *Messrs. de Port-Royal*, Gk. Gram. Pref. ix.—*Lond. Quart. Rev.* xi. 471.

3 *u*. The chief difficulty in pronouncing Greek is found in the expression of what is called the accent. The tone in Greek is placed upon short syllables as well as long; in German, it accompanies regularly only long syllables. The consequence is, that in reading Greek with the accent always placed where the Greek tone is marked, a German naturally violates quantity, and in verse destroys all poetical measure. Yet attention and practice will enable one to give the accent to the syllable marked by it, and at the same time regard and exhibit the quantity in his pronunciation.

4. The mode of expressing what is called the accent, is viewed as a subject of greater importance than the sound of the vowels. In giving an accent to a syllable in an English word we *thereby* render it a long syllable, whatever may be the sound given to its vowel, and in whatever way the syllable may be composed; so that as above stated in relation to the German, an English accent, or stress in pronunciation, accompanies only a long syllable. The consequence is that, if we, in pronouncing Greek, put our accent wherever the Greek tone (τόνος) occurs, we shall in many cases grossly violate the laws of quantity; because the Greek tone is placed on short syllables as well as long ones. "Let one take, for example, the word ἄνθρωπος, and attempt to place the stress on the first syllable, and yet make the second seem as long in quantity. He will certainly find some difficulty. It is of no consequence in the matter, which sound he gives to *a* in the first, the open or contracted; the quantity, to an English ear, is the same whether he says *ān'thropos*, or *ăn'thropos*. Nor does it make any difference, as to the point in question, whether he gives to ω in the second the contracted sound or the open; in either case, the quantity will be the same to English ears, whether he says *an'thrōp os*, or *an'thrō pos*, and must be the same in English verse, just as in the two words *big' ŏt ed* and *temp' ō ral*. Now in this difficulty what shall the student do?"

Three different methods have been followed by different persons. One is to persevere in the effort to separate stress and quantity, and give stress in all cases to the syllable which has the Greek tone, and at the same time to pronounce that syllable and the others with a prolongation or curtailment of sound according to their prosodial quantity. Many distinguished scholars recommend this effort, as Matthiæ, Michælis, Foster, Buttmann, and others, with the assurance that perseverance will attain the object. But it is believed that very few, if any, ever succeed in the effort. *Beckh* is said always to follow both accent and quantity; and *Hermann* to do it in prose, while he confesses his want of success in poetry. It is indeed not very difficult to give a *mere elevation* to the syllable that has the tone, and still pronounce it in *half the time* employed in uttering either of the other syllables. Such enunciation, however, must to our ears seem like singing rather than accented pronunciation. Nor is elevation by any means synonymous with our accent; for the syllable which has the stress, in our language, is not always elevated above the others in enunciation, but is very often depressed below them.—A second method is to place the stress always on the syllable which has the Greek tone, and make no effort to exhibit the relative quantity of the syllables. This is done by the modern Greeks, and is perfectly easy for us. But it is a method, which inevitably violates all the prosodial measures, and utterly destroys Greek versification. On this account, chiefly, scholars in this country, although often urged, have been reluctant to adopt it.—The third mode is to place the stress on the syllable (whether the Greek tone be on that syllable or not) on which it would fall by Latin analogy: i. e. on the penult, if the penult be long, or the antepenult, if the penult be short. This method, of course, is very easy for us, and it also accords with the Greek prosodial quantity far better than the second, although it does not by any means perfectly harmonize therewith. It however makes distinctly perceptible the quantity of the penult in all words of three or more syllables; and this is nearly all that can be accomplished by modern utterance, even according to Buttmann's statement, although he advocates a regard to the Greek tone in pronunciation.

On the second method above named; *J. Pickering*, Memoir on the Pronunciation of ancient Greek. Camb. 1818. 4; also in *Mem. A. A. S.* vol. iv.—*Lisconius*, Ueber die Aussprache des Griechischen.—*Block*, Revision der Lehre von der Aussprache des Altgriechischen. 1826.——For the cited statement of *Buttmann*; *Robinson's* Buttmann, § 7, note 7.——On this subject, also, the following works may be mentioned. *H. C. Henninius*, Græcam Linguam non esse pronunciandam secundum Accentus. Traj. ad Rhen. 1694. 8.—*John Foster*, An Essay on the different nature of Accent and Quantity, with their Use in the English, Latin, and Greek Languages, &c. Third edition, containing *Dr. H. Gally's* Two Dissertations against pronouncing the Greek according to Accents. Lond. 1820. 8.—*T. S. Velastus*, De Literarum Græcarum Pronunciatione. Rom. 1751. 4. defending a regard to accents.—*William Primatt*, Accentus Redivivi, or a Defence of an accented pronunciation of Greek prose. Camb. 1764. 8.—*Metronariston*, or a new pleasure recommended in a Dissertation upon a part of Greek and Latin Prosody. Lond 1797. 8.—*J. Walker's* Key to the classical pronunciation, &c. with observations on Greek and Latin Accent and Quantity. Lond. 1798. 8. Boston, 1813. 24.—*William Mitford*, An Inquiry into the Principles of Harmony in Language, &c. Lond. 1804. 8.—*Wagner*, cited P. IV. § 51.—See also *Harles*.

Introductio, &c. Prol. § 6, and Supplement.—*M. Minas*, Sur la véritable Prononciation de la Langue Grecque. Par. 1827.—*N. F. Moore*, Remarks on the Pronunciation of the Greek Language. N. York, 1819. 8.—*E. B. Patton*, On the Nature and Application of the Greek Accents, in *Bibl. Repos.* vol. ix. p. 457.

§ 6. It is important to begin the acquisition of this language at an early period of life. But a tedious, unfruitful mode of study must be avoided, lest a language so beautiful and excellent should become disgusting to youth. The pupil must first be well grounded in the principles of the Grammar, the understanding of which and the fixing of them in the memory may be aided by exercises in the translation of easy passages from suitable text-books.

The best mode of studying and teaching the languages has been a fruitful theme for discussion. In this place a few general remarks only will be offered.

1. Perhaps no one method of teaching can be devised, which shall, by its essential peculiarities *as a method*, be the best in all circumstances. It is essential to great success, that the teacher's own mind should be roused to wakeful activity and interest; and also that the student should be put upon a kind and degree of exertion which really tasks him, and which yet is fully within his present ability. It must be obvious to every observer, that the method, which might secure these objects in some cases, would utterly fail in others. The teacher, therefore, who relies upon any plan, as possessing in itself certain efficacy, and on that account promising infallible success, will inevitably be disappointed. The efficacy of any method will depend very much on his own spirit and feelings; and if he trusts to a favorite method merely or chiefly as such, however successful it may be when executed with his own mind glowing with enthusiasm, he will soon discover that his method will not work by magic; as a machine or instrument employed with wakeful ardor by him it accomplishes much; but it can do little or nothing of itself alone. The judicious and skillful teacher will be regularly guided by certain general principles, but will ever be on the alert to watch among his pupils the first flagging of interest in his present methods, and put himself to devise new expedients to forward his ultimate object.

2. The *analytical* and *synthetical* methods, as they have been termed, have often been brought into comparison. The former is less adapted for the study of a dead language than for almost any other branch of learning to which it can be applied. Much has been urged in its favor in this study, but only doubtful evidence can be adduced from experience. Where there is *time sufficient* and *constant oral instructions* can be afforded, such a method is no doubt adequate. But no abiding foundation is laid until the student is well grounded in the principles of grammar, as hinted in the section above. The principles of grammar are nothing but classifications or *synthetic statements* of those facts respecting the language, which by the analytic process the pupil learns by induction from a series of particular cases; i. e. if he learns them by the analytic process in reality; but in point of fact, he usually learns them, if he learns them at all, because his teacher orally states the general facts to him again and again, as successive particular instances occur; and thus when one of these facts has been stated so often that he cannot help remembering it, he has learned simply what he learns when he commits to memory from his grammar the rule or principle, in declension or syntax, which presents that one general fact; and the former process is as truly *synthetic* as the latter, with only this difference, that the pupil commits the thing to memory from hearing it said over and over again by the master, instead of committing it in a vastly shorter time and in a more accurate form from his grammar at the outset.

The remark of the author above, that the fixing of the principles of grammar in the memory may be aided by suitable accompanying exercises, is just and important. Much of the prejudice against the method, which has been called synthetic, has arisen from the practice of forcing the beginner to spend many weeks in *merely* committing the grammar to memory. It is far better that he should be put upon the application of what he learns as he learns it, and that he should be furnished with exercises adapted for the purpose. This is the method most generally practiced in the schools of our country. Most of the elementary books now in use, in the study of both Greek and Latin, contain portions designed for such exercises.

A very good help for acquiring and fixing in this way the principles of Greek Grammar is the following: *Lessons in Greek Parsing*, or Outlines of the Greek Grammar, illustrated by appropriate exercises in Parsing; by *Chauncy A. Goodrich*. New Haven, 1829.—We may also mention, *A. C. Kendrick*, Introduction to the Greek Language; containing an Outline of the Grammar, with appropriate Exercises. N. York, 1841. pp. 192. Cf. *Bibl. Rep.* 2d Ser. vol. vi. p. 489.—*E. A. Sophocles*, First Lessons in Greek.

Attempts have recently been made in England to introduce (in the language of the advocates of the system, to restore) the method of *Interlinear Translation*. A series of text-books has been published adapted to this design. The Greek course commences with Selections from Lucian's Dialogues. The beginner is freed from the toil and delay of studying a grammar or turning to a lexicon. The translation is given word for word, the English directly under the Greek; and the learner is expected to be able, on examination by the master, to render the Greek into English, word for word, and also without the book to give the English for each Greek word, and the Greek for each English word. The second volume in the course consists of the odes of Anacreon, and is to be studied in the same way, but accompanied with the study of a grammar adapted to the plan. — For an account of this system, see *An Essay on a System of Classical Instruction*, combining the methods of Locke, Milton, Ascham, and Colet; the whole series being designed to exhibit a Restoration of the primitive mode of Scholastic Tuition in England. Lond. 1829. Cf. *Lond. Quart. Rev.* No. lxxvii.

—*J. T. Phillips*, Compendious Way of teaching Languages, practised by T. Faber, &c. Lond. 1750. 8.—*Roger Ascham*, The Schoolmaster, &c. Lond. 1761. 4.

3. It is sometimes asked whether a youth should begin with Greek or with Latin. The question is not perhaps of so much importance as some have supposed. But it may be observed, that some of the most distinguished scholars, both in this country and others, as Pickering, Wyttenbach, &c., have thought that the classical course should commence with Greek. The chief remark we wish to urge here is, that it is of the utmost consequence that both languages should be commenced in early life; although very high attainments have been made by persons who began classical study at a comparatively advanced age.

4. Whatever methods are employed in the first stages, it is obvious that as the student advances his attention should be turned to various points by suitable exercises. The habit of thoroughly analyzing sentences upon grammatical principles must be formed and never lost. It is a profitable exercise to the most advanced scholar occasionally in his readings to select a sentence and go over it in a perfectly minute examination of every word, and make a formal statement, even a written one, of *all that is true* respecting it in its place in that sentence.

Another exercise, which will be found of much utility, is that of analyzing upon logical principles. This analysis extends of course beyond the parts of a single sentence, and examines not only the mutual relations of those parts, but also the nature and ground of the connection between the sentences. It may be united with a tracing out of the train and order of thought in the mind of the author through successive paragraphs or a whole piece. The nature of this exercise is partially exhibited in an *Outline* given under § 6 *c*.

Exercises in oral or written translation from the original into the vernacular are of indispensable importance. It is advantageous to vary the mode of translating. The scholar may sometimes be required to give the vernacular for the original, word for word, taken in grammatical order; a mode absolutely essential with beginners. Sometimes he may proceed exactly in the order of the original; a method which will be found very useful in gaining familiarity with an author's mode of thinking and with the idioms of the language. Sometimes he may, either before or after reading the original, translate a sentence or passage as a whole, giving as far as possible the exact meaning of the author's words in the best words of the vernacular, and using only vernacular idioms; a method of peculiar advantage in cultivating accuracy and promptness in the use of the vernacular. Loose and paraphrastic translation cannot be safely indulged even in advanced scholars.

Various other exercises, connected with inquiries on the facts and allusions, the sentiments, figures, and general scope of the original, and with topics of history, chronology, geography, arts, and antiquities, will be suggested to every competent teacher. ——In all cases it is to be kept in mind, that *repeated reviewing* cannot be too much recommended.

On the last point, and on this whole subject, see *Dissertations* on the importance and best method of studying the Original Languages of the Bible, by *Jahn*, with notes by *M. Stuart*. Andov. 1821. Also, *Observations* on the importance of Greek Literature, and the best method of studying the classics; translated from the Latin of *Prof. Wyttenbach*. Boston, 1820.——On the importance of *thorough study*, see Hints on the Study of the Greek Language, by *Prof. Stuart*, in the Bibl. Repository, No. vi. vol. ii. p. 200. ——Cf. *Prof. A. S. Packard*, On the best method of studying the ancient Languages; in the *Lectures* before the *American Institute of Instruction*. Boston, 1834. 8.—*Niebuhr*, Letter to a young Philologian, translated by Prof. *Hackett*, in the *Christian Review*, Dec. 1842.—*H. Felton*, Dissertation on reading the Classics. Lond. 1718. 12. 1730. 8.——We may here recommend to the scholar the work entitled Classical Studies, by *B. Sears, C. C. Felton*, and *B. B. Edwards*. Bost. 1843. 12.

Translating from the vernacular into the language which the student wishes to learn, is eminently useful. In the study of Greek, this exercise has been practiced among us much less than in the study of Latin; owing chiefly to the want of suitable helps to enable the learner to begin it in the outset of his course; that deficiency is now supplied (cf. § 7. 5); and the student should commence the writing of Greek as soon as he enters upon his Chrestomathy or Reading-book.

5. How far Reading-Books, comprising mere extracts and selections, should be used, has been a subject of inquiry. In this country for many years, until recently, the course of study has been chiefly confined to such books in the Colleges as well as other schools. Lately, objections have been urged which have awakened some prejudice against them. No friend of learning can object to the reading of "whole authors," which has been demanded. But the time allowed to Greek, in the present systems of study at our Colleges, is not sufficient for reading *the whole* of more than one or two important authors; and there are many advantages in using a well prepared book of *selections*. Yet that the student, who would derive full advantage or pleasure from the study, must go beyond his *Collectanea* or *Excerpta* needs not to be stated. In what order it is best to read the Greek authors is less obvious. The *Odyssey of Homer* and *Anabasis of Xenophon* are adapted for an early place in the course.

Cf. *Prof. Stowe's* remarks in the *Bibl. Repository*, vol. ii. p. 740.—*J. G. Schilling*, Ueber den Zweck und die Methode beym Lesen der Gr. u. Röm. Class. Hamb. and Kiel, 1795, 1797. 2 Abth. 8.—*Fr. Creuzer*, Das akad. Stud des Alterthums. Heidelb. 1807. 8. —*E. G. Schelle*, Welche alte class. Autoren, wie, in welcher Folge und Verbindung mit andern Studien soll man sie auf Schulen lesen? Lpz. 1824. 2 Bde. 8.—*H. Sulzer*, Gedanken über d. beste Art d. class. Schriftst. zu lesen. Berl. 1765. 8.—*Thiersch*, Ueber Schulen, &c. 3te Abth. as cited above, § 2.—Cf. *Fuhrmann*, as cited P. IV. § 29. 4.

¿ *b*. The following extract, from the *Calendar of the London University* for 1832, may not be wholly

without interest; since it gives a view of the method of instruction proposed to be followed in that Institution, as presented in *outline* by the two Professors of the classical department.

"The instruction in the Latin and Greek classics is communicated by daily examination of the students in certain portions of a Latin or Greek author (for which they are required to prepare at home); by questions on the subject-matter and the words of the author; by remarks on the peculiarities of the language and on important facts; by reference to books, or parts of books; by the aid of maps, plans, views, models, coins, medals, &c.; and finally, by requiring from the student translations from these two languages into English, and from English into Latin or Greek, with other exercises of various kinds.—There are, in all the classes, regular examinations at Christmas, Easter, and the close of the Session, conducted chiefly after the Cambridge plan, by written answers to questions privately printed; by these it is determined to whom Certificates of Proficiency shall be granted and the prizes awarded."

Outline of Course in Latin Language and Literature.—"The instruction in this department will, from the commencement of the Session 1831-32, be divided into three courses, as follows:—The *Junior Class* will begin with two or three books of Cæsar's Gallic War. A certain portion of this will be daily translated by the student himself, in the lecture-room. But to make him accurately acquainted with the language, he will be called upon, both orally in the lecture-room, and in writing out of it, to translate a number of short sentences from English into Latin. All of these will be selected from Cæsar's own writings, so as to illustrate the different idioms, as they from time to time occur. Those for immediate translation will, of course, be very simple; while such as are to be translated out of the lecture-room will be of a difficulty somewhat greater, but still simple. These exercises are already prepared, and will be printed before the autumn of the next year. No English-Latin Dictionary will be required by the student; all those words for which he might want to consult such a book will be supplied with the exercises. After he has thus overcome the difficulties occurring in narrative, he will read Terence's Andria, where the idioms peculiar to dialogue will present themselves. These also will be fully explained to him, and impressed upon his memory in the same way, viz. by easy passages, carefully selected for translation from the other plays of Terence, and those of Plautus.—The Manilian Oration will close the Session.—In this class by far the largest share of the student's attention will be directed to the idioms and structure of the language. At the same time it will not be forgotten, that an acquaintance with certain portions of history, geography, and antiquities, is necessary to the full understanding of every Latin author. The translations from English into Latin will be required four times a week, and once a week a written translation from the text of the author.——The *Senior Class* will commence with the twenty-first and twenty-second books of Livy, and the ninth book of the Æneid; they will afterwards read part of Cicero's Letters, and the Satires or Epistles of Horace. In connection with the two prose writers, there will be regular exercises adapted to each author, as in the Junior class; but they will be of a more difficult character. In this class also, a weekly translation from some portion of the text will be required.—— In the *Higher Class*, the instruction will be of a different character. The Professor will himself translate and explain some portion of a more difficult Latin author, or read a lecture connected with the history, antiquities, or language of Rome.—Thus in the Session of 1831-32, it is proposed, that the subject should be,—1st. A play of Plautus; fragments of Ennius and the earlier writers, with some of the oldest inscriptions; and a Course of Lectures on the etymological structure of the Latin language.—2d. History of Cicero's times, illustrated by his Orations and Epistles."

Outline of Course in Greek Language and Literature.—"There are two regular academical classes, Junior and Senior, besides a class for more advanced students. In the Junior and Senior classes, instruction is given daily, except Saturday; in the Higher class, twice a week.—*Junior Class.* This class is intended for those young students who enter the University at the earliest period that is recommended; and also for students of a more advanced age, who have learned Greek only a short time, and wish to avail themselves of the more elementary kind of instruction. The Anabasis of Xenophon is the text-book, of which small portions are read daily, except Saturday. At the commencement of the Session, the etymological structure of the language is developed by explaining the particular forms that occur in each lesson, and by exhibiting on the black board other examples of the classes to which they belong. Each lesson is twice read on successive days, and the more difficult parts are also translated and explained by the Professor. Written translations of certain portions are required once a week, and they are corrected with reference both to the meaning and the mode of expression. One student's exercise is also selected to be read aloud in the lecture room by the Professor, who makes such remarks as he may judge proper, and calls on other students to read aloud parts of their exercises, and to explain any thing in them that is imperfect or obscure. When this exercise has been corrected, each student is expected to be able to give orally, and with closed book, the Greek text corresponding to the English, which the Professor reads out in short portions, and whenever it is practicable, in distinct propositions. To aid the student still further in acquiring the language by written exercises, short English sentences are given to him to be turned into Greek, the model or example to be imitated being always contained in some part that he has read, and to which he is referred.—During the Session the Professor explains the geography of Greece, and the Greek islands of the Mediterranean, and gives also such instruction on the geography of Asia as is necessary to understand the narrative of Xenophon. Every well ascertained fact of physical or modern political geography that can elucidate ancient geography comes within the plan. These explanations are always followed by examination. The student is recommended to use the maps of the Society for the Diffusion of Useful Knowledge, and is referred to others on a larger scale in the Lecture room and the Library.—The subject-matter of the Anabasis is explained to the student, as well as the language; it being the Professor's desire to connect, as far as he is able, all kinds of useful information with the accurate study of the Greek text.—For the Session 1830-31, the first four books of the Anabasis are read. In the Session of 1831-32, the last three will be read. ——*The Senior Class.* This class is intended for those who have passed through the Junior Class, and for others who have come prepared to enter it. The general plan for the Junior class applies to this also, with such modifications as the higher acquirements of the pupils may render necessary. In the Session 1830-31, the class reads Herodotus, Book iii.; the Orestes of Euripides; and two books of the Iliad. In the Session 1831-32, the Senior Class will read Herodotus, Book viii.; the Perse of Æschylus; and two books of the Odyssey.——*Higher Class.* The object of this class is to assist those students of more advanced age or acquirements, who are privately prosecuting their Greek studies. For this purpose the Professor explains some portion of a Greek author, by translating the Greek text, making the necessary remarks on the subject-matter and the words, and by referring the students to books, maps, coins, &c., for further illustration. It is his intention to choose for explanation such books as will be most instructive to older pupils; Thucydides, the Attic orators, Homer, Aristophanes, &c. During part of each Spring Course, Greek inscriptions will be explained to the class, from *Boeckh's* Corpus Inscriptionum, and from the marbles of the British Museum."

On the studies of the University of Cambridge in England, cf. *North Amer. Rev.* for Jan. 1837.——For a notice, by *Prof. B. Sears*, of the mode of instruction in the celebrated *Orphan-house Gymnasium* at Halle, see the *Annals of Education* for the year 1834.—There is a late work on the state of education in the west of Europe; *Fr. Thiersch*, Ueber den gegenwärtigen Zustand des öffentlichen Unterrichts in Deutschland, Holland, Frankreich und Belgien. 1838. 3 Parts.

§ 6 *c.* We introduce here an outline of a *Method of Logical Analysis applied to the Greek Language*, which may be of service in suggesting hints to students and to teachers.

PRELIMINARY REMARKS.

1. Logical Analysis examines and unfolds the natural relation, which the different parts of a sentence and the different sentences of a composition bear to each other. It does not consider the etymological forms nor the grammatical

syntax of words; it presupposes a knowledge of these; but it particularly confines itself to the connection of the language and the thought.

2. There are peculiar advantages to the scholar in applying this analysis to the Greek language. The Greek is constructed on principles more uniform and consistent, more thoroughly systematical and logical than most other languages. When its sentences are properly analyzed, they present not only a beautiful symmetry of parts which pleases the taste, but also a logical and philosophical structure and connection, to examine and contemplate which will necessarily promote the discipline of the mind.

EXPLANATION OF PRINCIPLES.

3. The composition to be analyzed consists of sentences, and two things are to be considered; 1. the relation and connection between the parts of each sentence taken by itself; 2. the relation and connection between the sentences themselves taken as wholes.

1. *Relation and connection between the parts of a sentence.*

4. A *simple* sentence has one subject, and one verb not in the infinitive mood, with or without an object.

E. g. οἱ *μαθηταὶ ἔγνωσαν ταῦτα πάντα*, "the disciples knew all these things;"—οἱ *ἀγαθοὶ τιμῶνται*, "the good are honored."

Where two or more simple sentences fall within one and the same period, they constitute a *compound* sentence.

E. g. *πάντες, ὃς ἀδικοῦσι, τιμωρίαν δώσουσι*; "all, who do injury, shall render satisfaction."

5. Simple sentences, whether alone or constituents of compound sentences, *may* have three PRINCIPAL PARTS, viz. *the subject*, *the attribute*, *the object*; and *must* have two principal parts, viz., the *subject* and the *attribute*.—The *subject* is the person or thing chiefly spoken of, and is the nominative case to the verb of the sentence.—The *attribute* is the action, passion, or circumstance affirmed or denied respecting the subject, and is always the finite verb of the sentence, or the finite verb taken in connection with an adjective, or participle, or infinitive mood.—The *object* is the person or thing affected by the action affirmed or denied, and is the word which the verb governs grammatically.

E. g. *νέμεσις ἔλαβε Κροῖσον*, "justice seized Croesus;" *νέμεσις* the subject, *ἔλαβε* the attribute, and *Κροῖσον* the object; *ὁ ἐχθρὸς ἀπέθανε*, "the enemy perished;" *ὁ ἐχθρὸς* the subject, *ἀπέθανε* the attribute.—The subject is sometimes a clause of a sentence, or even a whole sentence, as *πιστεύειν τοῖς χρηστοῖς προσήκει*, "to confide in the virtuous is proper;" the clause *πιστεύειν τοῖς χρηστοῖς* is the subject.—The object also, although usually a noun or pronoun in the accusative, genitive, or dative case, is often a clause of a sentence, as, e. g. *ἐβούλετο τὰ παῖδα ἀμφοτέρω παρεῖναι*, "he desired that his two sons should be present;" the object is the whole clause *τὰ παῖδε*, &c.—The attribute likewise frequently includes some word or words connected with the finite verb. E. g. *ὁ πρασβύτερος παρὼν ἐτύγχανε*, the attribute is *ἐτύγχανε παρὼν* taken together; so in *ἡ γυνὴ λέγεται προσκεκομικέναι*, "the woman is said to have brought," *λέγεται προσκεκομικέναι* is the attribute.

6. These principal parts are in their *natural order*, when the subject precedes the attribute and the attribute precedes the object.

E. g. *ἡ γραφὴ ἐδήλου τοσαῦτα*, "the letter exhibited thus much," the order is natural.—In any other arrangement of the parts the order is *inverted*. E. g. *τοσαῦτα ἡ γραφὴ ἐδήλου*; the order is inverted.—Perhaps it may be doubtful what order is the most *truly natural*. It is evident, that the same order that is most *common* in one language is not the most common in another. But it certainly seems to be the most natural mode in logical arrangement to place the subject first, the affirmation or denial respecting it next, and then whatever is affected by it.

7. Each of the principal parts may be accompanied with an *adjunct* or with *adjuncts*. An adjunct consists of two or more words rightly combined, but containing no assertion, and appended to the subject, attribute, or object, to express some modification.

E. g. *ἡ Πάνθεια, ἐκ τῶν ἑαυτῆς χρημάτων, χρυσοῦν θώρακα ἐκτήσατο*, "Pantheia, from her own property, made a golden breastplate," *ἐκ τῶν ἑαυτῆς χρημάτων* is an adjunct of the attribute, *ἐκτήσατο*; and, in *ὁ μὲν ἐξέπλησε τοῦ ὀνείρου τὴν φήμην*, "he fulfilled the predictive voice of the dream," *τοῦ ὀνείρου* is an adjunct of the object, *τὴν φήμην*; in *ῥώμη μετὰ φρονήσεως ὠφέλησεν*, "strength with wisdom is profitable;" *μετὰ φρονήσεως* is an *adjunct* of the subject *ῥώμη*.—Sometimes a single word constitutes an adjunct. E. g. *προεσκεύαστο αὐτῷ προεδρία*, "there had been constructed for him a seat;" here *αὐτῷ* is an adjunct of the attribute.

The subject taken together with its adjuncts may be considered as the *logical subject*, in distinction from the *grammatical subject*, which does not include the adjuncts. Cf. *Andrews* and *Stoddard's* Lat. Gram. § 901.

8. Adjuncts may be modified by other adjuncts connected with them. In such cases the adjuncts may be termed *complex*, and in analyzing should be divided into their *simple parts*.

E. g. *Ἱπποκράτει γὰρ, ἰδίᾳ ἰδιώτῃ, καὶ θεωρίοντι τὰ Ὀλύμπια, τέρας ἐγένετο*. "To Hippocrates being a private person, and observing the Olympic games, a prodigy happened." Here is a complex adjunct of the attribute, *ἐγένετο*; i. e. *Ἱπποκράτει* is the primary adjunct, and this has its adjuncts *ἰδίᾳ ἰδιώτῃ*, and *θεωρίοντι τὰ Ὀλύμπια*.—The simple parts of the complex adjunct are *Ἱπποκράτει*,—*ἰδίᾳ ἰδιώτῃ*,—and *θεωροῦντι τὰ Ὀλύμπια*.

9. An adjunct may be located in its *natural place* or *out of* it. Its natural place is immediately after the part (whether subject, attribute, or object) to which it belongs. In any other situation it is out of its natural place.

E. g. *ἐγὼ δ' εἰμὶ ὑπόκλοος δείματος*, "I am full of fear." *δείματος* is an adjunct of the attribute *εἰμὶ ὑπόκλοος*, and is in its natural place; but in the following *ἐγὼ δὲ δείματός εἰμι ὑπόκλοος*, it is out of its natural place.—Here may be repeated the remark respecting the *natural* order of the principal parts. Different languages allow different practices in the arrangement of adjuncts, and in this consists usually a characteristic difference between languages. When, therefore, it is said in any sentence the adjunct is not in its natural place, it will not imply that the adjunct is where it should not be, or that it is not in *the best place*, but only that it is not in the place where it would naturally be, in a simply logical statement of the proposition or sentence, which it modifies.

10. Sometimes there is in a sentence an adjunct not directly connected with either of the principal parts. In such cases the adjunct is equivalent to a simple sentence, and may be termed the *adjunct independent*.

E. g. *τοῖσι δὲ Ἀθηναίων στρατηγοῖσι ξυνεγένετο ἕτερα αἱ γνῶμαι· τῶν μὲν οὐκ ἐώντων συμβάλλειν*, "Among the Athenian generals there were different opinions; some of them being opposed to an engagement;" *τῶν μὲν οὐκ*, &c. is as an adjunct independent. So is *συνελόντι δ' εἰπεῖν* in the following; *συνελόντι δ' εἰπεῖν, ἦν ὑμῶν αὐτῶν ἐθελήσητε γενέσθαι*—"to speak in a word, if you would be masters of yourselves;" and in the following, *πάντας οὕτω ἐκάστοτε διεπέμπετο, ὥστ' ἑαυτῷ φίλους εἶναι*—"he dismissed all, making on them such an impression, that they became his friends;" *ὥστ' ἑαυτῷ*, &c. constitutes an adjunct independent.

11. The attribute is often modified or qualified by an adverb, and the subject or the object by an adjective. In such cases the word is termed the *qualifier* of the attribute, subject, or object, as the case may be.

E. g. *Ἀγαθὸς στράτηγος δεῖ εἶναι καὶ στρατιωτῶν οὐ*

ναυν βίβαιον, "a good general will always enjoy the full confidence of his soldiers," ἀγαθὸς, ἀν and βίβαιον are *qualifiers*.

II. *Relation and connection between different sentences.*

12. Sentences are usually joined to each other by some relation or connection, which is expressed by means of *connectives*. These are either conjunctions, adverbs, or relative pronouns. In analyzing, it is necessary not only to point out the *connective*, but also to state the nature of the relation, which binds the sentence to that, with which it is connected.

13. It will be impossible to specify here all the varieties of relation which may exist. A few only will be stated, and the rest must be left for the *student's discrimination* in the exercise of analyzing.

14. Very frequently one sentence is *explanatory* or *definitive* of another sentence, or of one of the principal parts of another sentence. This is the *relation* usually expressed when a relative pronoun is the connective.

E. g. ὃυς ἐνθένδε πάντες ἀνήλαυνον, τούτους ἀγαπᾷ—"he esteems those, whom all bānish from this place;" here the relative pronoun ὃυς is the *connective* joining its sentence to the other τούτους ἀγαπᾷ, and the sentence ὃυς, &c. is explanatory of τούτους the object of the other.

15. Sometimes the relation is that of *correspondence* or *comparison* as to time, quantity, quality, or the like. This is the relation usually expressed, when adverbs are the connectives.

E. g. ἃ τι πταίσειε, τότ' ἀκριβῶς ταῦτα ἐξετασθήσεται, "if any misfortune should occur, then (at that time) these things will be fully exposed;" the adverb τοτ' is the *connective*, and the relation is that of correspondence as to time.

16. A much greater diversity of relations is expressed by means of the words termed conjunctions. The following are the more frequent; namely, *continuation* or *addition*, by καὶ, δὲ; *explication* or *exposition*, by ὅτι, ὡς; *inference* or *consequence*, by διότι; *cause* or *reason*, by γὰρ, ὅτι; *opposition* or *contrast*, by ἀλλὰ, δὲ; *supposition* or *condition*, by εἰ, ἄν; *exception* by πλὴν.

PRACTICAL ILLUSTRATION.

17. To analyze logically a piece of composition is to determine and point out the relations of its sentences to each other, and to separate each sentence into its constituent elements, according to the principles now explained.

When a passage is offered for analysis, the following is the method, in which one should proceed:—1. State whether the period consists of a simple or compound sentence; if compound, state separately the simple sentences, of which it is composed;—2. Separate each simple sentence into its principal parts (subject, attribute, object), and state whether their order is natural or inverted;—3. If either principal part have any qualifier mention it, and the respect in which it is qualified;—4. If there are adjuncts, assign them to the parts to which they belong,—state in what respect they modify those parts,—if they are complex adjuncts, specify their simple parts,—and state whether they are in their natural place or out of it;—5. In reference to each simple sentence, if it be not connected to any other, state that it is not; but if it be connected, state with what sentence,—what word is the connective,—and what is the relation expressed or intended.

E. g. Let the following sentence be taken for analysis. Ἐπειδὴ δὲ ἐτελεύτησε Δαρεῖος, καὶ κατέστη εἰς τὴν βασιλείαν Ἀρταξέρξης, Τισσαφέρνης διαβάλλει τὸν Κῦρον πρὸς τὸν ἀδελφόν, ὡς ἐπιβουλεύοι αὐτῷ.

1. The period comprises a compound sentence, having *four* simple sentences, viz. *first*, ἐπειδὴ δὲ ἐτελεύτησε Δαρεῖος; *second*, καὶ κατέστη, &c.—2. The principal parts of the *first* are Δαρεῖος the subject, and ἐτελεύτησε the attribute; there is no object. The order is inverted.—3. The attribute has a qualifier, ἐπειδὴ.—4. There are no adjuncts.—2. The principal parts of the *second* sentence are Ἀρταξέρξης the subject, and κατέστη the attribute; there is no object; the order inverted.—3. The principal parts have no qualifiers.—4. The clause εἰς τὴν βασιλείαν is an adjunct of the attribute κατέστη; it modifies the attribute (established), by showing in *what condition or situation* the subject (Artaxerxes) was established; it is in its natural place.—2. The principal parts of the *third* sentence are Τισσαφέρνης the subject, διαβάλλει the attribute, τὸν Κῦρον the object; they are in the natural order.—3. The principal parts have no qualifiers.—4. The clause πρὸς τὸν ἀδελφὸν is an adjunct of the attribute διαβάλλει, expressing the person to whom the accusation was presented, removed from its natural place by the intervention of the object Κῦρον.—2. The principal parts of the fourth sentence are ἐκεῖνος implied (referring to Κῦρον) the subject, ἐπιβουλεύοι the attribute, and αὐτῷ the object; their order natural.—3. 4. There are no qualifiers, no adjuncts.—5. The first sentence, ἐπειδὴ, &c. is connected to the third, Τισσαφέρνης διαβάλλει, &c. by the *connective* ἐπειδὴ (which is both a connective and a qualifier at the same time), and the relation is that of *correspondence in time*. Tissaphernes accused Cyrus *at that time*, or *after that time*, when, &c.—The second sentence καὶ κατέστη κ. τ. λ. is connected to the first, ἐπειδὴ ἐτελεύτησε by the *connective* καὶ; the relation is that of *addition*.—The third sentence is referred back to the preceding paragraph by the connective ὅτι (between ἐπειδὴ and ἐτελεύτησε); the relation is that of *continuation*. Here is exhibited a striking peculiarity of Greek construction, the *hiding*, as it were, of one particle behind another.—The fourth sentence is connected to the third by the connective ὡς, and the relation is that of *explication*, i. e. it explains wherein or of what Tissaphernes accused Cyrus.

See *A. J. Sylvestre de Sacy*, Principles of General Grammar, proper to serve as an Introduction to the Study of Languages. Part 3d, as translated by *D. Fosdick*. Andov. 1824. 12.

§ 7 *l*. Here it will be in place to mention some of the numerous and various helps which the student in Greek may bring to his aid.

1. *Chrestomathies* and *Reading Books*. There are many which are valuable.

Jo. Math. Gesneri Chrestomathia Graeca. Lips. 1731. Several later editions.

Christ. Frid. Matthiæ, Chrestomathia Graeca. Mosc. 1773.

Frid. Andr. Stroth, Eclogæ, sive Chrestom. Graec. Quadl. 1776.

Jo. Frid. Facius, Griechische Blumenlese. Nürnb. 1783.

Jo. Heinr. Martin Ernesti, Erstes Vorbereitungsbuch der Griechischen Sprache. Altenb. 1784.

F. Gedike's Griechisches Lesebuch. (edited by *Buttmann*) Berlin. 1821. 8.

J. C. F. Heinzelmann's Griech. Lesebuch. Halle, 1816. 8.

F. Jacobs, Elementarbuch der Griech. Sprache. Jena, 1824. 4. Th. 3. This has been a very common text book in Germany. It consists of *four* parts or Courses. The first is designed for beginners, and is the part published in this country under the title of *The Greek Reader*. The second part, styled *Attika*, consists of extracts illustrating the history of Athens, from the historians and orators. The third, styled *Socratica*, is composed of philosophical extracts. The fourth is styled *Poetische Blumenlese*, and consists of poetical pieces. The Boston Stereotype Edition of the Reader contains some of the extracts of the second and of the fourth parts of the original work: this is the best American edition; entitled *The Greek Reader* by Frederic Jacobs, Professor of the Gymnasium at Gotha, &c. 4th American from the 9th German edit.; adapted to the Grammars of Buttmann and Fisk.

A. Dalzel, Ἀναλεκτα Ἑλληνικα Ἡσσονα, sive Collectanea Graeca Minora ad usum Tironum accommodata. 2d edit. Edinb.

1791. Several editions have been published in this country. It was the common text-book for beginners until the publication of the Greek Reader, and is still used in some of the schools. The following is considered as the best edition: *Collectanea Græca Minora*, with explanatory notes collected or written by *A. Dalzel*, Prof of Greek in the University of Edinburgh. *Sixth Cambridge edition*, in which the Notes and Lexicon are translated into English.

Anthon's Greek Reader is used in some schools.—*Colton's* Greek Reader is considerably used.—Likewise the following, *C. C. Felton*, Greek Reader, containing selections in Prose and Poetry, with English Notes and a Lexicon: adapted particularly to the Grammar of E. A. Sophocles Camb. 1840. 12.

Wyttenbach, Ἐκλογαὶ Ἱστορικαί; or *Selecta Principum Historicorum*. 2d ed. Amst. 1809. It has been pronounced an admirable selection.

A. Dalzel, Ἀνάλεκτα Ἑλληνικὰ Μείζονα, sive Collectanea Græca Majora, ad usum Academicæ Juventutis, &c. 1st edit. Edinb. 1788. 97. 2 vols. 8. Many editions have been published; as e. g. the 6th edit. of 1st vol. and 4th edit. of 2d vol. under the care of *G. Dunbar*, Edinb. 1816–17; and the 1st Lond. edit. under the care of *C. J. Bloomfield*, Lond. 1821; and the 3d edit. in 1830; and several American editions; particularly under the care of *J. S. Popkin*, Camb. 1824; the notes of Prof. Popkin, very briefly and modestly expressed, are very valuable, and this edition is considered as altogether the best extant.—A third volume was added by *Prof. Dunbar*, Edinb. 1819, comprising a greater quantity of Greek than the first or second; it has not been republished in this country.—The 1st volume was published, with English notes by *C. S. Wheeler*, Bost. 1840.—The *Græca Majora* has been until recently, for many years, the principal text-book in our Colleges. Cf. § 6. 5.—A few editions of particular authors have been published in our country, designed for the use of schools and Colleges; e. g. *Robinson's* Portion of Homer; *Felton's* Iliad of Homer; *Woolsey's* Alcestis of Euripides, and other tragedies; *Stuart's* Œdipus Tyrannus of Sophocles; *Cleveland's* Analysis of Xenophon; *Packard's* Memorabilia of Xenophon, &c.—Among the publications of this class in England, may be mentioned the *Valpy Greek Classics*, and the editions of *Prof. Long*.—Highly commended is the following collection, published in Germany: *Fr. Jacobs & V. C. F. Rost*, Bibliotheca Græca, viror. doct. recognita et commentariis in usum Scholarum instructa. Gothæ, (commenced) 1826. 8. It was to comprise 16 vols. for prose writers and 20 vols. for poets.

2. *Grammars.* It would be almost endless to name all the meritorious. The following are among the noted.

Jacobi Welleri Grammatica Græca (edit. Fischer). Lips. 1781. 8.

J. F. Fischeri Animadversiones, quibus J. Welleri Gram. Græca emendatur, &c. (ed. Kuinoel) Lips. 1798—1801. 3 vols. 8.

Trendelenburg's Anfangsgründe der Griech. Sprache. Leipz. 1805. 8.

Buttmann's Griech. Schul-Grammatik. Berl. 1824. 1831.—*Same*, transl. by *Edward Everett*. Bost. 1822. Abridged (*G. Bancroft*).

Buttmann's Ausführliche Griech. Sprachlehre. Berl. 1819. 1827. 2 vols. 8. The want of the syntax in this work is supplied by *G. Bernhardy's* large volume on Greek Syntax, published 1829 (8vo. with the title, Wissenschaftliche Syntax der Griechischen Sprache), and much commended by Tholuck.

A. Matthiæ, Ausführliche gr. Grammatik. Leipz. 1807. 8. 2d edit. 1827.—*Same*, transl. by *Ed. V. Bloomfield* (ed. J. Kenrick). Lond. 1832. A 3d edit. was nearly prepared before the death of Matthiæ; since published, Lpz. 1835. 3 vols. 8.

Fr. Thiersch, Grammatik des gemeinen und Homerischen Dialekts. Lpz. 1819. 8. 3d ed. 1826.

V. Cl. Fr. Rost, Griech. Grammatik. 3d edit. Götting. 1826. *Rost's* Greek Grammar, translated from the German. Lond. 1827. 8. A 5th edit. of the original, 1836.

R. Kühner, Ausführliche Grammatik der Griech. Sprache. Hanover. 1834. 2 vols. 8.—By the *same*, Schulgrammatik d. Gr. Sprache. Both are highly commended.—A translation of the latter by *B. B. Edwards* and *S. H. Taylor* (is announced). Andov. 1843. 8.

W. E. Jelf, Grammar of the Gk. Language (chiefly from the German of R. Kühner). Oxf. 1842. 8.

Jones's Philosophical Grammar. Cf. Class. Journ. xii. 23.—The *Port Royal* Greek Grammar; A new method, &c. Transl. from the French of the *Messrs. de Port Royal* by *T. Nugent*. (latest ed.) Lond. 1817.—*Smith's* Greek Grammar. Bost. 1803.—*J. S. Popkin*, Gramm. of the Gk. Lang. Cambr. 1823. 12.

E. A. Sophocles, Gk. Grammar for the use of Learners. 3d ed. 1841. 12. Cf. *N. Am. Rev.* Apr. 1839, Jul. 1840.

A. Crosby, Grammar of the Gk. Language. Part First. A practical Grammar of the Attic and common Dialects. Bost. 1842. 12. pp. 239. Cf. *N. Am. Rev.* No. CXV. p. 494.

Hitherto the following Grammars have been more commonly used in our schools: *the Gloucester*; *Moore's*; *Valpy's*; *Hachenberg's*, or rather *Goodrich's*; *Buttmann's* by *Everett*; *Fisk's*, and *Anthon's*.—It may be remarked that one chief difference among these Grammars respects the plan of classing the nouns and verbs; some reducing the declensions to three, and the conjugations to three or two; others retaining the larger numbers of the old systems. Some excellent thoughts on this subject are found in a pamphlet styled *Remarks on Greek Grammars*, (printed, not published. Bost. 1825.)—A brief history of Greek grammars may be found also in *J. C. Bloomfield's* Preface to the Translation of Matthiæ above cited.

To the more advanced student, *Buttmann's Larger Greek Grammar*, translated by *Edward Robinson* (Andover, 1833), and *Kühner's Grammar* translated by *Edwards* and *Taylor* (as above mentioned), will be most satisfactory.—For the theological student we mention in addition, *G. B. Winer's* Grammar of the New Testament, transl. by *Stuart* and *Robinson*. Andover 1825. A 3d ed. of *Winer*, Lpz. 1830. 8. much improved and highly valued; a 4th edit. Lpz. 1836.—A Grammar of the N. Testament by *Prof. Stuart*. Ando. 1834. 2d ed. Andov. 1841. 8.—In speaking of grammatical helps, it is proper to refer to the *treatises of the Greek refugees*, as those learned men have sometimes been termed, who on the capture of Constantinople by the Turks fled into Italy. These treatises were published by *Aldus*. (See *Hodius* and *Bernardus*, as cited P. IV. § 85. 1.)—Concerning the *Aldine Collection* of their grammatical treatises, cf. § 133.—The *ancient grammarians* may also be mentioned; as the writers just named doubtless drew from these sources. See notice of the Grammarians, § 129 a.—The *Scholiasts* likewise may be named, or those who wrote Greek commentaries on ancient authors. These, whatever there may be in their comments that is puerile, dull, or false, nevertheless furnish some valuable assistance. Among the most important works of the kind, are the commentaries of Eutpian on Demosthenes, and Eustathius on Homer.—On the value of the scholiasts, see *Chladenius*, as cited § 133.

3. *Lexicons.* A number are now offered to the choice of the student.

Henrici Stephani Thesaurus Græc. Ling. Genev. 1572. 4 vols. fol. This is the most extensive. A Supplement was published by *Daniel Scott*: Appendix ad Stephani Thesaurum. Lond. 1745. 2 vols. fol. An improved edition of the Thesaurus was commenced, Lond. 1815; completed, 1825. (*Valpy* ed.) Cf. *Lond. Quart. Rev.* No. xliv.—A third edition was begun, Par. 1831, superintended by *M. Hase*, see *Lond. Quart. Rev.* No. ci.; *Bibl. Repos.* No. xv. The work is in progress (under *Hase* and the two *Dindorfs*); "it is an improvement upon the Engl. edition, and embodies nearly all the Greek learning of the age," 4th vol. issued in 1841; to be completed in 7 vols.

Joan. Scapula, Lexicon Græco-Latinum, &c. Basil. 1579. fol. Oth. ed. Basil. 1665; Lugdun. 1663; Glasg. 1816. 2 vols. 4. Still ranked next to Stephanus. The principal words are arranged alphabetically, and under them are the derivatives and compound words: there is besides a complete alphabetical index.

R. Constantinus, Lex. Græco-Latinum. Genev. 1592. fol.

Hedericus, Græcum Lex. Manuale, cura *J. A. Ernesti*. Lips. 1756; Edinb. 1827. 8. ed. *Pinzger*, Lipz. 1827. 2 vols. 8.

Jo. Dav. a Lennep, Etymologicum Ling. Grmc. (Ed. *Scheid.*) Traject. ad Rhen 1790. 2 vols. 8.

J. G. Schneider's Griechisch-Deutsches Wörterbuch. Lps. 1819. Supplement, 1821.

F. Passow, Handwörterbuch der Griechisch. Sprache. Lps. 1831. 2 vols. 8. This 4th was the last ed. by *Passow*. His plan was in each successive edition to make the Lexicon complete for the interpretation of some additional author or authors until it should become a full *Thesaurus* of the Greek language. The work has been committed to *C. F. Rost*, who is expected to carry out the plan in his Vollständiges Wörterbuch der Classischen Gräcität; of which the 1st Fasciculus, or Part I. of vol. 1 appeared in 1840. Cf. *Bibl. Repos.* Apr. 1842. p. 488.—*Rost* has published a *School Lexicon*, said to be very good in the development and arrangement of significations.

F. W. Riemer, Greek and German Lexicon. Jen. 1823. 2 vols. 8.

John Jones, The Tyro's Greek and English Lexicon. 2d ed. Lond. 1825.

Cornelii Schrevelii Lexicon Græco-Latinum. 13th ed. Lond. 1781.—Translation of Schrevelius's Greek Lexicon into English, for the use of Schools. Lond. 1826. 8.—The Greek Lexicon of Schrevelius, translated into English, with many additions, by *John Pickering* and *Daniel Oliver*. Boston, 1826.

J. Grosse, A Greek and English Dictionary, &c. Lond. 1826. 8.

James Donnegan, A new Greek and English Lexicon. 2d. ed. Lond. 1831. Revised and enlarged by *R. B. Patton*. Boston, 1832. 8.

W. Pape, Etymologisches Wörterbuch der Griech. Sprache, &c. Berl. 1836. 8.

E. Robinson, Lexicon of the New Testament. Boston, 1836. 8. This is indispensable to the critical study of the New Testament.

G. Dunbar, Greek and English, and English and Greek Lexicon. Lond. 1840. 8.

Pinzger's Greek Lexicon "pays considerable regard to synonyms, and is highly commended."

G. Chr. Crusius, Vollständiges Griechisch-Deutsches Wörterbuch. Hann. 1841. 8.

There are *Lexicons* illustrating particular authors; they will be mentioned in speaking of the authors.—Respecting the various Lexicons and Glossaries composed by ancient authors; see the notice of Grammarians, §§ 129—147.

4. There are various subjects on which the student may desire more full investigations than can be given in a Grammar or Lexicon.

(a) *Idioms and Synonyms.*

Gul. Budæi Commentarii Ling. Græc. Par. 1548. (4th ed.) Basil. 1556. fol.

Franc. Vigerus, de præcipuis Græc. dic. idiotismis. Cum animadversionibus *Hoogeveeni*, *Zeunii*, et *Harmanni*. (impr. ed.) Lips. 1822. 8. The work of Vigerus is compiled from that of Budæus.—New ed. by *Hermann*, 1834.

J. Seager, *Viger's* Greek Idioms abridged and translated into English, with original notes. Lond. 1828. 8.

Lockhart's Idioms of the Greek Language, accurately arranged and translated. 12.

Nelson's Greek Idioms. 8.

Mart. Rylandus, Synonymia Latino-Græca. (opera *Haschalii.*) Gen. 1646. 12. The Latin terms and phrases are arranged alphabetically, and under them the corresponding Greek.

A. Pillon, Traite des Synonymes et Homonymes Grecs. Traduit du Grec d'Ammonius. Par. 1824. 8. Cf. § 141.

(b) *Ellipsis and Pleonasm.*

Lamb. Bos, Ellipses Græcæ, etc. Norimberg, 1763; Lps. 1808; Glasg. 1813. 8. Lond. 1825.

J. Seager, The Gr. Ellipses of Bos, abridged and translated into English. Lond. 1830. 8.

Purgault, Les idiotismes de la langue grecque avec les ellipses, &c Par. 1784. 8.

Bj. Weiske, Pleonasmi Græci. Lps. 1807. 8.

G. Hermann, Dissert. de Ellip. et Pleon. in Græca Lingua, in the *Museum Antiquitatis Studiorum*, (vol. i.) Berlin, 1809. 8.

(c) *Derivation and Composition, and Affinities.*

L. C. Valkenar, Observationes academ. quibus via munitur ad origines græc. investigandas. (Ed. *Scheid.*) Traject. ad Rhen. 1790.

Jo. Dav. a Lennep, de Analogia linguæ Græcæ. (Ed. *Scheid.*) Traject. ad Rhen. 1790.

Scheid, Etymologicum of *J. D. a Lennep*, with the two works just mentioned. Traj. ad Rhen. 1808. 3 vols. 8.

Jo. Christ. Struchtmeyer, Rudimenta Ling. Græc. (Ed. *Scheid.*) Zutphen. 1797.

T. Nugent, The Primitives of the Gr. tongue, with the most considerable Derivatives and a collection of English words derived from the Greek. Lond. 1801. 8.

J. B. Gail, Le Jardin des Racines Grecques. Par. 1813. 12.

J. W. Gibbs, Table of Greek Correlatives; in *Silliman's* Amer. Journal of Science, &c. vol. xxxiv. p. 337.

On affinities of the Greek to other languages, see P. IV. § 36.—*K. F. Becker*, Organism der Sprache. Frankf. a M. 1841. 8. on the general subject of the structure of languages.

L. G. Dissen, De Temporibus et Modis Verbi Græci. Gotting. 1808. 4.

J. Horne Tooke, Diversions of Purley; revised by *R. Taylor*. Lond. 1829. 2 vols. 8.

Kuster, De verbis Græcorum Mediis. ed. *C. Wolfium*. Lips. 1762. 8. cf. *Class. Journ.* xv. 304; xviii. 157.

(d) *Particles.*

Devarius, Græcæ Linguæ particulæ. (Ed. *J. Gottf. Brassmann.*) Lps. 1785. 8.

R. Klotz, Devarii Liber de Græc. L. Particulis. Lps. 1835. 8. This vol. contains an exact reprint of Devarius. A *second* volume was promised; one part of which appeared in 1840. 8. pp. 354.

J. A. Hartung, Lehre von den Partikeln der Griech. Sprache. Erlang. 1833. 2 vols. 8. Said by *Tholuck* to be the best work on the subject.

Prof. Stuart, on the use of ἵνα, Bibl. Repos. and Quart. Observ. No. xvii. Jan. 1835.

Hern. Hoogeveen, Doctrina particularum ling. græc. Delphis. 1769. 2 vols. 4. There is an abridgment by *Schütz*. Lps. 1806; Glasg. 1813.

J. Seager, Hoogeveen on the Greek Particles, abridged and translated into English. Lond. 1830. 8.

(e) *Preposition and Article.*

C. F. Hachenberg, De significatione præpositionum græc. in compositis. Ultraj. 1771. 8.

Moor & Tate, on the Prepositions. Cf. *Class. Jour.* i. 388; iii. 24, 470.

Middleton's Doctrine of the Greek Article applied to the criticism of the Greek Testament. Cf. *Lond. Quart. Rev.* ii. 157. N. York, 1813. 8.

Granville Sharpe, Remarks on the uses of the definite article in the Greek of the New Testament. (Amer. ed.) Philad. 1807.

E. Wordsworth, Letters to G. Sharpe respecting his Remarks on the Definitive Article, &c. Lond. 1802. 8.

Prof Stuart, in *Bibl. Repos.* No. xiv. April, 1834.

(f) *Dialects.*

J. Zuinger, Græcorum Dialectorum Hypotyposis in *Scapula's* Lexicon. Lugd. 1653.—*Gregorius*, see § 146.

Maittaire's Greek Dialects abridged and translated by *Rhe. J. Seager*. Lond. 1831. 8.

C. L. Struve, Quæstionum de dialecto Herodoti Specimen. Königsb. 1829. 4.

Æmilii Porti, Lexicon Ionicum. Francof. 1603; Lond. 1823. 8.—By *same*, Lexicon Doricum. Francof. 1603.

G. E. Mühlmann, Leges Dialecti, qua Græcorum Poetæ Bucolici usi sunt. Lips. 1838. 8. pp. 156.

K. L. Ahrens, De Græc. Ling. Dialectis. Gotting. 1838. commenced. For other references, see § 4

(g) *Accents.*

P. Labbe, Regulæ Accentuum et Spirituum Græcorum. Par. 1725. 12.

K. Gottling, Lehre von den griech. Accenten. Radebt. 1830. 8. English Translation. Lond. 1830. 8.

M. Stuart, Practical Rules for Greek Accents and Quantity. Andover, 1826.—See § 5, and P. IV. § 51.

(b) *Prosody, Metre, and Quantity.*

T. Morell, Lexic. Græco-Prosodiacum. (Ed. *Edw. Maltby.*) Cantab. 1815. 4. Lond. 1824.

J. B. Seale, Analysis of Greek Metres. Camb. 1804.

Benj. Heath, Notæ sive Lectiones ad Tragic. Græc. &c. Oxon. 1762.

A. Apel's Metrik. Lpz. 1814.

Godof. Hermann, De metris poet. græc. et rom. Lips. 1796.

G. Hermann, Elementa doctrinæ metricæ. Lips. 1816; Glasg. 1817.

J. Seager, Hermann's Elements of the Doctrine of Metres, abridged and translated into English. Lond. 1830. 8.

Tate's Introduction to the principal Greek Tragic and Comic Metres.

Dunbar's Prosodia Græca, or Exposition of the Greek Metres 8.

Macconal's Metres of the Greek Tragedians explained. 8.

J. Brasse, Greek Gradus; or Greek, Latin, and English Prosodial Lexicon. Lond. 1820. 8.

Ed. Maltby, D. D., A new and complete Gr. Gradus, &c. Lond. 1830. 8.

Graffe's Prosodiacal Lexicon of the Greek Language, collected from the Heroic Poets. 12.

C. Anthon, System of Greek Prosody and Metre. N. York, 1838.

6. In *writing Greek*, the beginner needs the help of some Book of Exercises. The following may be named.

Huntingford's Greek Exercises.—*Nelson's.*—*Valpy's*, by *Cairns*. N. York, 1831.—*Dunbar's.*—*Fisk's.*—*John Kenrick*, An Introduction to Greek Prose Composition, from the German of *V. C. F. Rost* & *E. F. Wustemann.*—*Anthon's.*—*E. A. Sophocles*, Gk. Exercises and Key.

6. In order to a thorough and successful pursuit of classical literature, it is indispensable to attend considerably to the subjects of Antiquities, Mythology, and Archæology in general. On topics pertaining to the Archæology of Literature and Art, we refer to the sections in *Part Fourth* of this Manual; on other topics of Antiquities and Mythology, to the sections of *Parts Second* and *Third*.

7. An important class of helps is composed of such as illustrate the subjects of Chronology, Geography, History, and Biography.

(a) *Classical Dictionaries.* This phrase designates works which include more or less fully all the subjects just named; with an alphabetical arrangement.

J. Hofmann, Lexicon Universale, Historiam Sacram et Profanam, omnis Ævi omniumque Gentium continens. Ludg. Bat. 1698. 4 vols. fol.

Dictionnaire (de *Sabbathier de Chalons*) pour l'intelligence des Auteurs Classiques grecs et latins, tant sacres que profanes, contenant la Geographie, l'Histoire, la Fable et les Antiquites. Par. 1766—90. 37 vols.

L'Abbe Sabatier de Castres, Siècles Payens. Par. 1784. 8 vols.

Furgault, Dictionnaire Geographique, Historique, et Mythologique. Par. 1776.

Dictionnaire Historique. Lyon. 1804. 13 vols. 12.

Math. Christophe, Dict. pour servir a l'intelligence des Auteurs Classiques, &c. Par 1805. 2 vols. 8.

Bouillet, Dictionnaire Classique. Par. 1832. 2 vols. 8.

Lempriere's Classical Dictionary. (1st ed.) Oxf. 1688. Many more recent editions. The best, by *C. Anthon*. N. York, 1833. 2 vols. 8. N. Yk. 1840. 1 vol. 8.

(b) *Geography.* The *Epitome of Classical Geography* given in *Part First* of this Manual, being studied with *Butler's* Atlas, will be found sufficient for all elementary purposes.

Christ. Cellarii Notitia Orbis Antiqua. Lips. 1701—06. 2 vols. 4. Also 1771, 1773.

P. Bertius, Theatrum Geographiæ Veteris. Amst. 1619. 2 vols. fol.

D. Marbasii, Dict. of Anc. Geography. Lond. 1773. 8.

Encyclopedie Methodique, vols. 69—71, as cited P. II. § 12. 2. (c).

R. Mannert, Geographie der Griechen und Römer. Nürnb. 1787 sqq. 10 vols. 8.

F. Aug. Uckert, Geographie der Griech. und Röm. von den frühesten Zeiten bis auf Ptolemæus. Weimar, 1816. With maps. "The best classical geographer."

Cramer, Geographical and Historical Description of Anc. Greece. Lond. 1828. 3 vols. 8.

Kruse, Hellas. Lpz. 1825. 3 vols. 8. "Good."

J. Rennell, The Geographical System of Herodotus explained, &c. (2d ed.) Lond. 1836. 2 vols. 8.

J. B. B. d'Anville, Ancient Geography, from the French. Lond. 1791. 2 vols. 8.

S. F. W. Hoffman, Griechenland und die Griechen im Alterthum, &c. Leipz. 1841. 2 vols. Very full in the notice of places.

A. Forbiger, Handbuch der alten Geographie, aus den Quellen. Leipz. 1842. 8.

J. Conder, Dictionary of Geography, Ancient and Modern. Lond. 1834. 12.

G. Long and *R. Dunglison*, Introduction to Grecian and Roman Geography. Charlottv. 1829. 8.

E. Mayo, Epitome of Ancient Geography, Sacred and Profane. Phil. 1816. 8.

Laurent, Introduction to Ancient Geography. Oxf. 1836. 8.

S. Butler, Geographia Classica, with an Atlas. Phil. 1831. 8. The Atlas may be purchased separately.

Some Atlas the student should have constantly at hand.

D'Anville's Atlas Orbis Antiqui. 12 sheets fol.

Wilkinson's Atlas Classica.

Oxford Atlas of Ancient Geography, containing nearly 100 Maps, Plans, &c. 4.

F. Delamarche, Atlas de la Geographie Ancienne, du Moyen Age, et Moderne. Par. 1829. 4.

The *Eton Comparative Atlas* of Ancient and Modern Geography, upon a new plan, giving two distinct Maps, one ancient and the other modern, of the same country. 60 plates. 4.

Bean's Classical Atlas, remodeled from the ancient Maps of Cellarius.

The accounts of *modern travelers* are useful.

E. D. Clarke, Travels in Egypt, Syria, Greece, &c. Lond. 1816-24. 11 vols. 8. with plates and engravings.

R. Chandler, Travels in Asia Minor and Greece; Account of a Tour at the expense of the Soc. of Dilettanti. Lond. 1817. 2 vols. 4.

De Choiseul-Gouffier, Voyage Pittoresque de la Grece. Par. 1782. with valuable plates.

Pouqueville, as cited P. I. § 87.

E. Dodwell, Classical and Topographical Tour through Greece. Lond. 1819. 2 vols. 4.

W Gell, Itinerary of the Morea. Lond. 1827. 12.

W. Gell, Geography and Antiquities of Ithaca. Lond. 1807. 4.

Leake, Travels in the Morea. Lond 1830.

J. J. Lockhart, Attica and Athens, with a Map.

J. C. Hobhouse, Journey in Albania and other Provinces of Turkey, in 1809 and 1810. Lond. 1813. 4. with fine plates.

See also P. I. § 116.

On the *history* of Geography, see P. IV. 27.

(c) *Chronology.* An *Introduction to Classical Chronology* is given in this Manual, P. I.

J. C. Gatterer, Abriss der Chronologie. Gött. 1777.

D. H. Hegewisch, Einleitung in die historische Chronologie. Hamb. 1811. Translated into English by *J. Marsh*. Burlingt. 1837. 12.

W. Hales, Analysis of Chronology and Geography, History and Prophecy. Lond. 1830. 4 vols. 8.

T. Playfair, System of Chronology. Edinb. 1784. fol.

J. Blair, Chronology, &c. from the Creation to the year 1802. Lond. 1803. fol. 57 tables; with 14 maps.

M. Lavaisse, Atlas Genealogical, &c. Amer. ed. Philad. 1821. fol.

J. Picot, Tablettes Chronologiques de l'Histoire Universelle. Geneva, 1808. 3 vols. 8.

Buret de Longchampe, Les Fastes Universels, ou Tableaux Historiques, Chronologiques, &c. Par. 1821.

Ludw. Ideler, Handbuch der mathematischen und technischen Chronologie. Aus den Quellen bearbeitet. Berl. 1826. 2 vols. 8. Highly commended.

H. F. Clinton, Fasti Hellenici; The Civil and Literary Chronology of Greece and Rome; from the earliest accounts to the death of Augustus. Oxf. 1826-34. 3 vols. 4. Trans. Lat. by *C. G. Krüger*. Lips. 1830.

Art de Vérifier les Dates des faits Historiques, &c. depuis la Naissance de Jésus Christ (par *Clement*), avec des Corrections, &c. par *Saint Allais*. Par. 1818-21. 30 vols. 8.

J. Hayden, Dictionary of Dates and Universal Reference, relating to all Ages and Nations. Lond. 1841. 8.

J. Priestley, System of Biography. Phil. 1803. 8. with a chart. Not without value.

Goodrich's Blair's Outlines of Chronology is a useful compend.

(*d*) *History and Biography.*

Chaudon et Delandine, Dictionnaire Historique. 20 vols.

Biographie Universelle, Ancienne et Moderne. Par. 1811-29. 52 vols. 8. also bound in 26 vols. continued by a Supplement.

Biographica Classica, or the Lives and Characters of all the Classic Authors. Lond. 1740. 1750. 8.

Edw. Manwaring, Historical and Critical Account of the most eminent classic authors in Poetry and History. Lond. 1837. 8.

Adam's Classical Biography.

W. Mitford, History of Greece. Boston, 1823. 8 vols. 8. Edit. by *W. King*. Lond. 1838.

J. Gillies, History of Ancient Greece. Lond. 1786. 2 vols. 4. often publ. since. Phil. 1814. 4 vols. 8.

J. Gillies, History of the World, from the reign of Alexander to that of Augustus. Lond. 1807. 4. Phil. 1813. 2 vols. 8.

Droysen, Geschichte Alexanders.

C. O. Müller, History and Antiquities of the Doric Race, as cited P. III. § 118.

C. Thirlwall, History of Greece, in *Lardner's* Cabinet Cyclopædia.

F. C. Schlosser, Weltgeschichte. Lpz. 1817-24. 6 vols. 8.

P. A. de Golberg, Histoire Universelle de l'Antiquité. Par. 1828. 3 vols. 8. Translated from the German of *F. C. Schlosser*. Cf. *Westminster Rev.* Jan. 1834.

See references given in P. I. §§ 211-215. P. III. §§ 8, 9. P. IV. § 33. P. V. § 240.

8. Benefit as well as pleasure may be derived from works giving *philosophical reflections*, or elegant and *popular views*, or *lectures*, on subjects embraced in classical study. We put here the following.

F. Haven, Reflections on the Politics of Ancient Greece. By *G. Bancroft*. 1824. 8.

F. Schlegel, Lectures on the History of Literature. Phil. 1818. 2 vols. 8.

A. W. Schlegel, Lectures on Dramatic Literature. By *J. Black*. Lond. 1815. 2 vols. 8.

Campbell's Letters on the Greek Historians.

M. de Pauw, Recherches Philosoph. sur les Grecs. Berl. 1787. 2 vols. 8. Engl Transl. Lond. 1793. 2 vols. 8.

A. Dalzel, Lectures on the Ancient Greeks, and on the Revival of Greek Learning in Europe. Edinb. 1821. 2 vols. 8.

N. F. Moore, Lectures on Greek Literature. New York, 1835. 8.

9. Among the very important aids in this study, are those which may be called *Histories of Greek Literature*, or Introductions to the History of Greek Literature, giving comprehensive notices of the Greek authors, their different works, and the various editions, translations, commentaries, &c. The design of the *sketch of Greek Literature* given in the present work, is to furnish the scholar with a help of this kind. But he will wish to be referred to others.

J. A. Fabricii, Bibliotheca Græca. Hamb. 1790-1809. (Ed. by *Theoph. Christ. Harles.*) 12 vols. 4to. The most complete, although very deficient in method.

Theoph. Ch. Harles, Introduction in historiam Linguæ Græcæ. Altenb. 1792-95. with Supplem. Jen. 1804-6. 5 vols. 8.

By the same, Notitia brevior literaturæ græc. Lips. 1812. 8.

—*Hoffmann*, Additamenta [to the Notitia]. Lips. 1829. 8.

Jo. Ernest. Immanu. Walch, Introductio in linguam Græcam. Jen. 1772.

M. D. Fuhrmann, Handbuch der classischen Literatur. Rudolst. 1804-10. 4 vols. 8.

By the same, Kleineres Handbuch zur Kenntnis Griech. und Röm. Class. Schriftsteller. Rudolst. 1823. 8.

T. A. Rambach, Handbuch der Geschichte der Griech. Lit. Berl. 1803.

God. Ern. Groddeck, Historiæ Græcorum literariæ Elementa. Viln. 1811. 2d ed. 1823. 2 vols. 8.

G. C. F. Mohnike, Geschichte der Literatur der Griechen und Römer. Greifsw. 1813. 8. Considered an excellent abridgment.

L. Schaaff, Encyklopädie, cited P. IV. § 32. 3.

F. Passow, Grundzüge der Griech. und Röm. Literaturgeschichte. Berl. 1816. 4. 2d ed. 1829.

L. Wachler, Handbuch der Gesch. der alten Literatur. Frankf. 1822. 8.

Fr. Ficker, Literaturgesch. d. Gr. und Röm. Wien, 1835. 8.

G. Bernhardy, Grundriss der Griech. Literatur, mit einem vergleichenden Ueberblick der Römischen. Halle, 1836. 8. pp. 530. This does not contain distinct notices of individual authors; but is valuable as presenting the characteristics of different periods and departments of literature, with the general causes and particular development; giving select references to passages in the classic authors; also to modern writers.

J. C. O. Schincke, Handbuch der Geschichte der Griech. Literatur für Schulunterricht. 1837.

F. A. Wolf, Vorlesungen, vol. 2d, as cited under 11, below.

F. Schöll, Histoire de la Litterature Grecque, &c. (2d ed.) Paris, 1823. 8 vols. 8. Prof. Anthon has made much use of it in his last edition of Lempriere's Classical Dictionary (1840), which the student may consult on the Greek and Latin authors with great advantage.—There is a German translation: *F. J. Schwarz* and *Mor. Pinder*, Geschichte der Griech. Literatur von F. Schöll,—mit Berichtigungen und Zusätzen, &c. Berl. 1828-31. 3 vols. 8. This is much more valuable than the original, being made under the supervision of Schöll, at Berlin, and containing additions by himself and the translators. It is the most satisfactory work of the kind.

10. Works purely *bibliographical*, treating of translations and editions, are also useful.

J. F. Degen, Literatur der deutsch. Uebersetzungen der Griechen. Altenb. 1797. 2 vols. 8. Supplem. Erlang. 1801.

F. A. Ebert, Allgemeines bibliographisches Lexicon. Lpz. 1821.

Brüggemann, View of the English editions, translations, and illustrations of the ancient Greek and Latin authors, with remarks. Stett. 1797. 8. Supplem. 1801. 8.

Renouard, Catalogue de la Bibliotheque d'un Amateur. Par. 1819. 4 vols. 8.

C. F. Debure, Bibliographie Instructive, ou Traité de la connoissance des livres, &c. Par. 1763-82. 10 vols. 8.

Brunet, Manuel du Libraire et de l'Amateur de Livres. Par. 1820. 4 vols. 8.

G. N. Brehm, Bibliograph. Handbuch der Griech. und Röm. Literatur. Leipz 1830. 2 vols. 8.

The *Bibliographical Dictionary*. Lond. 1802-4. 6 vols. 12. with Supplement. 1806. 2 vols. 12.

G. Peignot, Manuel du Bibliophile, ou traité du choix des livres. Dijon, 1823. 2 vols. 8.

J. W. Moss, Manual of Classical Bibliography. Lond. 1837. 2 vols. 8.

T. F. Dibdin, Introduction to the knowledge of rare and valuable editions of the Greek and Latin Classics. (4th ed.) Lond. 1827. 2 vols. 8.

F. W. Hoffmann, Bibliographisches Lexicon der Lit. der Griech. und Röm. Lpz. 1830. 8.

By the *same*, Handbuch zur Bücherkunde für Lehre und Studium der beiden alten Classischen und Deutschen Sprache. Lpz. 1838. Cf. *Christian Rev.* vol. for 1840, p. 144.

F. L. A. Schweiger, Handbuch der Classischen Bibliographie. Lpz. 1832. 3 vols. 8. very valuable.

Van Praet, Catalogue des livres imprimés sur Velin. Par. 1824. 3 vols. 8.

Pastoni, Biblioteca degli Autori Antichi Gr. e Lat. volgarizzati. Ven. 1786. 4. an account of Italian versions.

Federici, Scrittori Greci e delle Italiane Versioni. Pad. 1828. 8.

†. There are works, not limited to any one of the subjects above specified, but useful to the student, as relating often to several of them and to philology generally; some of which we mention here.

G. I. Vossius, De Philologia. Amst. 1650. 4.

T. Crenius, Opuscula de Ratione Studii, cur. *E. Scheid.* Lugd. Bat. 1792. 8.

F. Ast, Grundriss der Philologie. Landsh. 1808. 8.

F. A. Wolf, Encyclopädie der Philologie. Leipz. 1831. 8.

G. Bernhardy, Grundlinien zur Encyklopädie der Philologie. Hal. 1832. 8. very valuable.

S. F. W. Hoffmann, Alterthumswissenschaft. Handbuch für Schüler. Lpz. 1835. 8. with 16 Plates.

B. Schuch, Encyclopädie (of the study of Antiquity).

F. A. Wolf, Vorlesungen über die Alterthumswissenschaft. Ed. *J. D. Gürtler & S. F. W. Hoffmann.* Lpz. 1839. 6 vols. 8. the 1st vol. Encyclopädie; 2d vol. Hist. of Greek Literature; 3d, Hist. of Roman; 4th, Gr. Antiquities; 5th, Rom. Antiquities.

J. C. Jahn, Jahrbücher für Philologie und Pädagogik. Lpz. 1826 ss. This philological and classical journal has a very high reputation; it was commenced in 1826, and is still continued, in numbers, forming three volumes a year.

§ 8*. We shall now proceed to the history of Greek literature. The method pursued will be, to treat of the principal authors, classing them under the departments in which they were chiefly eminent, and ranging them in chronological order. Before noticing the authors, in any department individually, a general view of the character and progress of that department will be given. In order to secure greater distinctness of conception, the whole extent of time included will first be divided into a few periods, which will be regarded in the general view of each department.

It will be most convenient to adopt the division given in *Schöll's* History of Greek Literature, which work is the principal source from which the translator has drawn in the additions made to Eschenburg in this part of the Manual.

§ 9. The history of Greek literature embraces more than twenty-seven hundred years. In this long space of time many changes must have occurred in the circumstances of the people which affected the character of their literature. The more obvious and remarkable of these changes may be selected to aid us in dividing the history into several periods. Some division of this kind is necessary to avoid confusion. *Six periods* may thus be readily distinguished.

The *first* is the period preceding and terminating with the capture of Troy, B. C. 1184. The proper history of Greece does not extend further back than to this event, so much is every thing previous darkened by the fictions of mythology.

The *second* period extends from the capture of Troy to the establishment of the Athenian Constitution by Solon, B. C. about 600. In this, Greek literature may be said to have had its rise, commencing in poetry; although there are a few names of poets assigned to the previous ages. Prose composition does not belong to the period.

The *third* period is from the time of Solon to that of Alexander, B. C. 336. During this period Grecian literature reached its highest perfection. But the liberty of Greece expired at the battle of Chæronea, and from that time her literature declined.

The *fourth* period, beginning with the subjection of Greece to the Macedonians, ends with her subjection to the Romans, by the capture of Corinth, B. C. 146. In this period genius and fancy ceased to be the peculiarity of the literature, and gave place to erudition and science.

The *fifth* period reaches from the fall of Corinth to the establishment of Constantinople as the seat of the Roman government, A. D. 325. During this period, Greece was but a comparatively unimportant province of a vast empire. Her literature also was thrown wholly into the shade by the luster of the Roman, which enjoyed now its greatest brilliancy.

The *sixth* period terminates with the capture of Constantinople by the Turks, A. D. 1453. The Greek language was still in quite extensive and honorable use, but neither the people nor their literature ever rose from their depression. After a succession of adverse events, Greek letters were at length driven from their last refuge in the east to a few seats of learning in Italy.

These periods may be designated by characteristic names: the *Fabulous*, the *Poetic*, the *Athenian*, the *Alexandrian*, the *Roman*, and the *Byzantine*.

§ 10. In noticing the most important authors and prominent circumstances in the literary history presented in this vast field, the following order will be adopted. The *Poets* will take the first place; next we put the *Orators;* then successively, the *Sophists* and *Rhetoricians*, the *Grammarians*, the *Writers of Epistles and Romances*, the *Philosophers*, the *Mathematicians and Geographers*, the writers styled *Mythographers*, the *Historians*, and finally the *Authors on Medicine and Natural History*. A glance at the *writings of the early Christians* in the Greek language will be subjoined.

I.—*Poetry and Poets.*

§ 11 *a*. Among the Greeks poetry appeared much earlier than prose; indeed, the literature of all ancient nations commenced with poetical composition. Moral and religious maxims, principles of social and political action, physical phenomena, wonderful events, and the praise of eminent men, formed the chief subjects of the earlier Greek poetry. Probably addresses to the Deity, practical rules of conduct, proverbial sentiments and oracles, were first clothed in verse. This was not originally committed to writing, but sung by the poets themselves, who often wandered as minstrels from place to place, and by living rehearsals extended the knowledge and influence of their own verse and that of others. It was not until eminent poets had sung, that the rules of poetry, in its several branches, could be formed; as they are necessarily drawn from observation and experience.

§ 12. The Greeks received much of their civilization from Egypt and Phœnicia (cf. P. IV. § 33, 40); something perhaps was derived from India; but it was in Thrace that the Greek muses first appeared. Here, in Thrace, the traditions of the most remote antiquity center and lose themselves, ascribing to this country the origin of religion, of the mysteries, and of sacred poetry. The mountains of Thessaly and the vicinity, Olympus, Helicon, Parnassus and Pindus, became the sanctuaries of this poetry. Here the lyre and harp were invented. In Thessaly and Bœotia, provinces in later times destitute of men of genius and letters, there was scarcely a fountain, river, or forest, not invested with some interesting association. In a word, the poetry with which the civilization and literature of Greece commenced, came from the northern portions of the land. Tradition has preserved the names of several poets, who lived, or originated, in those regions as early as about 1250 or 1300 years before Christ. Among these were Linus, Eumolpus, Melampus, and Thamyris.

North Amer. Rev. vol. xxi.—*Bach's* Allg. Welt- und Volker- Geschichte, i. 318.—*Heyne*, de Musarum religione ejusque orig. et caus. (in the *Comment. Soc. Gott.* viii.)—*Bernhardy*, p. 169, as cited § 7. 9.

§ 13. The first Poets of Greece were at the same time musicians. Music and poetry were at first always united, or it may perhaps be more correctly said, that music, song, and dance together constituted poetry, among the Greeks. It is not easy to form an idea of their various melodies, but they must have been of a simple kind, and each sort of music seems to have had a particular sort of poetry attached to it. Music purely instrumental the early Greeks appear to have valued very little. The constituent branches of poetry, just mentioned, were important parts of education. The dance was soon separated, and became a distinct object of attention, which at length resulted in the practice of the various exercises comprehended under the broad name of the Gymnastic art. At length song also began to be distinguished from music, and poetry assumed shapes and forms less adapted for instrumental accompaniment.

On the origin and progress of Greek poetry, see *Schill*, vol. i. ch. ii.—*Sulzer's* Allg. Theorie der schönen Künste. art. *Dichtkunst* and the *references*.—*Dr. Brown*, Dissertation on the rise, union, and power, the progressions, separations and corruptions of Poetry and Music. Lond. 1763. 4.—*C. E. L. Hirschfeld*, Plan der Gesch. der Poesie, Bereds., Mus., Mal., &c., unter d. Griech. Kiel, 1770. 8.—*Creuzer's* Histor. Kunst. d. Griechen.—*F. Schlegel's* Hist. of Lit. Lect. i.—*Heeren's* Reflections, &c., ch. xv.—*G. J. Vossius*, de Vet. Poet. Græc. et Lat. temporibus. Amst. 1654. 4.—*Fr. Jacobs* (brief history of Gk. Poetry), in the *Charakt. d. vornehmst. Dichter*. vol. i. as cited § 47.—*Hartmann*, Versuch einer allg. Geschichte d. Dichtkunst. Lpz. 1797.—*Fr. Schlegel*, Gesch. d. Poesie d. Griech. und Römer. Berl. 1798.—*Bode*, as cited § 47. i.

§ 14. Poetry and music were, from the earliest periods, favorite pursuits or amusements of the Greeks; and their poetry assumed, in the course of its history, almost every possible form.

The first poetry was adapted to some instrumental accompaniment, and might be therefore properly enough included under the term lyrical, used in a general sense. But as it consisted chiefly of hymns to the gods, or songs referring more or less to religious subjects, it may more properly be considered as a distinct variety under the name of *sacred*.

Three of the most important forms of Grecian poetry were the *lyric*, the *epic*, and the *dramatic*, in each of which there were authors of the highest celebrity.

Other kinds, which are well worthy of notice, were the *elegiac*, the *bucolic*, and the *didactic*. The *epigram* and the *scolion* were distinct and peculiar forms. There were other varieties or names, which may be explained in connection with those already mentioned or separately; as the *gnomic*, *cyclic*, *erotic*, and *sillic*.

On the division of poetry into different kinds, cf. *J. J. Eschenburg*, Entwurf einer Theorie und Literatur der schönen Redekünste, (4th ed.) Berl. 1817. 8. (Poetik § 7).—*W. Schlegel*, Dramat. Lit. vol. i. p. 38. Lond. 1815.—*Blair's* Lectures.

§ 15. (*a*) *Sacred Poetry*. Under this may be included all that was produced antecedently to Homer, or what is often called ante-Homeric poetry. It is sometimes designated by the name of Orphic poetry, from the circumstance that Orpheus was one of the most eminent poets of the period and class here referred to. It has also been called the poetry of the Thracian school, as having its origin and seat chiefly in the region of Thrace and the vicinity.

The general nature and subject of this poetry, consisting, as has been mentioned, of hymns and religious songs (ὕμνοι, sometimes also called νόμοι), are such as suggest the name of sacred here applied to it. The poets probably united in their persons the triple character of bard (ἀοιδός), priest (ἱερεύς), and prophet (μάντις). The principal names which escaped oblivion were Linus, Olen, Melampus, Eumolpus, Thamyris, Tiresias, Orpheus, and Musæus. There are pieces extant ascribed to some of these, particularly to Orpheus and Musæus; but nothing probably that is genuine, except a few imperfect fragments.

Although, when we speak of the sacred poetry of the Greeks, we usually mean only the pieces ascribed to ante-Homeric writers, yet it should be remarked that the hymn (ὕμνος) in praise of the gods was not peculiar to that age. Hymns were composed by subsequent poets, but did not hold a specially prominent place, and are commonly included in the class of lyric productions. Several hymns are ascribed to Homer. Callimachus, after the time of Alexander, wrote a number.

On the *Thracian school*, &c., cf. *North Amer. Rev.* vol. xxi. p. 363.—On the Hymns of the Greeks, *Fr. d. Sneedorf*, de Hymnis veterum Græcorum. Hafn. 1786. 8.—*Souchay*, Dissertations sur les Hymnes des anciens, in the *Mem. de l'Acad. des Inscr.* xii. 1. xvi. 93.—*Sulzer's* Allg. Theor. Art. *Hymns*. Cf. *Lowth's* Lectures on the Sacred Poetry of the Hebrews. Lect. xxix.—*Schöll* (vol. i. 262. iii. 336) has a division of hymns into *four* classes: Mystic, Homeric, Lyric, and Philosophic.

§ 16. Among the productions comprehended in the sacred poetry, it is proper to notice the oracles (χρησμοί) which were ascribed to the Sibyls. The name Σίβυλλα is commonly derived from Σίος (for Δίος) and Βουλή, and was synonymous with prophetess[1]. What the ancients have said of the Sibyls is obscure and perplexing. As many as ten are enumerated on the authority of Varro. A very high antiquity was assigned to some of them. A few fragments of the oracles ascribed to these are preserved. The eight books now extant, called the *Sibylline oracles*, are spurious, evidently fabricated since the Christian era.

Dionysius Halicarnasseus (iv. 62) is the chief authority for the story of the Sibyl, who is said to have offered nine books of oracles for sale to Tarquin II. He states, that the three books, which Tarquin finally purchased (after she had destroyed six, and for the sum first demanded for the whole), were carefully kept in a stone chest in the temple of Jupiter Capitolinus, and were destroyed when the capitol was burnt; and that subsequently to this, those extant in his time were collected. He speaks of them as *acrostics*, ἀκροστιχεῖς. They are said to have been partly in verses and partly in symbolical hieroglyphics (*Servius* on *Æn.* iii. 444. and vi. 74), written on palm-leaves. They appear evidently to have been of Grecian origin and in the Greek language. The phrase *libri fatales* was applied to them in common with other supposed prophecies preserved with them in the capitol. (*Lactant.* Div. Inst. i. 6. 12.)—The work now extant is, in the language of Paley, "nothing else than the Gospel history woven into verse;" and "perhaps was at first rather a fiction than a forgery; an exercise of ingenuity, more than an attempt to deceive." The early fathers frequently cited the Sibylline oracles in favor of Christianity. They are also cited by Josephus. Bishop Horsley has ably contended[2], that the original Sibylline oracles included records of actual predictions somehow communicated to families and nations not belonging to the Jewish race.—A manuscript, which contained 334 verses, called a 14th book of the *Sibylline oracles*, was discovered by the *Abbe Mai* in the Ambrosian Library at Milan, and published by him in 1817.

[1] In our Plate XXVIII. is a figure from a statue (given by *Montfaucon*, Antiq. Expl. vol. 2. of Supp. p. 16), commonly said to represent a Sibyl; one hand is raised toward heaven, and she has a striking air of enthusiasm.——[2] Cf. *S. Horsley*, Dissertation on the Prophecies of the Messiah dispersed among the Heathen; in the vol. of *Sermons on the Resurrection*. Lond. 1815. 8.——On the Sibyl. oracles, see *Schöll*, Hist. Litt. Græc. vol. i. p. 51.—*Mayo*, Mythology, vol. i. p. 235.—*Fabricius*, Bibliothec. Græc. vol. i. p. 248. in ed. of *Harles*.—*Onuphrius* de Sibyllis, in the work entitled Sibyll. Orac. a *J. Opsopæo*, cum latina interpretatione *S. Castalionis*, Par. 1607. 8.—*I. Vossius*, De Sibyllinis aliisque quæ Christi natum præcess. Oraculis. Oxf. 1680.—*Lud. Prateus*, in his *Juvenal*; not. *Sat.* 8.—*D. Blondell*, Des Sibylles celebrées tant par l'antiq. payenne que les SS. pères. Charent. 1652. 4. Engl. Transl. by *J. Davies*. Lond. 1660. fol.—*Freret*, Recueil des predictions de Sibylle, &c., in the *Mem. Acad. Inscr.* xxiii. 187.—*Clavier*, Memoire sur les oracles des Anciens. Par. 1818. 8. pp. 176.——The most complete edition of the *Oracles* is that of *S. Gallæus*, Gr. & Lat. Amst. 1689. 4.—*J. Floyer*, The Sibylline oracles, translated from the best Greek copies, &c. Lond. 1713. 8.—Cf. *Jortin*, Remarks on Eccles. History, vol. i. p. 183 of ed. Lond. 1751.

§ 16 *b*. The productions belonging to what is here called *sacred poetry*, constituted the whole literature of the Greeks antecedently to the Trojan war. There are indeed some other works now extant, which are ascribed to personages said to have lived before that time; such e. g. as the Egyptian Hermes Trismegistus, and Horus Apollo, or Horapollon, and the Persian Zoroaster. But the time when they lived is matter of dispute; especially the time of Zoroaster, some placing him less than 600 years before Christ. And, however early they may have lived, the writings in Greek, under their names, are either fabrications, or translations made at a much later period.

Schöll, i. 59, 297. v. 110. vi. 301.—*Cf. Harles*, Brevior Notitia Literat. Græc. p. 12, as cited § 7. 9.—*Anquetil du Perron* and *Foucher*, On Zoroaster, in *Mem. de l'Acad. des Inscr.* vol. xxvii. xxx. xxxi. xxxiv. xxxvii. xxxix. xl.—*C. F. Meiners*, De Zoroastris vita in the *Nov.* Comment. Soc. Scient. Gotting. vol. viii. ix.—*J. C. de Pauw*, Horapollinis Hieroglyphica Gr. et Lat. Traj. ad Rhen. 1727. 4.——*Anquetil du Perron*, Zendavesta (de Zoroaster), trad. en Franc. &c. Par. 1771. 2 vols. 4.—Cf. below § 183. 3.

§ 17. (*b*) *Epic Poetry.* As the poet gradually lost the sacred and mystic character with which he had been invested, poetry assumed more of the epic form. It aimed more to interest and amuse the multitude, who gathered around the wandering minstrel, especially at festivals and shows, to hear his song and tale. The minstrels bore the name of Rhapsodists (Ῥαψῳδοί). Their songs partook more of the nature of narratives than those of the religious bards. They freely indulged in fiction; a new term was soon introduced, expressive of this; they were said to *make* their pieces (ποιεῖν, ποιητής);

while the former were only said to sing (ἀεῖσαι, ἀοιδός). They were not restricted in the choice of subjects. They clothed in new and exaggerated forms the oldest recollections and traditions; they rehearsed the genealogy of the gods, the origin of the world, the wars of the Titans and the Giants, the exploits of the demigods and heroes.

The poets were numerous after the time of the Trojan war. They brought to its perfection hexameter verse, which had been employed by preceding bards; and from this time it was restricted chiefly to epic poetry.

§ 18. All the poets of this class were wholly eclipsed by Homer, who is justly styled the father of epic poetry, and who remains to this day acknowledged prince of epic poets. It is a remarkable fact, that the Homeric poems were the principal foundation of the whole literature of the Greeks. Yet it has been supposed by many, that they were not committed to writing (cf. § 50. 4) until the time of Solon and Pisistratus, at the close of the second or beginning of the third period before mentioned (§ 9). They were then collected into a body, and constituted the first production that circulated among the Greeks in a written form. It was a splendid model, and received with high and lasting admiration by every class of the people. The influence of these poems in Greece is beyond calculation. "From Homer," says Pope, "the poets drew their inspiration, the critics their rules, and the philosophers a defence of their opinions; every author was fond to use his name, and every profession writ books upon him till they swelled to libraries. The warriors formed themselves upon his heroes, and the oracles delivered his verses for answers."——The history of Grecian epics ends as it begins, essentially, with Homer. The only poet near his time who has enjoyed much celebrity is Hesiod, who wrote in hexameter, and is usually ranked among the epic poets, although his principal work belongs rather to the didactic class. There is a story of a poetical contest between Hesiod and Homer, in which the former bore away the prize; but it is a fabrication, and the tradition on which the story was founded, probably grew out of a conjectural comment on the passage of Hesiod, where he alludes to a prize gained by him at Chalcis, but says nothing of Homer. Cf. P. IV. § 65.

§ 19. During the whole of the third period into which we have divided the history of Greek literature, from Solon to Alexander, we do not find a single epic poem. The Perseid of Chœrilus of Samos is lost, and if extant would not secure its author a rank above his contemporaries in the class of later Cyclic poets. The Thebaid of Antimachus of Colophon, which is also lost, was much commended by some of the ancient critics; but it seems to have been of a mythological cast rather than properly epic. In other departments poetry flourished in the highest degree; but in this Homer had closed the path to glory.

Cf. Schöll, ii. 122—127.—*A. F. Näke*, Chœrili Samii quæ supersunt. Lips. 1817. 8.—*C. A. G. Schellenberg*, Antimachi Colophonii fragmenta, nunc primum conquisita. Hal. 1786. 8.

§ 20. In the next period, the Alexandrian age, we meet with but one name of any celebrity, Apollonius Rhodius, author of the Argonautics, who flourished about 200 years B. C. Three other epic poets are mentioned, belonging to the same age; Euphorion of Chalcis; Rhianus of Bene in Crete, originally a slave; and Musæus of Ephesus, who lived at Pergamos. Each is said to have written several poems; which are wholly lost (*Schöll*, Hist. bk. iv. ch. 30).

In the fifth period, from the supremacy of the Romans, B. C. 146, to the time of Constantine, A. D. 325, there were several didactic poems in hexameter, but not an epic appeared that has secured remembrance.

In the last period, after the seat of empire was removed to Constantinople, there was a crowd of inferior poets, or verse makers, hanging about the court. Many performances were composed in hexameter. The principal, that can be called epic, are the Dionysiacs of Nonnus, and the Paralipomena of Quintus Calaber, which, although some critics have highly praised them, will be read but very seldom. The Destruction of Troy by Tryphiodorus may also deserve to be named.

On epic poetry in general; *Eschenburg's* Entwurf, p. 196.—*P. le Bossu*, Traite du Poeme Epique, 5th ed. Haye, 1744. 2 vols. 12. English Transl. Lond. 1719. 8.—*R. Blackmore*, On Epick Poetry, in his *Essays*, &c. Lond. 1716. 8.—*H. Pemberton*, Observations on Epic Poetry. Lond. 1738. 8.—*Kames*, Elements of Criticism, ch. xxii.—*Blair*, Lectures on Rhetoric, lect. xlii.—*Vaßry*, and *De la Barre*, in the *Mem. de l'Acad. des Inscr.* ix. 228, 239.

On the epic poetry of the Greeks; *Schöll*, i. 97, ii. 122.—*Fr. Schlegel*, Geschichte der Poesie der Griechen und Römer. Berl. 1798. 8.—*Herder*, Von dem Ursprung des Epos; in his Adrastea.—*Spitzner*, De versu Græco heroico. Lips. 1816. 8.—See also *Sulzer's* Allg. Theorie; under *Heldengedicht*.—*Encycl. Amer.* under *Epic*.

§ 21. (*c*) The *Cyclic poets* and the *Homeridæ*. Although there was no great epic poet after Homer, there were many who imitated his manner and sung of the same or similar subjects. Some of these, perhaps most of them, were Rhapsodists, who publicly rehearsed portions of Homer and other poets, as well as their own verses. This led to the composition of the pieces called sometimes *hymns* (ὕμνοι), being addressed to some deity; and also *proems* (Προοίμια), because they were a sort of introduction to the rehearsal which followed. The Rhapsodists[1], who chiefly rehearsed or imitated Homer, have been called *the Homeridæ*. (*Schöll*, Hist. bk. ii. ch. iv.) But to all these poets, as a class, the term *Cyclic* was applied by the ancient grammarians. The name is derived from κύκλος, a *circle*, and was given because their poetry was confined to a certain

round or cycle of subjects and incidents. Their performances were of the epic character, but are almost totally lost. The cycle of subjects treated by them included the whole extent of Grecian story, real and fabulous, from the origin of the world down to the sack of Troy. They are sometimes called the poets of the epic cycle; and have been divided into two classes; such as treated of the mythology and legends anterior to the Trojan war, termed poets of the *Mythic Cycle*; and those who treated of the various incidents connected with that war from the decision of Paris to the death of Ulysses, termed poets of the *Trojan Cycle*. It is easy to perceive how the term cycle should obtain its metaphorical sense of a *monotonous* and *spiritless* author.—The Cyclic poets[2] are interesting to us chiefly from the fact, that they furnished the sources whence subsequent poets drew their materials. Virgil and Ovid are said to have borrowed largely from those authors.

There were several poets in the period between Solon and Alexander, who treated of subjects belonging to the epic cycle, and are sometimes called the later Cyclic poets. (*Schöll.* bk. iii. ch. xv.) In the last period also of Grecian literature the poets, who are called epic, are rather mere imitators and copiers of the Cyclic tribe, and might be classed with the same; as e. g. Quintus Calaber, Tryphiodorus, and Tzetzes.

The names and works of some of the Cyclic poets are given on the *Iliac Table*. This is a tablet of marble[3], on which the capture of Troy and events connected with it are represented by little figures in bas-relief, with names added. It was found among the ruins of an ancient temple on the Via Appia, and is preserved in the Museum of the capitol at Rome. Its date is not known; probably not before the time of Virgil.

[1] On the Rhapsodists, cf. *Sulzer's* Allg. Theorie, vol. ii. p. 561.—*Coleridge*, Introduction to Study of Greek Poets, (p. 45, Philad. 1831.)—*Wolf*, Prolegomena ad Homerum.—*Charaktere der vornehmsten Dichter*, vol. ii. p. 5, über die Dichtkunst der Griechen im heroischen Zeitalter, nach dem Homer.—*S. F. Dresig*, De Rhapsodis. Lips. 1734. 4.—*J. Kreuser*, Homerische Rhapsoden. Köln. 1833.——[2] On the Cyclic poets, see especially *Fr. Wullner*, De Cyclo Epico Poetisque Cyclicis. Monasteri (Münster), 1825. 8. A work (according to *Jahn's* Jahrbücher for 1828) of solid learning and sound judgment. *Wullner* mentions, by their Greek titles, *twenty-seven* poems as belonging to the *Epic Cycle*.—*F. G. Welcker*, Der Epische Cyclus, oder die Homerischen Dichter. Bonn. 1835. 8.—See *Heyne's* Excurs. 1 ad Æn. ii.—*Fabricii* Bib. Græc. i.—*Schöll*, bk. ii. ch. iv.—*Schwartz*, Dissertationes selectæ (ed. Harless.) Erlang. 1778.—*Bouchaud*, Antiquités Poétiques, ou Dissert. sur l. Poetes cycliques. Par 1799. 8.—*Dodwell*, de Cyclis, cited P. I. § 193.—The chief original source of information is a passage taken from Proclus; see *Bibliothek d. alt. Lit. und Kunst.* i. 66.—*Photii* Bib. ed. Schott. p. 980.—*Heinrichsen*, De Carminibus Cypriis. Havniæ (Copenhagen), 1828.—*W. Müller*, De Cyclo Græcorum Epico. Lpz. 1829.—*G. Lange*, Ueber die Kyklischen Dichter, &c. Mainz, 1837. 8.—*Jahn's* Jahrbücher, for 1830, vol. ii. p. 240.—*Osann*, in the *Hermes*, vol. xxxi. p. 185.——[3] *Montfaucon* gives an engraving of this Table, with a description, in his *Antiq. Expl.* vol. iv. p. 297 ss.

§ 22. (*d*) *Lyric Poetry.* It has already been remarked, that in the earliest poetry of Greece, music and song were united. The hymns and other mythic pieces of the sacred poetry were adapted to some instrumental accompaniment. The rehearsals of the Rhapsodists and epic minstrels were not without the music of the harp or lyre, employed at least in proems and interludes.

But the poetry distinctively called lyric originated later. It commenced probably in odes sung in praise of particular gods; partly addressed to them like hymns, and partly recounting their deeds. Of these there were many varieties; as the Παιὰν, an ode to Apollo originally, afterwards to any god; Ὑπόρχημα, a song accompanied with dancing as well as music; Διθύραμβος, an ode in honor of Bacchus. There was also a class of songs called Προσόδια, used on festivals and in processions; as the Δαφνηφορικὰ, sung by virgins bearing laurel branches in honor of Apollo; Τριποδηφορικὰ, sung when the sacred tripods were carried in procession; Ὀρχοφορικὰ, sung by youth carrying branches and clusters of the vine in honor of Minerva. There were odes giving thanks for deliverances, especially from epidemics, Ἐπιλοίμια; and others supplicating help and relief, Εὐκτικὰ. Diana was celebrated in the songs called Οὐπιγγοι; Ceres, in the Ἴουλοι; Bacchus, in the Ἰωβάκχοι; Apollo, in the Φιλιλιάδαι.

§ 23. But lyric song was not confined to the praises of the gods and to religious festivals. The enthusiasm awakened by the revolutions in favor of liberty burst forth in effusions of lyric poetry. The tumult and excitement of republican contests and hazards seem to have been congenial to its spirit. It admitted a free license and variety of meters, and was suited to every imaginable topic that could awaken lively interest. It was shortly extended to almost every concern of life, and the weaver at the loom, the drawer of water at the well, the sailor at his oars, and even the beggar in his wandering, had each his appropriate song, and, so generally was music cultivated, they could usually accompany it with the lyre.

Accordingly we find numerous species of songs spoken of in the classics. Odes to heroes were of three varieties; the Ἐγκώμιον, proclaiming the *deeds* of the person celebrated; Ἔπαινος, his *virtues;* and Ἐπινίκιον, his *victories*. There were different forms of nuptial odes; the ὑμεναίοι and γαμήλια, sung at the wedding; ἁρμάτεια, in conducting the bride home; ἐπιθαλάμια, at the door of the bed-chamber. The ἴαμβος was a sort of bantering satirical song; the παίγνια were of a similar but more sportive and loose cast. The παιδικὰ and παρθένια were sung by choirs or companies of boys and virgins. The εἰρεσιώναι, χελιδόνια, and κωμωίδματα were songs of mendicants. Finally, without enumerating any more, it may be remarked, that Ilgen has pointed out about thirty different kinds, in a treatise on the convivial songs of the Greeks. (Cf. § 27.)

C. D. Ilgen, Σκολιὰ, h. e. Carmina convivr. Græc. Jen. 1798. 8.—*Burette*, Sur la Musique Ancienne, in the *Mem. de l'Acad. des*

Inscr. as cited P. IV. § 63.—*Souchay*, Sur l'epithalame, *Mem. Acad. Inscr.* ix. 305.—*Cf. Fuhrmann*, Klein. Handbuch, p. 113, as cited § 7. 2.

§ 24. It has been observed that lyric poetry allowed a great variety of meters. Many of these were afterwards distinguished by the names of the lyric poets supposed to have invented them. A great license was also indulged in the form of the stanzas or strophes in which the lyric pieces were composed, both as to the number of verses or lines included in them, and the order or succession of lines of different meters. The earliest and simplest form of strophe consisted of two lines or verses of different meter. The second form seems to have included four verses, consisting of at least two meters, used by Alcæus, Sappho, and Anacreon. But strophes of a more artificial composition were employed by Alcman and Stesichorus. Those of Pindar, and such as are used in the choral parts of tragedy, exhibit the greatest art in their construction.

On the meters and strophes consult *Hermann*, and *Seager*, as cited § 7. 4. (*b*)

§ 25. Lyric poetry began to flourish at the close of the second period we have pointed out, from the Trojan war to Solon, and after epic had reached its height. The most ancient of the lyric poets (as distinguished from the mythic, epic, and cyclic poets), whose name is recorded, was Thaletas of Crete, induced by Lycurgus to remove to Sparta. (Cf. *Plutarch* on Lycurgus.) Archilochus, Alcman, Alcæus, and Sappho, flourished just before Solon, or about the same time, and were all celebrated among the ancients, particularly the first and last of them; but we have nothing of their writings except a few fragments.

In the next period, between Solon and Alexander, lyric poetry was cultivated with increased ardor and splendid success. Simonides, Stesichorus, and Bacchylides, are mentioned with praise. Many other names of less note are also preserved; as Lasus, Hipponax, Ibycus, Pratinas, Asclepiades, Glycon and Phalæcus, Melanippides, Timotheus, Telestes, and Philoxenus. Several poetesses also adorned the circle of lyric authors in this age; as Erinna, Myrtis, Corinna, Telesille, and Praxilla. But it is not from any of the writers we have named, that the lyric poetry of the Greeks derives its high reputation among modern scholars; for of all their works almost every thing has perished; a loss which some of the mutilated portions remaining cause us much to regret.

Time has been more sparing in reference to the performances of two other poets, to whom the judgment of all has ascribed the palm of pre-eminent excellence in lyric verse, Anacreon and Pindar. Each of these excels, yet their characteristics are totally opposite. Anacreon sings of women and roses and wine; Pindar of heroes, of public contests, of victories and laurels. The one melts away in amatory softness; the other is ever like the foaming steed of the race, vaulting in the pride of conscious strength, or the furious war-horse, dashing fearlessly on, over every obstacle. Under these masters, Grecian lyrics were advanced to their greatest perfection.

§ 26. The ancients speak of nine as the principal lyric poets, viz. Alcman, Alcæus, Sappho, Stesichorus, Ibycus, Anacreon, Simonides, Pindar, and Bacchylides. It will be observed that all these have been already mentioned. The age of Pindar completes essentially the history of lyric poetry in Greece, as that of Homer does the history of epic. No eminent genius appears after him.

In the next period after the time of Alexander, we hear of several poetesses, as Anyta, Nossis, and Mœro; and some of the poets at Alexandria wrote lyrical pieces, as Philetas, Lycophron, and Callimachus. But after the Roman supremacy we shall scarcely find a strictly lyrical production noticed in the fullest detail of Grecian poetry.

On the subjects and varieties of Lyric Poetry, see *Eschenburg's* Entwurf einer Theorie, &c. as before cited.—*Encyc. Amer.* under *Lyric.*—On the general character and history of Greek Lyric Poetry, see Preface to *Dacier's* Transl. of Horace.—*M. de la Nauze* Sur les chansons de l'ancienne Grece, in *Mem. de l'Acad. des Inscr.* ix. 390.—*Burney's* Gen. Hist. Music. Lond. 1776. 4.—*Meursier de Querlon*, Mem. Histor. sur la chanson en gen. et en part. Francoise. Par. 1765. 3 vols. 8.—*Historical Essay* on the Orig. and Prog. of National Song. pref. to *Select. Coll. Eng. Songs.* Lond. 1783. 3 vols. 8.—*Sulzer's* Allg. Theorie, artic. *Ode, Lied*, &c.—For several names of Lyric poets which are not mentioned above, and of which we have no remains, see *N. Amer. Rev.* Jan. 1842. p. 188.—On the poetesses, *J. C. Wolf*, Poetrim Octo; Erinna, Myrtis, Corinna, Telesilla, Praxilla, Nossis, Anyta, Myro; Gr. et Lat. Hamb. 1734. 4. with the Dissertation of *Olearius* on the Gk. Poetesses.—It may not be improper to cite here *J. C. Wolf.* Mulierum Fragmenta Prosaica, Gr. & Lat. cum not. variorum; accedit Catalogus Feminarum olim illustrium. Lond. 1739. 4.

§ 27. (*e*) The *Scolion* (σκολιὸν ἆσμα). This was a species of poetry, which appeared before the time of Solon, and flourished especially in the period between him and Alexander. It was nearly allied to lyric poetry; or, more properly speaking, was only a peculiar form of it, consisting of little songs, designed for social purposes, and particularly used at banquets and festive entertainments.

The word σκολιὸν, employed to designate the kind of song here described, has troubled the grammarians. It properly signifies something crooked or distorted (*detourne*), and evidently indicates something irregular in the poetry to which it is applied. The question has arisen, wherein consisted the irregularity?——According to Suidas, the Greeks had three modes of singing at the table. *First*, all the guests forming a joint chorus, chanted a pæan accompanied by the harp, in honor of some god. *Then*, the harp was passed from guest to guest, beginning with the one occupying the chief place, and each was requested to sing some morceau or sonnet from Simonides, Stesichorus, Anacreon, or other favorite author. If any one declined playing, he might sing without the harp, holding in his hand a branch of myrtle. There was a *third* manner,

which required absolutely the accompaniment of the harp, and something of the skill of an artist. Hence the harp did not pass in order from guest to guest, but when one performer had finished some couplets, he presented the myrtle-branch to another qualified to continue the song and music. This one, having completed his part in turn, gave the branch to a third, and so on. Along with the myrtle was presented also to the singer the cup or vase, which from this practice gained the name of ὠδός. From this mode of passing the harp, in an irregular manner, the poem thus recited was termed σκολιόν.—Plutarch, on the other hand, states that the scolia were accompanied with the sound of the lyre; that this instrument was presented to each guest, and those who were unable to sing and play could refuse to take it; he adds that the σκολιόν was so called because it was neither common nor easy. But he gives also another explanation, according to which the myrtle branch is represented as passing from couch to couch in the following way: the first guest on the first couch passed it to the first on the second couch, and he to the first on the third; it was then returned to the first couch, and the guest occupying the second place there, having sung and played, passed it to the second on the second couch, and thus it went through the whole company. From this crooked manœuvring the songs of the table were called σκολιά.——These explanations are too subtle to be perfectly satisfactory. It seems much more simple to suppose the name to have referred originally to the irregularity of meter, in which respect the scolion seems to have had unlimited license. The subjects of these songs were not always the pleasures of the table and the cup. They often treated of more serious matters, including sometimes the praise of the gods. Songs for popular use, and those designed to enliven manual labor and domestic care, as those of shepherds, reapers, weavers, nurses, &c. went under the common name of σκολιά. The earliest known author of scolia, or according to Plutarch the inventor of music adapted to them, is Terpander, of Antissa in Lesbos, who lived about 670 B. C. Other authors of such pieces are recorded; as Clitagorus the Lacedæmonian, Hybrias of Crete, Timocreon of Rhodes. Archilochus, and other lyric poets, composed pieces which belong to the class here described.

See *M. de la Nauze*, cited § 26; *Barotte*, and *Ilgen*, cited § 23, especially the latter.—*H. H. Cludius*, von dem Skolion der Griechen, in the *Bibl. d. alt. Liter. u. Kunst.* No. 1.—*Schöll*, Hist. Litt. Gr. bk. ii. ch. 5.

§ 28. (*f*) *Elegiac Poetry.* The origin of elegiac poetry was an ancient theme of dispute if we may credit Horace: *Quis tamen exiguos elegos emiserit auctor, Grammatici certant, et adhuc sub judice lis est.* "It appears," says Schöll, "that the grammarians of Alexandria (for to these Horace doubtless alludes) raised this question from their confounding times and terms. The matter becomes clear when we give to terms their proper meaning. It is necessary to distinguish between the ancient ἐλεγεία of Callinus, and the later ἔλεγος, the invention of which has been attributed to Simonides. The first was merely a lyric piece, particularly a war-song, composed of distichs with hexameter and pentameter alternating, the original form of Ionian lyrics. The word ἔλεγος (from ἒ, alas! and λέγω) signifies a lamentation; and any lyric poem on a mournful subject was so termed. The Attic poets, when they sung on a mournful theme, employed the distich of alternate hexameter and pentameter, which had been previously used in the war-song. It was now that this distich received the name ἐλεγεία, from the new class of subjects to which it was applied; for it was not originally so called, but went by the general name of ἔπος, afterwards restricted to heroic verse. The term was therefore the name of a *kind of meter* or strophe, rather than a *kind of poetry*. The grammarians, overlooking this, called the two kinds by the name of elegy, because the meter was the same in both."

Callinus of Ephesus is regarded as the author of the first poem composed in elegiac meter. He is commonly supposed to have lived about 684 B. C. Others place him much earlier. The fragment ascribed to him is part of a song stimulating his compatriots to fight valiantly against their enemies the Magnesians. Tyrtæus is next in time, immortalized by his songs composed for the purpose of rousing and encouraging the Spartans in a war with Messenia.

§ 29. The first example of the new application of the elegiac meter (i. e. to mournful themes) is said to have been given by Mimnermus of Colophon in Ionia, about 590 B. C. The few verses remaining of him breathe a sweet melancholy, deploring the rapid flight of youthful days, and the brevity and ills of human life.

But Simonides is considered as the inventor of the proper elegy, although he neither devised the meter, nor first applied it to topics of a saddening cast; but it was after Simonides that the name ἔλεγος was given to a poem of considerable size in distichs of hexameter and pentameter. Most of his pieces which are preserved are, however, epigrams rather than elegies. Antimachus a lyric poet, Euripides the tragic writer, and Hermesianax, are mentioned among the authors of elegies in the period now before us, between Solon and Alexander.

In the next period, the only elegiac writer of any importance was Callimachus; although Alexander the Ætolian and Philetas of Cos are named. Callimachus was much admired and imitated by the Romans. After him elegiac verse does not appear to have been cultivated at all among the Greeks.

In conclusion, very little of the Greek elegiac poetry remains to us, but some of the fragments we have are in strains peculiarly soft and sweet.

On the origin of Greek Elegiac Poetry, see *J. V. Francke*, Callinus sive Quæstiones de orig. carm. elegiaci. Altos. 1816. 8.—*C. A. Böttiger*, Abh. über die Fabel vom Marsyas, in Wieland's *Attisch. Museum*, B. i. St. 2.—*Schöll*, Hist. Gr. Litt. bk. ii. ch. 5.—On Greek elegiac poetry generally, *Fraguier*, Sur l'elegie Gr. & Lat. in the *Mem. de l'Acad. des Inscr.* (tome viii. ed. d'Amst.) Par. ed. vol. vi. p. 277.—*Souchay*, Discours sur les Elegiaques grecs, in the *Mem. de l'Acad. des Inscr.* vol. vii. 333, 362.—*Eschenburg's* Entwurf (cited § 14) p. 165.—*C. Cæsar*, De Carminis Græcorum Elegiaci Origine et Notione. Marb. 1841. 8.

§ 30. (*g*) *Bucolic* or *Pastoral Poetry*. This species of poetry is supposed to have taken its rise from the rustic songs of Sicilian shepherds. Its invention is ascribed to a certain Daphnis, who lived in the early fabulous ages, and enjoyed the reputation of a divine descent, while he pastured his flocks at the foot of mount Ætna.

But Theocritus, belonging to the Alexandrine age of Grecian literature, may be considered as the father of bucolic song. The Idyl had not been cultivated by any writer before him. This term, from εἰδύλλιον, signifies a little picture, a representation in miniature, a delicate piece of poetical drawing. The Greek Idyl does not seem to have been confined to any one topic exclusively, yet was chiefly employed in representing the scenes of pastoral life. Its external form was marked by the use of the Hexameter verse and the Doric dialect. Theocritus carried it to a high degree of perfection; and in pastoral poetry, no poet, ancient or modern, has surpassed him.

In fact, Greek bucolic poetry begins and ends with Theocritus. Two other poets belonging to the same age, viz. Bion and Moschus, are commonly ranked in the class of bucolic or pastoral writers. But neither of them is considered as equal to Theocritus; and the subjects and scenes of their poetry have more of the lyrical or mythological than of the pastoral character.

On Pastoral Poetry in general; *Bern. de Fontenelle*, Disc. sur la nat. de l'eclogue. P. 1688. 8.—*Ch. Cl. Genest*, Diss. sur la Poes. pastor. &c. Par. 1707. 12.—*Florian*, Ess. sur la Pastorale, in Pref. to his *Estelle*. Par. 1788. 12.—*Fraguier*, Sur l'eclogue, in *Mem. de l'Acad. des Inscr.* ii. 121.—*Pope*, Disc. on Pastoral Poetry, in *Tomson's* Miscell. Load. 1707. 8.—The *Guardian*, No. 23, 30, 32.—*Newberry*, Poetry on a new Plan. Lond. 1762. 8.—*Blair's* Lectures.

On Greek Pastoral Poetry; *Al. Goully de Bois Robert*, Disc. sur les anc. Poet. bucol. de Sicile, in *Mem. de l'Acad. des Inscr.* vol. v. p. 85.—*Jacq. Hardion*, Hist. du Berger Daphnis, in the same *Mem.* &c. vol. vi. p. 459.—*Warton*, de poesi bucolica Græc. prefixed to his edit. of Theocritus. Oxon. 1770.—Arethusa, oder die bukolisch. Dichter des Alterthums. Berl. 1808—10. 2 Bde. 4.—*Schöll*, Hist. Gr. Litt. bk. iv. ch. 33.—*Müller's* Dorians, bk. iv. ch. 6. § 10.—*Class. Journ.* xx. 124. xvii. 74.

§ 31. (*h*) *Didactic Poetry*. In this form of poetry, the literature of the Greeks was not peculiarly rich. The objects which didactic poetry has in view, may be included under two heads; it aims to give instruction, either in what pertains to morals, or in what pertains to science or art. In the earliest specimen of didactic poetry among the Greeks—the Works and Days of Hesiod—there is a combination of both; the first book chiefly consisting of moral precepts, and the second of rules of husbandry, concluding however with a repetition of precepts on the conduct of life. This production belongs to the period before Solon.

The next productions, which we meet in the account of Grecian didactic poetry, consist wholly of moral precepts or sentences (γνῶμαι). From this circumstance, the writers have been called *Gnomic* poets. The poetry consists of pithy maxims, expressed with brevity and force. The metrical form may have been chosen principally for the sake of memory. Pythagoras, Solon, Theognis, Phocylides and Xenophanes, are the chief among the Gnomic poets. Fragments remain ascribed to each of these; not all, however, considered genuine, especially the Golden Verses of Pythagoras, and the Exhortation of Phocylides.

There was a peculiar species of composition, to which it may be proper here to allude, as another form of didactic poetry; viz. the fable or apologue (ἀπόλογος and λόγος). The most ancient Greek fables are two or three ascribed to Archilochus and Stesichorus, and one found in Hesiod. The most celebrated fables are those of Æsop, who lived in the age of Solon. They were probably composed in prose. Socrates translated some of them into verse. They were collected in a body by Demetrius Phalereus, and a translation of them is said to have been made about the same time into elegiac verse. In the age of Augustus they were translated into the verse called Choliambics, by Babrius. This metrical version is supposed to have been the basis of the modern copies, which are in prose, and belong perhaps more properly to the subject of philosophy.

On the Greek Gnomic Poetry; *Meiner's* Gesch. d. Wissenschaften in Griechenland u. Rom. Lemgo, 1781. 8.—*Heyne's* Prel. to *Sentent. vetustiss. Gnom. poetarum Op.* Lips. 1776. 2 vols.—*J. Frobenius*, Scriptores Gnomici, &c. Bas. 1521. 8 containing fragments of about seventy poets.—*Brunck*, Gnomici Poet. Græci, cited below, § 47 t.—*U. H. Rohde*, De veter. poetar. sapientia gnomica, &c. Havn. 1800. 8.

On the Apologue or Fable generally; *Eschenburg*, Entwurf, p. 94.—*Gellert*, Diss. de Poesi Apolog. eorumque scriptoribus. Lips. 1744. 4.—*Sulzer's* Allg. Theor. art. *Fabel.*—*Lessing's* Abhandlungen, in his *Vier Büchern Æsopisch. Fabeln.* Berl. 1777. 8.—On the Greek Fable; *J. M. Hausinger*, Dissert. de gr. Æs. Fabulis. Ger. 1741. 8.—*Eschenburg*, Entwurf, &c. p. 102.—*Schöll*, Hist. Litt. Gr. bk. iii. ch. 9.

§ 32. The Alexandrine age presents several didactic poets. The first in chronological order were two Sicilians, Dicæarchus and Archestratus. The former wrote, in iambic verse, a geographical description of Greece. He was a disciple of Aristotle, and left also some philosophical pieces. The latter traversed many lands examining the subject of human food and nourishment, and gave the result of his experience and research in a poem entitled *Gastrology*. At the very close of the period was Nicander, of Colophon, or of Ætolia according to others. His two poems (called Θηριακὰ, relating to venomous bites; and Ἀλεξιφάρμακα, relating to other poisons) have more of poetic elegance than of scientific merit. His Georgics and Metamorphoses (Ἑτερωιούμενα), both lost, are said to have furnished hints to Virgil and Ovid.

But the first place in point of excellence belongs to Aratus, who flourished at the Macedonian court, about 270 B. C. His astronomical poem is highly commended by the ancients. Cicero translated it into Latin verse. Aratus is the poet quoted by Paul before the Areopagus. (Acts xvii. 28.)

In the next period, after the capture of Corinth, B. C. 146, there were also several writers belonging to the class now under notice; but none of them of much celebrity. Among the principal were Babrius or Babrias and Oppian. The former has been already mentioned as author of a metrical version of the *apologues* of Æsop. The latter wrote on *fishing* and *hunting;* a third poem, not extant, on *fowling*, is also ascribed to him. The following are likewise mentioned: Apollodorus of Athens, who wrote a poetical *chronology* (Χρονικὰ) and a *description of the earth* (Γῆς περίοδος); Scymnus of Chios, and Dionysius of Charax, authors each of a *Voyage of the World* (Περιήγησις οἰκουμένης); Heliodorus, author of a poem entitled Ἀπολυτικά; and Marcellus of Sida, in the time of the Antonines, who wrote a poem of forty-two books on *medicine* (βιβλία ἰατρικά).

After the seat of the Roman government was changed, there were, as has been mentioned, numerous inferior poets. Several of them would fall into the class of didactic poets, but they scarcely deserve to be named. Among them were Naumachius, author of a poem on astrology; Dorotheus, author of a poetical treatise on triangles, and another on the places of the stars; and Manuel Philes, who wrote on the peculiarities of animals (Περὶ ζώων ἰδιότητος).

On Didactic Poetry in general; *Eschenburg*, Entwurf, &c. v.—*Marmontel*, Poetique T. ii. ch. 23.—*Racine*, Reflex. sur la poesie, ch. 7.—*Warton's* Diss. on Did. Poetry (pref. to *Trans. of Virgil*).—*Essay* pref. to *Dryden's* Trans. of *Virg.* Georg.—*Sulzer's* Allg. Theor. art. *Lehrgedicht*.——On the Greek Didactic Poets, *Manso's* Abh. in the Nachtr. zu Sulzer, B. iii. 49. and vi. 359.—*Schöll*, Hist. Litt. Gr. bk. iii. ch. 8, 9. bk. iv. 32, 62. bk. vi. ch. 74.

§ 33. (*i*) *Erotic Poetry.* Under this denomination are included such poetical performances as refer particularly to the subject of love. It is sometimes applied to a class of lyrical pieces, which were of an amatory character (ἐρωτικὰ μέλη). Alcman, or Alcmæon, who lived at Sparta, B. C. about 470, is regarded as the father of erotic poetry in this sense of the phrase. Most of his poems were of a class called παρθένια, or praises of virgins. His songs were very popular with the ancients, and were sung by the Spartans at table with those of Terpander. Alcæus, Sappho, and Anacreon wrote pieces of the same description.

But the term *erotic* is generally applied by critics to another class of writings; viz. several productions of a later period, chiefly in prose, which had something of the nature of novels, or modern works of fiction. They were truly a species of romance, and properly therefore may be noticed as a distinct branch of literature. In this place we shall speak only of such authors as wrote in verse. There were three writers in the period after Constantine the Great, who composed poems, which may be justly ranked among the performances here described. The most eminent of them was Theodorus Prodromus, a learned philosopher and theologian, in the beginning of the twelfth century, author of a great variety of poetical pieces. "*Scripsit carmina*," says Harles, "*invita autem Minerva.*" The principal was his romance, in iambic verse, entitled the love of Rhodanthe and Dosicles. The other two were Constantine Manasses, and Nicetas Eugenianus; both lived about the same time with Prodromus. The work of the former, the loves of Aristander and Callithea, is nearly all lost; that of the latter, the loves of Drosilla and Charicles, in nine books, is extant. They were both in the verse called *political.*

Schöll, Hist. Litt. Gr. bk. ii. ch. 5. bk. vi. ch. 74.—"On appelle *politiques* des vers de quinze syllabes, dans lesquels on n'observe pas la quantité; ils ont la cesure apres la huitieme syllable, et l'accent sur l'avant derniere." Cf. *Hermann* (on Meter), lib. ii. c. xxix. 26.

§ 34. (*k*) *The Epigram.* The term ἐπίγραμμα originally signified merely an *inscription*, and from this use the poetry so called derived its prevailing character. The Greek epigram served for a motto on a pillar or an offering to a god, an explanation or memento under a painting, a panegyric on a statue or a monument, an epitaph on a gravestone. Of course we could not expect it to be strikingly marked by that smartness of manner and sharpness of wit and point, which modern taste demands. It usually expressed a simple idea, a sentiment, a reflection, a regret, a wish; inspired by the accidental sight of a monument, an edifice, a tree or other object; or awakened by the recollection of something agreeable, melancholy, or terrible in the past. Here we propose to mention some of the authors of different ages to whom epigrams are ascribed.

A few are referred to the time antecedent to Solon. Those ascribed to Homer are the most ancient, but their genuineness is doubted. One worthy of its reputation bears the name of Æsop.

There are various epigrams belonging to the two periods between Solon and the Roman supremacy, some said to be from the most distinguished authors. Indeed most of the poets, it is probable, composed occasionally these little pieces. Anacreon, Erinna, Æschylus, Euripides, and especially Simonides of Ceos, may be named. The latter defeated Æschylus in competition for the prize-inscription at Thermopylæ.—A single

epigram is referred to Socrates; one to Thucydides; thirty to Plato, but without foundation. Three by the painter Parrhasius are preserved by Athenæus.

The Alexandrine age abounded in epigrammatists; more than thirty are enumerated. The most eminent were Callimachus, and Leonidas of Tarentum. The latter left a hundred epigrams, in the Doric dialect, among the best that are preserved.

In the next period, the number of epigrammatists was still larger; above forty writers are named between the fall of Corinth and the time of Constantine, and a great number of their pieces are extant. Among them is the poet Archias, less celebrated for his own productions than by the oration of Cicero in his behalf. Diogenes Laertius, the biographer, also has a place here. We have the largest number of pieces from Meleager and Lucilius. The latter, a contemporary of Nero, published two books of epigrams, of which more than a hundred remain, chiefly of a satirical cast. Some of the emperors amused themselves in writing poetry of this description; we have several pieces from Trajan. In this period, collections of epigrams began to be compiled and published under different titles. They are now called Anthologies, and will be described in the next section.

After Constantine, it was chiefly in the epigram that the poets labored, or gained any distinction. Between forty and fifty different writers are mentioned, pagan and Christian. The more eminent among them were Gregory Nazianzen (cf. § 292), Paul Silentarius, the consul Macedonius, and Agathias of Myrina (cf. § 258).

Besides the epigrammatists that have been now alluded to under the different periods of Greek literature, the Anthologies contain the names of nearly one hundred others, whose epoch has not been ascertained.

On the Greek epigrams; *F. Jacobs*, Delectus Epigramm. Græcorum (a vol. of the *Bibliotheca*, cited § 7. 1) in the Introduction. Very good.—*Lessing*, on epigrams, in his *Vermischte Schriften* (Mélanges). Berl. 1771. 8.—*Herder*, in his *Zerstreute Blätter*. Gotha, 1785–86. (Samml. I. II.)—*Franc. Vavassor*, De Epigrammate, in his *Opera*. Amst. 1709. fol.—*C. G. Sovestag*, Hist. Poeseos Gr. brevioris, ab Anacr. usq. ab Meleag. ex Anthol. Gr. adumbrata. Lips. 1765.—*Schöll*, bk. iii. ch. 16. bk. iv. ch. 51. bk. vi. ch. 72.

§ 35 *t*. *Anthologies*. The Greek Anthologies (*Blumenlesen*) are collections of small poems, chiefly epigrams, of various authors. Many of the pieces are remarkable for their beauty and simplicity in thought and their peculiar turns of expression. These collections began to be compiled during the decline of Greek literature. Several of these collections were made before the fall of Carthage, but seem to have been formed with more reference to the historical value of the inscriptions than to their poetical merit. The collection of Polemo Periegetes was of this early class, which are entirely lost. Next to these, the first of which we have any knowledge was made by *Meleager* of Gadara in Syria, B. C. nearly 100. It was entitled Στέφανος, the *crown* or garland, and contained the better pieces of forty-six poets, arranged alphabetically. The next was by Philippus of Thessalonica, in the time of Trajan, with the same arrangement. A little after, under Hadrian, about A. D. 120, a collection of choice pieces was formed by Diogenianus of Heraclea. About one hundred years later, Diogenes Laertius gathered a body of epigrams composed in honor of illustrious men; from the variety of meters in them, it was styled Πάμμετρον. In the second or third century, Strato of Sardis published a compilation including most of the poets embraced in the anthology of Meleager, and some of those embraced in the work of Philippus, together with several others. It was entitled Παιδική Μοῦσα. But that which may be considered as the third Anthology was published in the sixth century by *Agathias* of Myrina, who has already been named as one of the more eminent epigrammatists after the time of Constantine. This bore the title of Κύκλος, and consisted of seven books, into which the pieces were distributed according to their subjects. In the tenth century a fourth collection was made by Constantine *Cephalas*, of whom nothing else is known. In preparing it he made use of the preceding compilations, especially that of Agathias, but inserted also pieces of ancient authors not introduced in them. The epigrams and other pieces are arranged according to subjects, in fifteen sections. Finally, in the fourteenth century, Maximus *Planudes*, a monk of Constantinople, the same who collected the fables of Æsop, formed a fifth Anthology. Planudes arranged the pieces included in his collection in seven distinct books.

The two last mentioned, that of Cephalas and that of Planudes, are the only Anthologies now extant. That of Planudes was first printed in 1494, and the collection of Cephalas was, after that, almost entirely forgotten. In 1606, a manuscript copy of Cephalas was found by Claude Saumaise (Claudius Salmasius), in the library at Heidelberg.

Of the Anthology of Planudes the following are the principal editions:—*Henr. Etienne* (*Henr. Stephanus*), Par. 1566. 4.—*Wechel*, Frankf. 1600. fol.—An edition at Naples, 1796. 5 vols. 4. with an Italian translation.—*Jacobs de Bosch*, Utrecht, 1795–98. 3 vols. 4. with a translation in Latin verse by *Hugo Grotius*, and a supplement containing additional pieces; *De Bosch* added a 4th vol. of Notes by himself and Claud. Salmasius; a 5th was published by *D. J. Van Lennep*, 1822. ("belle et bonne edition." *Schöll.*)

The discovery of the manuscript copy of Cephalas excited much interest in the literary world. Salmasius made preparations for publishing an edition, but died without having accomplished the work; having delayed it from conscientious scruples, as is said, about publishing some of the amatory pieces. After his death, *J. Ph. d'Orville* engaged in preparing for an edition of Cephalas; but he also died without effecting it, and his papers passed to the library at Leyden. Some portions of the work of Cephalas were

published, in the mean time, by *J. Jensius*, at Rotterdam, 1742, and *J. H. Leich*, at Leipsic, 1745. But after *D'Orville*, the next principal labor upon this Anthology was by *J. J. Reiske*, who published his work under the title *Anthologia gr.* a C. Cephala condita libri iii. &c. Lips. 1754. 8. This was republished, with a valuable preface, by *Thos. Warton*, Oxf. 1766. 2 vols. 12. Reiske having declined editing the impure pieces which constituted the 12th section of Cephalas, they were published by *Chr. Ad. Klotz*, under the title *Stratonis* aliorumque vet. poet. gr. epigrammata ecl. Altenb. 1764. 8.

A more complete collection of Greek epigrams and small poems is found in *Brunck*, Analecta veterum poetarum Græcorum. Argent. 2d edit. 1785. 3 vols. 8. Each piece is placed under the name of the author to whom it is ascribed.—A new edition was afterwards published by *Fred. Jacobs*, Anthologia Græca, sive poetarum græcorum lusus, ex recensione Brunckii. Lips. 1794. 13 vols. 8; the first 4 vols. contain the text, more correct; the 5th consists of various tables and references; the remaining 8 contain a valuable commentary by *Jacobs*.—By *the same*, Anthologia Græca, ad fidem cod. olim Palatini nunc Parisini, ex apographo Gothano edita, curavit, epigrammata in cod. Pal. desiderata et annotat. critic. adjecit *F. Jacobs*. Lips. 1813–17. 3 vols. 8. ("un corps complet des epigrammes grecques restant de l'antiquite." *Schöll.*)—The text of this edition is followed in the stereotype edition of *Tauchnitz*. Lips. 1819. 3 vols. 12mo.—There are smaller collections: by *A. F. Kanne*, Halle, 1799. 8; *A. Weichert*, Meissen. 1823. 8; Meleager's Sinngedichte [epigrams], by *Manso*, Jena, 1789, 8; and by *Orüfe*, Leipz 1811. 8.—There are English translations of some of the pieces, by *Robert Bland* and others, Collections from the Greek Anthology, comprising the fragments of early lyric poetry, with specimens of all the poets included in *Meleager's Garland*. Lond. 1833. Reviewed in *Blackwood's Mag.* June, 1833.—Also by *W. Hay*, in *Blackwood's Mag.* vol. 30, p. 79. and vol. 40, p. 274, &c.—There are tasteful translations into German of some of the most beautiful pieces in *Herder's* Zerstreute Blätter. Gotha, 1785. 8; several also in Tempe (by *F. Jacobs*). Leipz. 1803. 2 vols. 8.—*Cf. Edinb. Rev.* vol. ix.—*Lond. Quart. Rev.* x. 139.

For accounts of Anthologies, &c., see *Schöll*, Hist. Litt. Gr. bk. vi. ch. 51. bk. vi ch. 73.—*Fuhrmann*, Kleineres Handbuch, &c. p. 83, 474.—*Schneider*, Analecta critica, Fasc. i.—*F. Jacobs*, Prolegomena, in his *Anthol. Græc.* Lips. 1794, 8.—*Harles*, introd. in Hist. L. G. Prolog. vol. i. p. 91.

§ 36. (*l*) *Dramatic Poetry.* Dramatic poetry took its rise from the religious ceremonies of the Greeks. It was an essential part of the public worship of the gods, especially of Bacchus at Athens, that there should be choirs composed of a sort of actors, who should, with dancing, singing, and instrumental music, represent some story relating to the divinity worshiped.

Herodotus states, that the people of Sicyon thus represented by actors the adventures of Adrastus, whom they honored as a god, and although referring to a period anterior to the existence of dramatic poetry, he calls these choirs of actors *tragic*, because they represented the sufferings (πάθεα) of Adrastus. Suidas and Photius mention Epigenes the Sicyonian as the inventor of tragedy. Themistius asserts expressly, that tragedy was invented by the Sicyonians, and perfected by the Athenians.—The father of history also states, that when the inhabitants of Ægina took away from the Epidaurians the statues of two national divinities of the latter, and erected them in their own island, they instituted in honor of the same, choirs of females under the direction of a male leader, in imitation of the Epidaurians. These choirs, in the worship rendered to the divinities, performed what might, by an anachronism similar to the other just mentioned, be called *comic* dramas.

At Athens, as has been intimated, there were choirs like those of Sicyon and Ægina, that performed a part in the festivals of Bacchus. Sometimes representing, by their dances, songs, and gestures, the expeditions of Bacchus and other events of his life; sometimes yielding to the intoxication that accompanies the pleasures of the vintage, they constantly vaunted the praises of the god, to whom they were indebted for the vine. These performances were conducted with a high degree of licentiousness both in language and in action.

In these performances the drama had its origin. Probably at first they did not include what is now understood either by *action* or by *fable*. The songs employed were lyric in their nature. Those sung by the choirs of Sicyon and Ægina were lyric, but of a tragic or comic character. But at length it began to be a custom to interrupt the song of the choir by the representation of some scene or action, which was called δρᾶμα or ἐπεισόδιον, that is, something *acted* or something *brought in*. The murder of Bacchus or Osiris by Typhon was, it is likely, one of the most common subjects thus represented. But subjects of a grotesque character would also be natural, from the great license attending the Dionysiac festivals. Gradually, and from causes of which tradition preserves no account, three distinct kinds or varieties of representation arose; and these laid the foundation of the three branches of the Greek drama, viz. tragedy, comedy, and satire.

On the interest taken at Athens in dramatic exhibitions, cf. P. III. § 90.—The question whether women were admitted to such exhibitions in Greece is discussed by *Böttiger*, Kleine Schriften, as collected by *Sillig*, vol. i. p. 293.

§ 37. (1) *Tragedy.* The etymology of the word *tragedy* is uncertain; perhaps it was derived from the circumstance that a goat (τράγος) was the prize received by the conqueror. Tragedy was an improvement upon the chorus of the Bacchian festivals, and for a long time retained marks of its origin; having taken its rise, beyond question, from the songs at these annual festivals of the god of dissipation, when the poet who furnished the most popular piece was rewarded with a *goat*, or perhaps a *goat-skin of wine*. The *chorus* was a principal and essential part of the tragedy; it was lyric in structure, and like other lyric poems usually presented the regular division of strophe, antistrophe, and epode. In tragedy the chorus was charged with the exposition of the fable; it praised the gods and justified them against the complaints of the suffering and

the unhappy; it sought to soothe the excited passions and to impart lessons of wisdom and experience, and in general to suggest useful practical reflections.

The *chorus* usually never quitted the stage, but remained during the whole performance. Their presence was indispensable, because the tragedy was not as among the moderns divided into acts; it served also to preserve the unity of the piece. The chorus was usually composed of men of advanced age and experience, or of young virgins of uncontaminated minds. The number of χορευταὶ was at first quite large; in the Eumenides of Æschylus it consisted of fifty; but after the representation of that piece, it was limited to fifteen. It was divided into two portions, each having its chief or head, styled κορυφαῖος. When united they were jointly under the direction of a leader styled χορηγὸς or μεσόχορος. When they took part in the dialogue, it was done by the Coryphæus or leader. The portion strictly lyrical was sung by the whole chorus together, accompanied by the flute. When the chorus moved, it was in the *orchestra* (ὀρχήστρα); when still, they occupied the thymele (θυμέλη), a sort of altar placed in the orchestra, whence as spectators they could look upon all that transpired on the stage. In singing the part termed the *strophe*, the chorus moved in a sort of dance across the orchestra from right to left; and back from left to right, while uttering the *antistrophe;* in the *epode*, they stood in front of the audience. Tragedy had its appropriate kind of dance, termed ἐμμέλεια; that of comedy was called κόρδαξ; and that of satire, σίκιννις. The chorus was instructed in performing its part frequently by the poet himself. (Cf. P. IV. § 66.) The expense of preparing and furnishing a chorus for an exhibition was often very great; it was defrayed by individuals (χορηγοὶ) designated by the civil authorities. (*Potter's* Arch. Græc. bk. i. ch. xv.)

Schill, Hist. Litt. Gr. bk. iii. ch. xi.—*Lond. Quart. Rev.* Sept. 1842. p. 315.—On the import of the chorus, *Schlegel's* Dramat. Lit. lect. iii.—*Heeren*, Diss. de chori trag. Græc. natura. Gött. 1785. 4.—*Ilgen*, Chorus Græc. qualis fuerit, &c. Erf. 1797. 8.—*Vatry*, On the tragic chorus in the *Mem. Acad. Inscr.* viii. 199.—*Franklin*, Diss. on the Tragedy of the ancients. Lond. 1762.—On the music of the chorus; *J. N. Forkel*, Allg. Gesch. der Musik.——Cf. *C. Hermann*, De Distributione personarum inter histriones in tragœdiis Græcorum. Marb. 1841. 8.

§ 38. Thespis, of Icarus (a ward of Attica), contemporary with Solon and Pisistratus, is regarded as the inventor of tragedy. Much obscurity rests on the changes, which were introduced by this poet, as the work of the peripatetic Chamæleon of Heraclea, which treated of the subject, is lost. His first innovation appears to have been in relation to the chorus. Before Thespis, its actors were masked as Satyrs, and indulged in the most licentious freedom in amusing their auditors; he assigned them a more decent part. He also introduced an actor whose recitals allowed intervals of rest to the chorus. Other events besides the exploits of Bacchus were likewise made the subject of representation. But Solon prohibited the exhibition of his tragedies as being useless fabrications. The performances of Thespis were no doubt rude. The stage is said to have been a cart, the chorus a troop of itinerant singers, the actor a sort of mimic, and the poem itself a motley combination of the serious and trifling, the ludicrous and the pathetic.—After twenty-five years, the prohibition was removed by Pisistratus, and Thespis reappeared with new glory. It was now, 537 B. C. according to the Parian marble, that he gained the prize in a tragic contest.

Suidas gives the titles of four tragedies of this poet. There remain two fragments of doubtful authority, cited by Clemens Alexandrinus (Strom. v.) and Plutarch (De audiendis poetis), and a third found in Pollux (lib. vii. 13).

Phrynicus, of Athens, is the next name in the history of tragedy. He was a disciple of Thespis, and introduced some changes, particularly the use of the female mask. He employed, however, but one actor besides the chorus; yet this actor represented different persons, by changing the dress and masks. He was the author of a tragedy, which Themistocles caused to be exhibited with great magnificence, and which bore away the prize. The memory of its success was perpetuated by an inscription.—The first author, whose tragedies are cited as having been committed to writing, was Chœrilus of Athens, about 500 B. C. It was from regard to him that the Athenians constructed their first theatre. The ancients attribute to him 150 pieces, all lost. He is to be distinguished from Chœrilus of Samos (cf. § 19), and from Chœrilus of Iasus, the contemporary of Alexander.

§ 39. The real father of tragedy was *Æschylus* of Eleusis, who flourished in the time of the Persian war, and fought in the battles of Marathon, Salamis, and Platæa. Before him, the fable formed but a secondary part, the episode of tragedy; he made it the principal part, by adding a second actor and speaker, and thus introducing a dialogue in which the chorus did not always take a share. Sophocles of Athens, a contemporary of Æschylus but 27 or 28 years younger, added a third speaker and sometimes even a fourth. Thus the importance of the chorus was diminished, and the dialogue engrossed the chief interest of the play. Under Sophocles, Greek tragedy received its final and perfect form. A third distinguished tragic writer, contemporary with the two just named, was Euripides, born 16 or 17 years later than Sophocles. Euripides added nothing to tragedy in respect to the external structure; but in tragic interest he excelled both his precursors. The productions of these three authors were regarded by the Athenians as monuments of national glory. The orator Lycurgus procured the enactment of a law, directing that an accurate and authentic copy of the tragedies of Æschylus, Sophocles, and Euripides should be deposited in the archives of the state, under the care of the magistrate called γραμματεὺς τῆς πόλεως. This copy, it is said, was obtained by Ptolemy the Third, the son and successor of Philadelphus king of Egypt, on a pledge of 15 talents, for the purpose of correcting by it the copies in use

at Alexandria; he chose to forfeit the money and retain the original manuscript, sending back to Athens a copy in its stead.

Some have expressed doubts whether we possess the exact productions of the poets above mentioned, as they came from their fertile imaginations. Corrections and additions may have been made by persons called διασκευάσται. Those of Æschylus are said to have been retouched by Bion, Euphorion, and Philocles; those of Sophocles, by his sons Iophon and Ariston; and those of Euripides, by Cephisophorus.——See *Aug. Böckh*, Græc. Tragœdiæ principum Æschyli, Sophoclis, Euripidis, num ea quæ supersunt et genuina omnia sint et forma primitiva servata, &c. Heidelb. 1808. 8.

The history of tragedy in Greece, so far as it is chiefly important, is comparatively brief. Æschylus, as has been stated, was its real author, and its history included but two other names of any distinction; Sophocles and Euripides complete the list. These were nearly contemporary. Æschylus, at the age of 45 fought at the battle of Salamis; Euripides was born at that place on the very day of the battle; and Sophocles, the same or the next year, being 16 or 17 years old, led the choir of singers and dancers around the trophy erected to commemorate the same battle. Of their writings only about 30 plays remain to us. But their reputation rests on a basis more solid than the quantity of what they produced or time has spared.

Perhaps, however, the plays now extant are valued the more because they are so few, being considered, as it were, the savings of a vast wreck. There was a rich abundance of *dramatic* works among the Greeks. Pieces once exhibited were seldom again brought forward, and this circumstance may have increased their number. Authors cite at least two hundred tragedies of the first order, and five hundred of the second; and the number of inferior merit is still greater.—See *Wolf & Buttmann*, Museum der Alterthumskunde, vol. i.

§ 40. Besides the three eminent tragic poets, the grammarians of Alexandria placed in their canon three others, viz. Ion of Chios, Achæus of Eretria, and Agatho of Athens, nearly contemporary with the three whose names are so illustrious. Only a few fragments of their works remain; they may be found in the collection of Grotius (cf. § 43). The names of above twenty others are recorded as writers of tragedies before the time of Alexander; but none of them are eminent, and nothing remains of their works but disconnected fragments. Among them are Euphorion and Bion, sons of Æschylus, and Iophon, son of Sophocles. We find also in the catalogue, Critias and Theognis, two of the famous thirty tyrants.

In the period between Alexander and the capture of Corinth, there were a few tragic writers, whom the critics of Alexandria ranked in their second canon, the first including the masters who wrote before the death of Alexander. Their second canon, called the *tragic Pleiades*, included seven poets, who lived in the times of the first Ptolemies. They were Alexander of Ætolia, Philiscus of Corcyra, Sositheus, Homer the younger, Æantides, Sosiphanes, and Lycophron. The first of these has been named among the elegiac, and the last among the lyric poets. The trifling fragments of these writers, now extant, are found in the collections of Frobenius (cf. § 31) and Grotius. Another poet, Timon, who for a while taught philosophy at Chalcedon, is said to have composed sixty tragedies.—Ptolemy Philadelphus, in order to encourage the dramatic art, established theatrical contests like those at Athens. But the productions of the poets at Alexandria fell far short of those of Athens in the preceding period. The tragedies were rather works for the cabinet than for the theatre, adapted for the amusement of princes and courtiers, or the inspection of cold critics, rather than for popular exhibition. They were productions of sublety and artifice, but comparatively uninteresting and lifeless.—After what is termed the Alexandrine age, nothing was produced in Greek tragedy.

On the origin of Tragedy; *Schneider*, De origin. trag. Gr. Vratisl. 1817. 8.—*Vatry*, Recherches sur l'orig. et le prog. de la Tragedie, in *Mem. de l'Acad.* tome xxiii. xxx. xv. p. 255; xix. p. 219, of Paris ed.—*Dr. Blair's* Lect. xlv.—*Marmontel*, Poet. tome ii.—*Brumoy*, Disc. sur l'orig. de la Trag. pref. to *Theatre des Grecs*.—*Rich. Bentley*, Resp. ad C. Boyle (Opusc. Philol.).

On the history and character of Gr. Tragedy; *Jos. Barnes*, Tract. de Trag. Vet. Græc. &c., in his *ed. of Euripides*.—*Le Beau*, Des Tragiques Gr., in *Mem. de l'Acad.* xxxv.—*J. J. H. Nast*, Obs. in rem trag. Græc. Stuttg. 1778.—*Barthelemy*, Anacharsis, ch. lxix.—lxxi.—*A. Augen*, De la Trag. Gr. &c. Par. 1792.—*M. Patin*, Etudes sur les tragiques Gr. on Examen critique d'Eschyle, de Sophocle, et d'Euripide; précéde d'une histoire générale de la tragedie Grecque. Par. 1842. 3 vols. 8.—*Gruppe's* Ariadne, or 'the Tragical Art of the Greeks' is described as "an important work."—*Brumoy*, Theatre des Grecs, ed. *Raoul-Rochette*. Par. 1820, 8. Containing French translations from the Greek dramatists. Cf. *Brumoy*, Gk. Theat. transl. into Eng. by Mrs. *Lennox*. Lond. 1759. 4.—*Schlegel's* Lectures on Dramat. Lit. (tr. by *Black*). Lond. 1815. Cf. *Lond. Quart. Rev.* xii. 121, 8.—*Theatre of the Greeks*; or the History, Literature, and Criticism of the Grecian Drama. Cambr. 1830. 8.—*Schöll*, Hist. Litt. Gr. bk. iii. ch. xi.—Cf. *Bibl. Repository*, No. xviii. p. 475.—*Talfourd's* Ion has been pronounced a successful imitation of the Greek tragedy. Cf. *North. Amer. Rev.* April, 1837.

§ 41. (2) *Comedy*. Epicharmus of Cos, who was a professor of the Pythagorean philosophy at the court of Hiero, in Sicily, about 470 B. C., is usually considered as the first writer of comedy. The species cultivated by him is called *Sicilian* comedy, which the ancient writers distinguished from the *Attic* comedy.—Fifty comedies are ascribed to him, but the fragments preserved (cf. the collection of *Hertel*, cited § 43), scarcely enable us to judge of their character. Phormis, of Syracuse, was another writer in the same species. The pieces of Epicharmus are said to have been known and admired especially by the Athenians, and to have given a great impulse to the cultivation of comedy among that people. (*Barthelemy's* Anacharsis, ch. lxix.)

Schöll gives the following account of the origin of Attic comedy. "Between Tra-

gedy and Comedy in modern literature there is such an analogy that they are justly regarded as two species of the same genus. From this it has been imagined, that both had the same origin among the ancients. But it is not so. Tragedy grew out of the songs with which the cities of Greece celebrated the festivals of Bacchus. Comedy, on the other hand, took its origin in the country. The wards or boroughs (δῆμοι) of Attica were accustomed to unite in singing the phallic songs (φαλλικὰ), in which the most unrestrained licentiousness was allowed. The performers, drawn in cars, proceeded from borough to borough; their numbers increased at every station; and they strolled about the country until their excesses forced them to seek repose. Hence comedy derived its name from κώμη, a village. The two species of drama followed in their progress a different course. They were for a long time strangers to each other, and it was not till a late period that comedy adopted the improvements embraced by her sister. At length, however, the chorus, which had played the principal part, as in tragedy, lost its primitive importance, and it finally happened that comedy appeared on the stage without this accompaniment."

Susarion of Megara, about 570 B. C., is described as traversing the territory of Attica with an exhibition of these burlesque pieces, which constituted the beginnings of comedy. Crates, about 500 B. C., is said to have given to them a more complete and perfect form. From this time tragedy was not the only representation attending the festivals of Bacchus; comedy was associated with it as a novel spectacle.

Mythology furnished but few of the subjects of comedy, in the character which it first assumed after its introduction from the country to the city. It was a complete contrast to tragedy. Passing events, the politics of the day, the characters and deeds of leading chiefs, the civil and military officers, and in short every thing pertaining to public or private affairs, entered into the materials, with which it amused the hearers. It was therefore obviously liable to great abuse. No citizen could be secure from attacks, which were not made by mere allusion, but more frequently by naming the person and portraying his features upon the mask of the actor. It is this use of personal satire, which essentially characterizes what is called the *old* comedy.

The grammarians of Alexandria have ranked, as belonging to the old comedy, six poets; viz. Epicharmus, Cratinus, Eupolis, Aristophanes, Pherecrates, and Plato, called the comic, to distinguish him from the philosopher. The first has already been spoken of. Aristophanes is the only one of the rest of whom we have any whole pieces extant. The fragments of the others may be found in the collection of Grotius (cited § 43). The plays of Aristophanes justify and illustrate the character above ascribed to the *old* comedy. Besides these six poets, more than twenty others are recorded as authors in this kind of comedy, of several of whom trifling fragments are preserved.

See *P. F. Kanngiesser*, Die alte Komische Bühne in Athen. Breslau, 1817. 8.—*Vatry*, La vieille comedie, *Mem. Acad. Inscr.* xxi. 245.

§ 42. The old comedy continued until the time of the *Thirty*, when, B. C. 404, a law was enacted which prohibited the use of living characters and real names, and also of the παράβασις of the chorus. This gave rise to what is called the *middle* comedy. All that we know historically of this, is from the remarks of an ancient grammarian by the name of Platonius (cf. *Hertel*, cited § 43). But there is one piece of Aristophanes, the Πλοῦτος, which is a specimen of the kind; it was not represented until after the law abolishing the old form. The chief peculiarity is the exclusion of personal satire. It seems also to have consisted in a considerable degree of parodies.—The grammarians of Alexandria regarded two authors in the middle comedy as classic; viz. Antiphanes of Rhodes and Alexis of Thurii. No more than insignificant scraps are left of the 360 pieces ascribed to the former, or the 145 of the latter. There were between thirty and forty other writers whose names are preserved, with the titles of some of their comedies.

The comic chorus consisted of twenty-four members, even after the tragic was limited to fifteen. There were other points of difference. "It frequently happens that there are several choruses in the same comedy, who at one time all sing together, and in opposite positions, and at other times change with, and succeed each other without any general reference. The most remarkable peculiarity, however, of the comic chorus is the *parabasis*, an address to the spectators by the chorus, in the name and under the authority of the poet, which has no concern with the subject of the piece. Sometimes he enlarges on his own merits, and ridicules the pretensions of his rivals; at other times he avails himself of his rights as an Athenian citizen to deliver proposals of a serious or ludicrous nature for the public good. The parabasis may be considered as repugnant to the essence of dramatic representation. All *tragical* impressions are by such intermixtures infallibly destroyed; but these intentional interruptions, though even more serious than the subject of the representation, are hailed with welcome in the *comic* tone."

Schlegel, on Dram. Lit. lect. vi.—See also *Schlegel*, Hist. Litt. Gr. bk. iii. ch. xiii. on the parts of the comic chorus, παράβασις, ἐπίρρημα, ἀντεπίρρημα, &c.—*Lé Beau*, sur le Plutus d'Aristoph. et sur les caracteres assignes a la comedie moyenne, in the *Mem. de l'Acad. des Inscr. et Belles Lettres*, tome xxx.

§ 43. The *new* comedy belongs wholly to the Alexandrian period of Greek literature. In this the chorus wholly disappeared, having been deprived of its most important functions by the change from the old to the middle. The new comedy instead of in-

dulging in personal satire with the use of real names like the old, or turning into ludicrous parodies the verses and themes of other poets like the middle, aimed more to paint manners. "The new comedy," says Schlegel, "is a mixture of seriousness and mirth. The poet no longer himself turns poetry and the world into ridicule; he no longer gives himself up to a sportive and frolicsome inspiration, but endeavors to discover what is ridiculous in the objects themselves; in human characters and situations he paints that which occasions mirth."

The most celebrated writer in the new comedy was Menander, whose pieces are spoken of by the ancients with great admiration, and their loss is much regretted. He began to write at the age of twenty, and is said to have composed a hundred plays. Besides Menander, the Alexandrian critics recognize four others as possessing classical merit, Philippides, Diphilus, Philemon and Apollodorus. Several other names are also recorded, which it is of no importance to repeat.

Although the plays belonging to the new comedy were very numerous, amounting it is said to some thousands, not a single original specimen is preserved. We have, however, several imitations or translations in the Roman authors Plautus and Terence.

On Comedy generally; *P. le Brun*, Disc. sur la Comedie, &c. Par. 1731.—*Eschenburg's* Entwurf.—*Hurd's* Comment. on Ep. Hor. Lond. 1757, 1766.—*M. de Caithava*, De l'Art de la Comedie Par. 1772. 4 vols. 8.—*B. Bulcain*, Essay on Comedy. Lond. 1782. 8.—On the Gr. Comedy; *Schlegel*, Lect. on Dramat. Lit.—*Brumoy*, Disc. sur la Com. Gr. in his Theatre des Grecs.—*Theatre of the Greeks*, cited § 40.—*Vatry*, Recherch. sur l'Or. et les prog. de la Com. Gr. in *Mem. de l'Acad.* T. xxv. vol. xvi. p. 389. of Par. ed.—*Flügel's* Geschichte d. kom. Literatur.

For the fragments of the comic poets; *Jac. Hertel*, Vetustis. sapientiæ. comicor. Quinquaginta Sententiæ. Bas. 1560. Brix. 1612.—*Henr. Stephanus*, Comicor. Græc. Sent. Frankf. 1579. 8.—*H. Grotius*, Excerp. ex Trag. et Com. Gr. Par. 1626. 4.—*J. Clericus* (Le Clerc), Menandri et Philemonis Fragm. Amst. 1709. 8.

§ 44. (3) *Satyre.* The following account of the satyric drama is given by Barthelemy. "After having traced the progress of tragedy and comedy, it remains to speak of a species of drama, which unites the pleasantry of the latter, to the gravity of the former. This, in like manner, derives its origin from the festivals of Bacchus, in which choruses of Sileni and Satyrs intermingled jests and raillery with the hymns they sang in honor of that god. The success they met with gave the first idea of the satyric drama, a kind of poem in which the most serious subjects are treated in a manner at once affecting and comic. It is distinguished from tragedy by the kind of personages it admits; by the catastrophe, which is never calamitous; and by the strokes of pleasantry, bon-mots, and buffooneries, which constitute its principal merit. It differs from comedy by the nature of the subject, by the air of dignity which reigns in some of the scenes, and the attention with which it avoids all personalities. It is distinct from both the tragic and comic dramas by rhythms which are peculiar to it, by the simplicity of its fable, and by the limits prescribed to the duration of its action; for the satyre is a kind of entertainment, which is performed after the tragedies, as a relaxation to the spectators. The scene presents to view groves, mountains, grottoes, and landscapes of every kind. The personages of the chorus, disguised under the grotesque forms attributed to the satyrs, sometimes execute lively dances with frequent leaps, and sometimes discourse in dialogue, or sing, with the gods or heroes, and from the diversity of thoughts, sentiments, and expressions, results a striking and singular contrast."

"The satyrical drama," says Schlegel, "never possessed an independent existence; and it was given as an appendage to several tragedies, and from all we can conjecture was always considerably shorter. In external form it resembled tragedy, and the materials were in like manner mythological. The *distinctive mark* was *a chorus consisting of satyrs*, who accompanied the adventures of the fable with lively songs, gestures, and movements. The immediate cause of this species of drama was derived from the festivals of Bacchus, where satyr-masks were a common disguise. As the chorus was thus composed of satyrs, and they performed the peculiar dances alluded to(σικίννη or σίκιννις), it was not a matter of indifference where the poet should place the scene of his fable; the scene must be where such a choir might naturally, according to Grecian fancy, display itself; not in cities or palaces, but in a forest, a mountain, a retired valley, or on the sea-shore."

The great tragic authors, Æschylus, Sophocles, and Euripides, each distinguished themselves by pieces of this kind. Several other writers in the same age are mentioned, as Pratinas, Aristias, Xenocles, and Philoxenes. But the most distinguished of all, in the satyric drama, were Achæus of Eretia, and Hegemon of Thasus.

"The latter added a new charm to the satyric drama," says Barthelemy, "by parodying several well known tragedies. The artifice and neatness with which he executed these parodies, rendered his pieces greatly applauded, and frequently procured them the crown. During the representation of his *Gigantomachia*, and while the whole audience were in a violent fit of laughter, news arrived of the defeat of the army in Sicily. Hegemon proposed to break off the piece abruptly; but the Athenians, without removing from their places, covered themselves with their cloaks, and after having paid the tribute of a few tears to their relatives who had fallen in the battle, listened with the same attention as before to the remainder of the entertainment."

The Cyclops of Euripides is the only drama of this species that has come down to us. Its subject is drawn from Homer's Odyssey; it is Ulysses depriving Polyphemus of his eye, after having made him drunk with wine. In order to connect with this a chorus of satyrs, the poet

represents Silenus and his sons the satyrs as seeking over every sea for Bacchus carried away by pirates. In the search, they are wrecked upon the shores of Sicily, enslaved by Cyclops, and forced to tend his sheep. When Ulysses is cast upon the same shore, they league with him against their master; but their cowardice renders them very poor assistants to him, while they take advantage of his victory and escape from the island, by embarking with him. The piece derives its chief value from its rarity, and being the only specimen from which we can form an estimate of the species of composition to which it belongs.

Casaubon, de satyrica Græcorum poesi. Halæ, 1779. 8.—*H. C. A. Eichstädt*, De Dram. Græc. Comico-Satyrico. Lips. 1793. 8. —*Brumoy*, Disc. sur le Cyclope d'Euripide, &c. in his Theatre des Grecs.—*J. H. Buhle*, de Fabula Satyr. Græc. Gott. 1787. 4.—*Sulzer's* Allg. Theorie, *Satire*.

§ 45. It is important not to confound these satyrical compositions of the Greeks, which have now been described, with the satire of the Romans, which was totally different in its nature.

It may be remarked, however, here, that the Greeks had satire in various forms both in poetry and prose. The *Margites* of Homer may be considered as a sort of *epic* satire. Of *lyric* satire (or *iambic* as it may be called, from the verse generally used), a few fragments remain from different authors. Archilochus is one of them. Another was Simonides of Nimoa in the island of Amorgos, author of a satire upon women. We may add the name of Hipponax (*Hor.* Ep. vi. 12), who employed, perhaps invented, the *Choliambic* verse (χωλίαμβος, ἴαμβος σκάζων), as best adapted to satirical purposes.

Here also may be mentioned the poems called Σίλλοι; for they were a kind of satire. They have been called by some *didactic* satire, as they seem to have ridiculed especially the pretensions of ignorance. They were a sort of parody, in which the verses of distinguished poets, Homer particularly, were applied in a ludicrous manner to the object of the satire. Xenophanes of Colophon is regarded as the first author of this species. Yet the only writer, of whom it is certain that he composed Σίλλοι, is Timon of Phlius, the skeptic philosopher already named (§ 40) as a dramatist. His satires formed three books, and were very caustic. A few fragments are extant. He enjoyed a high reputation with the ancients, and Athenæus states that commentaries were written upon his Σίλλοι. This is not the place to speak of the prose satire of the Greeks, but it may be remarked that the principal writers were Lucian and the emperor Julian.

Le Beau, on Homer's *Margites*, in the *Mem. de l'Acad. des Inscr.* tom. xxix. xxx. 4to edit.—*E. L. D. Hüchs*, Versuch über die Verdienste des *Archilochus* um die Satire. Zerbst. 1767. 8.—The fragments of Hipponax were published by *Theoph. Fr. Welcker*, Gott. 1817. 4.—Those of Simonides, also by *Welcker*. Bonn. 1835. 8.—*Is. Heinr. Langheinrich*, de Timone sillographo. Lips. 1720-21. 4.—*Sulzer's* Allg. Theor. art. *Satire*.—*Schöll*, Hist. Gr. Lit. bk. iv. ch. 34.—*Fr. Wilke*, De Græcorum Sillis. Varsaviæ, 1820. 8. —*Frid. Paul*, de Sillis Græcorum. Berol. 1821. 8.—*Sallier*, Orig. et caract. de la Parodie, in the *Mem. Acad. Inscr.* vii. 388.—The fragments may be found in *Brunck's* Analecta. *Cf.* § 35.

§ 46. Besides the three regular varieties of the drama already described, the Greeks had a great number of performances which were of the nature of *farces*. At festal entertainments buffoons were often introduced, whose pantomime was mingled with extemporary dialogue (*αὐτοκαβδάλαι*). In the theatre, ludicrous and indelicate representations were made by actors called *μῖμοι*. Pieces of this sort were termed λυσιῳδοί or *μαγῳδαί*. No specimen of them is preserved.

The name of *mimes* (*μῖμοι*) was at length given to little poems designed to bring before the spectator or reader an incident or story, which was not, like that of tragedy, drawn from mythology or heroic adventures, nor like that of comedy, taken from civil or political life, but furnished by domestic occurrences. A piece of this sort contained a painting of manners and characters, without a complete fable. Sophron of Syracuse, B. C. 420, is mentioned as a writer of mimes. His pieces were written in the Doric dialect, and not in proper verse, but in a kind of measured prose (*καταλογάδην*). Plato very much admired them, and encouraged at Athens a taste for such performances. The few fragments of Sophron's mimes which remain are not sufficient to enable us to judge fully respecting their character. The fifteenth idyl of Theocritus is an imitation of one of them. A commentary on the mimes of Sophron was written by Apollodorus of Athens. Another author of mimes was Philistion of Nicea, who flourished in the last days of Socrates.

For the fragments of Sophron, see *Classical Journal*, vol. iv. *Museum Criticum* (Camb. Engl.), No. vii. Nov. 1821. The sentences of Philistion and Menander were published by *Nic. Rigault*. Par. 1613. 8.

§ 47. In concluding this sketch of the Grecian drama, it may be remarked that the Athenians had not, like the moderns, a regular theatre, daily open for public amusement. Dramatic representations were appropriated to religious festivals. Performances designed for public exhibition were submitted to the first archon. When this magistrate judged them worthy of appearing, he assigned the poet a choir or chorus, an ornament or appendage so essential that no piece could be performed without it. Great pomp attended the choral service, that it might seem worthy of the auspices of a divinity. The expenses were defrayed by the rich citizens to whom the tribes decreed the honor, or assigned the tax. The citizens vied with each other in the splendor and magnificence with which they furnished these theatrical displays, which might serve to promote their private political interests under the name of generosity and patronage. The labor of the poet was not ended, as in modern times, with furnishing

the composition for the use of the declaimers or actors. He was obliged to form his band of speakers, distribute the parts, and make them learn and rehearse. He was also obliged to instruct the chorus how to conform their movements to the voice of the *coryphæus*. Often the poet became himself an actor, and assumed one of the more difficult parts. The laborious task was expressed by the phrase διδάσκειν ἔρᾶμα. In this view the poets were termed διδάσκαλοι, and the instruction given by them to the performers was called technically διδασκαλία. This last term, was, however, afterwards used in another sense in reference to the drama; viz. to signify something like what we should call a *literary notice*, giving an account of the title and subject of a play, the time of its exhibition, its success, its author, and the actors, &c. Aristotle and the critics of Alexandria composed such notices (διδασκαλίαι), which were no doubt accompanied with critical remarks, and the loss of which is a matter of great regret.

Schöll, Hist. Litt. Gr. vol. ii. p. 9.—*Cf. Hermann*, De Distributione, &c. as cited § 37.

§ 47 *t*. Having glanced in a general manner at the history of Greek poetry in each of its departments, the plan already pointed out (§ 8) leads us now to notice more particularly the principal poets.

In doing this, it will be recollected, we are to arrange the names in chronological order. To a brief notice of the poet and his works, a view of the more important editions, translations, and other illustrative works, will be added. Before commencing with individuals, however, we will subjoin here some references to works which relate to the Greek poets, or classes of them, collectively.

1. History and character.—*Lil. Greg. Giraldi* Historiæ Poetar. tam Græc. quam Latin. Dialogi X. Bas. 1548. 8.—*G. J. Vossius*, de veterum poetarum Græcorum et Latinorum temporibus. Amst. 1654. 4.—*Hartmann*, Versuch einer allg. Geschichte der Poesie der Griechen und Römer. Berl. 1788. 8.—*La Fevre*, Vies des Poetes Grecs; *T. Faber*, Vitæ Poetarum Græcorum, in *Gronovius*, vol. x. cited P. III. § 13. 2.—*Lor. Crasso*, Istoria d'Poeti Greci. Nap. 1678. fol.—*B. Kennett*, Lives and Characters of the ancient Grecian Poets. Lond. 1697. 8. 2d ed. Lond. 1735. 8.—*Charaktere der vornehmsten Dichter aller Nationen*, &c. von einer *Gesellschaft von Gelehrten*. Lpz. 1792, m. 8.—*C. A. Elton*, Specimens of the Classic Poets, from Homer to Tryphiodorus. Lond. 1814. 3 vols. 12. Cf. *Lond. Quart. Rev.* xiii. 151.—*G. H. Bode*, Geschichte der Hellenischen Dichtkunst. Commenced Leips. 1838. 2 vols. 8. Cf. *N. Amer. Rev.* Apr. 1840.—*Ulrici*, Geab. d. Hellen. Dichtk. Berl. 1835. 8.

2. Collections.—*R. F. Ph. Brunck*, Ἱθικὴ ποίησις, sive Gnomici poetæ Græci. Arg. 1784. 8.—*Same*, with additions by *G. Schäfer*. Leips. 1817. 8.—*Claude Chapelet*, Poetæ græci christiani. Par. 1609. 8.—*Æm. Porti* Novem Lyrici Græcorum. (pr. *Commelins*) Heidelb. 1598. 8. Repr. Anjou, 1611. 4.—*Stephanus*, Ὅι τῆς φρυλικῆς ποιήσεως πρωτεύοντες ποιηταὶ καὶ ἄλλοι τινές. *Poetæ græci prine.* heroic. carm. Par. 1566. fol.—By *same*, Ποίησις φιλόσοφος. *Poesis philosophica*, &c. Par. 1573. 8.—*J. Lectius*, Poetæ græci veteres, carmini heroici Scriptores, &c. Aurel. Allobrog. 1606. fol.—*Same*, Poetæ græci veteres tragici, comici, &c. Colon. Allobrog. 1614. 2 vols. fol.—*Mich. Maittaire*, Miscellanea Græcorum aliquot scriptorum carmina. Lond. 1722. 4.—*Morel*, E comicis græcis xlii deperditis sententiæ collectæ (gr. et lat). Par. 1553. 8.—*G. Dindorf*, Poetæ Scenici Græci. Lips. 1830.—*A. Schneider*, Μουσῶν Ἔνοδος, sive poetriarum Græcarum carminum fragmenta. Giessæ, 1702. 8.; containing the fragments of Sappho, Erinna, Myro, Corinna, &c.—*J. C. Wolf*, Poetriæ Octo, cited § 26.—*Hertel, Stephanus*, &c. cited § 43. —*R. Winterton*, Poetæ minores græci, gr. et lat. Cantab. 1635, et al. Lond. 1739. 8.—*Thom. Gaisford*, Poetæ minores Græci. Oxf. 1814-20. 4 vols. 8. containing Hesiod, Theognis, Archilochus, Solon, Simonides, Mimnermus, Callinus, Tyrtæus, Phocylides, Naumachius, Linus, Panyasis, Rhianus, Evenus, Pythagoras, Theocritus, Bion, Moschus, with the scholia to Hesiod and Theocritus. —An improved ed. of *Gaisford's* Coll. was published, Lpz 1823. 5 vols. 8. containing Sappho, Alcæus, and Stesichorus, in addition. —*J. F. Boissonade*, Poetarum Græcorum Sylloge. Par. 1823-32. in 24 vols. 32; containing, vol i. Anacreon, with fragments of others; vol. ii. Theocritus, Bion, Moschus; iii. Theognis, Tyrtæus, Phocylides, Callinus, Mimnermus, Solon, Simonides, Naumachus, Pythagoras, Linus, Panyasis, Rhianus, Evenus, Eratosthenes, and small fragments; iv.-vii. Homer; viii. Callimachus, Cleanthes, Proclus; ix. x. Sophocles; xi. Hesiod; xii. xiii. Æschylus; xiv. Pindar (after *Böckh*); xv. Lyrici, Synesius, Gregorius; xvi.-xx. Euripides (text of Matthiæ); xxi.-xxiv. Aristophanes.—*Wiegel's* Bibliotheca Classica. Lpz. 1823, m. 12.—*Teubner's* Auctores Classici. Lpz. 1824, m. 12. with "correct text, and beautiful type."—*Tauchnitz*, Corpus Poet. Græc. Lpz. 1832.—*F. Melhorn*, Authologia Lyrica. Lpz. 1827. 12. *W. E. Weber*, Die elegischen Dichter. Græc. & Germ. Frankf. 1825. 8.—*J. F. Boissonade* Anecdota Græca, e codicibus Regiis. Par. (begun) 1829. 8. 1st vol. a Gnomic coll.—*Griechische Dichter* in neu. metrischen Uebersetzungen; herausgegeben von *Tafel, Osiander* und *Schwab*. Lpz. 1830-7. 11 vols. 12. of various merit: chiefly very good.

3. In noticing editions of the Greek authors, the translator encounters a peculiar difficulty. To many persons every thing except merely naming a good edition of each author will appear superfluous. Others will scarcely be satisfied without such specification and description as properly belong to works expressly bibliographical. The following plan is adopted under the impression that it will be, on the whole, *the most useful*. The editions which are judged to be best, on account of a *generally good text* and a *good critical apparatus of readings, comments*, &c. will be first mentioned, after the letter B.—Next after the letter F, will be named in chronological order such other editions as have been celebrated, from the *Princeps*, or earliest, to the year 1500.—Last will be given, after the letter R, the editions since 1500, which are known to be worthy of notice, and are not named in the first list, or among the translations. In this third class, the mark ☽ is employed to designate *good school editions*. Other marks are also employed, with a uniform signification wherever applied; viz. the † to designate an edition distinguished for a pure or improved text; the sign ‡ to designate one having notes, excursuses, or other accompaniments of special value. The star * is used to discriminate an edition, a translation, or any other work named, which is considered superior to others of the same class.

§ 48. *Orpheus*, a Thracian, pupil of Linus, and companion of the Argonauts, lived about B. C. 1250. The tradition, that by his lyre he tamed wild beasts and moved inanimate things to action, is mere allegory, and refers only to the moral improvement effected perhaps by means of his song.

1 *u*. The works ascribed to him are *Hymns*, Τελεταί, twenty-eight in number; an

historical poem on the *expedition of the Argonauts*, Ἀργοναυτικά; a metrical treatise on the secret *powers of Stones*, Περὶ Λίθων; a piece *on earthquakes*, Περὶ Σεισμῶν; and other fragments. These poems are now considered as the production of later times, composed at different periods.

2. Editions.—B.—*G. Hermann*, Orphica cum notis H. Stephani, A. C. Eschenbachii, J. M. Gesneri, Th. Tyrwhitti, &c. Lips. 1805. 2 vols. 8. A stereotype ed. of this text. Lps. 1823. 12mo.—Of the *Orphic Fragments*, the most perfect collection is in *Ch. A. Lobeck*, Aglaophamus, cited P. II. § 12. 2 (a).——F.—*Princeps*, Orphei Argonaut. Hymni et Procli Lycii Hym. Græc. Florent. 1500. 4. (imp. Junta).—*Aldina*. Ven. 1517. 8.—*Stephani*, in Poet. Gr. princ. her. carm. cited § 47.—‡ *Gesneri*, (ed. Hemsterh.). Lips. 1764. 8.—*Th. Tyrwhitt*, Treatise on Stones. Lond. 1781. 8.——R.—*J. G. Schneider*, Argonautica. Jenæ. 1803. 8.—*G. H. Schäfer*, Orphica. Lpz. 1818. 8.—*K. P. Dietsch*, Hymni. (Gr. & Germ.) Erl. 1822. 4.

3. Translations.—English.—*Th. Taylor*, Hymns; with preliminary dissert. Lond. 1787; 1824. 8.—*Dodd*, Hymns; in his *Callimachus*. Lond. 1756.——German.—*I. H. Voss*, Argonautica. Heidelb. 1806. 4.—*Dietsch*, as above cited.——Italian.—*Ant. Jevgadre*, Inniді Orfeo, esposti in versi volgari. Neap. 1788. 8.——*Latin*, by *J. Scaliger*. Ludg. Bat. 1616. 12.

4. Illustrative.—*Huet*, in his *Demonst. Evang.* Prop. iv. c. 8.—*Ruhnken*, in *Epist. Crit.* 1782.—*Fried. Sneder*, de Hymn. Vet. Græc. Lips. 1786.—*Car. G. Lenz*, de Orphic. Frag. Gott. 1789.—*Gerlach*, de Hymn. Orph. Comment. Gott. 1787.—*Buschke*, Comment. de Orphei Argonautica. Rostoc. 1806. 4.—*G. Hermann*, De argument. pro Antiq. Orph. Argon. Lips. 1811. 4.—*Bode*, Orpheus Poet. Græc. Antiquiss. Gott. 1824. 4.—*Schöll*, Hist. Litt. Gr. vol. i. p. 38.—*North. Amer. Rev.* vol. xxi.—On the fables respecting the music of Orpheus, cf. *Fraguier*, in the *Mem. Acad. Inscr.* vol. v. p. 117.

§ 49. *Musæus*, according to tradition a contemporary of Orpheus, born at Athens, a poet and philosopher. The poem of *Hero and Leander*, Τὰ καθ' Ἡρὼ καὶ Λέανδρον, which has been ascribed to him, was certainly the work of a later age, probably the fifth century after Christ. It contains many passages of epic beauty, but far too little of the simplicity belonging to its pretended age.

1. There was a Musæus who flourished not far from A. D. 500. A letter from Procopius to him implies that he was a grammarian, which title is given to the author of the poem, in all the Manuscripts. Hence it is conjectured, that the real author was this person.

We have the titles of many works ascribed to the ancient Musæus; the following, besides others; Χρησμοί, *oracles;* Τελεταί, *initiations*, a species of poem referring to religious rites of an initiatory and expiatory kind, called also καθαρμοί, *purifications*, and παραλύσεις, *absolutions;* Ἄκεσις νόσων; Ὑποθῆκαι, *precepts;* Περὶ Θεσπρωτῶν, describing the remarkable things of Thesprotia; Σφαῖρα, an astronomical poem, &c.—The few fragments of the ancient Musæus remaining are gathered in the collection of *philosophic poetry* by *Stephanus* (cf. § 47. 2).

2. Editions.—B.—*J. Schrader*. Leuward. 1742, 1793. 8.—* *G. H. Schäfer*, Gr. & Lat. Lps. 1825. 8.—*C. A. Möbius*. Halle, 1814. 12.——F.—*Princeps*, Aldina, Gr. et Lat. 1494; supposed the first work from the Aldine press; extremely rare.—*Junctina* (Phil. Giunta), Græc. et Latin. Florent. 1519. 8.—With other works, Gr. et Lat. ap. *J. Frobenium*. Bas. 1518. 8.—*H. Stephani* (in Poet. Græc. princ. &c. cited § 47).—† *J. H. Kromayer*. Halle, 1721. 8.—*K. F. Heinrichs*. Han. 1793. 8.—† *M. Rüser*. Leyd. 1737. 8. With the Scholia, and from collation of 7 MSS. and 17 editions (ed. being 17 years of age).—*Du Theil*, Gr. and Fr. Par. 1834. 12.

3. Translations.—English.—*G. Chapman*. Lond. 1606. 4.—*R. Stapylton*. Oxford, 1645. 4.—*Stirling*. Lond. 1728. 12.—* *Fr. Fawkes*, with Anacreon, Sappho, and others. Lond. 1760. 12.—*J. Grame*, in *Anderson's* British Poets. Lond. 1795–1807. 8. 11th vol.——French.—*C. L. Mollevault* (metrical). Par. 1805.—*Du Theil*, as above cited.—*J. B. Gail* (Gr. Lat. & Fr.). Par. 1796. 4.——German.—*Fr. Passow*. (Gr. & Ger.) Lpz. 1810. 8.—*F. C. Fulda* (metrical). Lpz. 1793. 8.——Italian.—*Fr. Max. Furno*. Neap. 1787. 8.—*G. Pompei*. Parm. 1793. 4.—Cf. *Sulzer's* Theorie, vol. ii. p. 608.

4. Illustrative.—Prefaces of *Schrader*, *Heinrich*, and *Passow*.—Diss. in *Kromayer*.—*C. F. Hindenburg*.—Specimen Animadv. in Musæum. Lips. 1763. 4.—*J. Ogilvie*, in his *Essay* on the Lyric Poetry of the Ancients, &c. Lond. 1762. 4.—*De la Nauze*, Rem. sur l'Hist. d'Hero, &c. and *Nic. Mahudel*, Refl. Crit. &c. in *Mem. de l'Acad. des Inscr.* iv. and vii. p. 240.—Cf. *Class. Jour.* xvi. 126; xi. 88.

§ 50. *Homer* lived about 1000 B. C., or perhaps later. The place of his birth is uncertain; seven Grecian cities claimed the honor; it probably belonged to Chios (Scio) or Smyrna. Most of the circumstances related of his life are derived from two biographies, which have been ascribed, on insufficient grounds, to Herodotus and Plutarch. The story of his blindness seems to have been a mere tradition.

1. There is a diversity of opinion respecting the period in which Homer lived. While some place him as above, B. C. 1000, others place him only about B. C. 600. The Arundelian Marble places him B. C. 907. The date ascribed by Wood[1] and adopted by Mitford[2] is B. C. 850. A writer in the Philosophical Transactions (vol. xlviii.) brings Homer down to the sixth century before Christ, by astronomical calculations, not to be relied on.——Different traditions are related respecting his parentage and birth, to explain the terms Mæonides, *son of Mæon*, and Melesigenes, *born by the river Meles*. Conflicting etymologies of his name, Ὅμηρος, have been devised, some of them sufficiently absurd.—Respecting the manner of his life, all the accounts, whether genuine or spurious, generally agree in representing him as a Rhapsodist wandering on the Asiatic coast and through the islands of Greece, and earning fame and a maintenance by the recitation of his verses.—His death is variously told. One story brings him to his end by falling over a stone. Another allows him a gentler death. Another tells

that he broke his heart out of pure vexation[3], because he could not solve a riddle proposed to him by some waggish young fishermen.

Numerous treatises have been written on the life of this poet. Besides the two above mentioned, ascribed to Herodotus and Plutarch, there are three short lives in Greek, one of them written by Proclus[4]. Wood, in his Essay[1], defends the authenticity of the piece ascribed to Herodotus. That ascribed to Plutarch is by some judged to be of an earlier date than the supposed author.—Of modern biographies, those of *Pope* and Madame *Dacier* are very convenient[5].

[1] *R. Wood*, Essay on the original genius of Homer. Lond. 1770. 8.——[2] History of Greece, ch. iii. Append.——[3] *Coleridge*, p. 45, 60, 63, as cited § 21.——[4] Contained in *Allatius*, De Patria Homeri. Ludg. Bat. 1640.—— [5] Connected with their translations of Homer.—See also *Thomas Blackwell*, Enquiry into the Life and Writings of Homer. 2d ed. Lond. 1736. 8. Tr. Germ. by *Voss*. Leipz. 1776. 8.—*K. Ypsen*, in the *Erklär. Anmerkungen*, below cited (7).—*Nitzsch*, cited below (4).—*K. E. Schubarth*, Ideen zum Homer und seinem Zeitalter. Bresl. 1821. 8. The author maintains that Homer was a Trojan; a bold, speculative work, which attracted attention without producing conviction.—The pretended tomb of Homer, drawn by *D. Piorillo*, with notes by *C. G. Heyne*. Lond. 1795. 4.

2 *u*. His two epic poems, the *Iliad* (Ἰλιάς) and *Odyssey* (Ὀδύσσεια), originally consisted of various Rhapsodies, which were first reduced to their present form under the direction of Pisistratus and his son Hipparchus. On being committed to writing, which could hardly have been done by Homer himself, it is not improbable that they received some additions and interpolations. Both of them are a series of songs, probably from several authors, Homer and the Homeridæ, composed at different times and successively enlarged. The subject of the Iliad is the "wrath of Achilles," his separation from the Grecian army in consequence of it, and the events of the Trojan war during his absence and immediately after his return. The theme of the Odyssey is the wandering of Ulysses, the dangers and sufferings of his return from Troy to Ithaca, and the events following his arrival.—Besides these two heroic poems, the most celebrated of epic productions, there is ascribed to Homer a comic piece, the Βατραχομυομαχία (*Battle of the Frogs and Mice*), a mock-heroic poem, belonging unquestionably to a later period. There are also ascribed to him thirty-three *Hymns*, besides various small pieces and epigrams. Some of the Hymns were probably composed by the Homeridæ or Homeric Rhapsodists (cf. § 21).

3. Besides the works above named, many others were formerly ascribed to Homer, of which the *titles only* are preserved. The Μαργίτης has already been mentioned (§ 45), "a satyre upon some strenuous blockhead," often alluded to by the ancient writers. At least *twenty* other titles[1] are recorded; among which are the following: Ἀμαζονία, Ἀφανομαχία, Γερανομαχία, Ἐπίγονοι, Κίκρωπες, Νόστοι, Παίγνια, &c.——The Βατραχομυομαχία has been ascribed[2] to Pigres, who lived in the time of the Persian invasion; but some allusions and names in it are supposed to indicate an Alexandrine age and source. This mock-heroic has been repeatedly imitated. Theodore Prodromus, in the 12th century, wrote an imitation in Iambic trimeters, called the *Galeomachia*. There are also Latin imitations; one by Addison in the *Musæ Etonenses*.——The greater part of the Homeric Hymns belong to the class of addresses and invocations[3] to the gods (Προοίμια), which the Rhapsodists were accustomed to make in commencing their recitals. But several of the larger ones, especially, may with propriety be termed *epic*.

[1] *Fabricius*, Bibl. Gr. i. 374.—*R. P. Knight*, Prolegomena in Homerum. Cf. Class. Journ. vii. 321.——[2] *Fuhrmann*, kleineres Handbuch. p. 44.—*J. P. D. Goes*, Diss. de Batrachomyomachia, etc. etc. Erlang. 1798. 8.—*C. D. Ilgen*, Hymn. Homerici, etc. (containing a modern Greek version of the Batrachom. by Demetr. Zenus, and the Galeomachia of Prodromus). Hal. 1796. 8.—*Coleridge*, p. 182.——[3] *Hermann's* Epistle, prefixed to his edition cited below (5).—*Coleridge*, p. 190.

4. The controversy among the learned respecting the origin of the Iliad and Odyssey, has awakened much interest, and deserves some notice here.—The first doubts whether Homer was the sole author, seem to have been expressed by *Perrault* in his *Parallels des Anciens et des Modernes* (Par. 1688), in which it is suggested, that they are but a collection of many little poems, of different authors. This suggestion was noticed by *Boileau*, in his *Reflexions Critiques sur Longin* (Par. 1694), and by *Kennett*, in his *Lives of the Grecian Poets* (Lond. 1697), and opposed by them. The notion, however, was enforced by *F. Hedelin*, who went so far as to deny the personal existence of Homer, in a treatise bearing the title *Conjectures academiques, ou Dissertation sur l'Iliad*, 1715. *Dr. Bentley* (in reply to *Collins's* discourse of Free-Thinking; *Letter to N. N. by Philentherus Lipsiensis* § 7) expressed an opinion, that these poems originally consisted of several distinct songs and rhapsodies composed by Homer, but not united in an epic form until 500 years afterwards. The same idea was more fully developed by an Italian author, *G. B. Vico*, in a work called *Principi di scienza nuova d'intorno alla commune natura delle nazioni*. Naples, 1744, 8th edit. A bolder position was taken by *Robert Wood*, in his Essay above cited; he affirmed, that Homer could not have committed his poems to writing, because the art of writing was of subsequent invention; which he argued, (first) from the absence of all allusion to the art in the Iliad (cf. P. IV. § 59) and Odyssey; (secondly) from the fact asserted by him that prose composition, always coeval with the art, did not then exist; and (thirdly) from the loss of other literary productions of the age. The performance of Wood was translated into German, and attracted much attention, and gave a new impulse to the study of Homer. In 1795, *Wolf* published his *Prolegomena ad Homerum*, in which he maintained that "the Iliad and Odyssey are not the production of Homer, or of any other single author, but a collection of rhapsodies, composed at different times and by different persons, and subsequently and gradually wrought up into the form in which they now exist." This doctrine was not eagerly embraced by the public. At the close of the year 1795, *Heyne*, who then had the reputation of the first Hellenist in Ger-

many while Wolf was acquiring that of a rival to him, published in the *Göttingen Journal* a review of Wolf's Prolegomena. In this review, Heyne stated or insinuated, that he had himself always taught the same general doctrine respecting the Homeric poems. This was resented by Wolf, and occasioned a controversy between these champions; not, as has often been supposed, concerning the genuineness of these poems, but concerning the merit of priority in starting the new theory of their gradual formation. This contest for the honor of originating the doctrine, had great influence in deciding general opinion in favor of it in Germany. It was defended with ingenuity by *Ilgen*, in the introduction to his edition of the Homeric hymns, cited above (3). One of the principal attempts to controvert it was made by *Hug*, in his work on the Invention of Alphabetic Writing (cited P. IV. § 32), published in 1801. In 1802, *Heyne* fully avowed and supported the theory in the excursuses in his edition of the Iliad. The theory was attacked in France by *St. Croix*, in a pamphlet styled *Refutation d'un paradox litteraire*. Par. 1798. In England also a powerful opposer of it has appeared in *Granville Penn*, whose arguments are given in the work styled *An Examination of the primary Argument of the Iliad*, &c. published in 1821. This work was severely reviewed in the *London Quarterly* (vol. xxvii), and to the review *Penn* replied in the *Classical Journal* (vol. xxvii). *Schöll* gives a glance at the history of this question[1], and plainly intimates that he does not embrace the Wolfian doctrines. "Posterity," says he, "will judge of their solidity; and we will only add, that while in Germany the views of Wolf are generally received, they are almost as generally rejected in England, Holland, France, and Italy. It is known that they were firmly resisted by *Ruhnken*, one of the greatest critics of the last century, and by the celebrated *Villoison*." *Coleridge* remarks[2], "however startling this theory may appear at first sight, there are some arguments in its favor, that with all calm and serious inquirers will ever save it from indifference and contempt."——The work of *Nitzsch*, below cited[3], controverts the doctrine of Wolf with much ability and success, and is said to be producing at least a partial revolution of opinion in Germany. But *W. Müller*, in his work cited below[4], strongly defends the Wolfian theory.——For the special arguments employed in this controversy, we must refer the reader to the works of the different writers[5]; observing, however, that the *grand argument* of Wolf and Heyne is an *assumption* of that as a fact, which has *never* been *proved*; namely, that writing, or at least any common writing material, was unknown in Greece, in the Homeric age; while the apparent familiarity of Homer with Sidonian artists, the close alliance between the Sidonians and the Jews, and the indisputable use of the art of writing among the Jews long before the Trojan war, render the opposite highly probable.

Whether the Iliad and Odyssey were the productions of the same author and age, is a different question. A doubt was expressed even in ancient times[6]. A modern writer (Constant)[7] has urged the diversity of style, manners, and mythology in the two works, as evidence of diversity of authorship. Another modern[8] has attempted to show that *Ulysses* was the author of both the Iliad and the Odyssey.

It is not impertinent to remark here, that there is an early and very remarkable German or Teutonic poem[9], which some of the German writers have compared to the Iliad; called the *Nibelungen Lied*, and fondly termed by partial antiquaries the "Northern Iliad."

[1] *Schöll*, Hist. Litt. Gr. bk. ii. ch. 4.——[2] *Coleridge*, Introduction, &c., p. 37, n. as cited § 21.——[3] *G. W. Nitzsch*, De Ætate Homeri, &c., meletemata. Hann. 1830-37. 2 vols. 4.——[4] *W. Müller*, Homerische Vorschule. Lpz. 1824. 8.——[5] Besides those already cited, *H. C. Koss*, Commentatio de discrepantiis in Odyss. occurrentibus. Havniæ, 1806.—*Benseldt*, Erklärende Einleitung zur Odyssee. Königsb. 1816.—*Bern. Thiersch*, Urgestalt der Odyssee, &c. Königsb. 1821. 8.—*C. F. Franceson*, Essai sur la Question, si Homere a connu l'usage de l'ecriture, &c. Berl. 1818. 12.—Other references in *Harles*, Supplem. i. p. 85.——Particularly as opposing the Wolfian theory: *Knight*, in his *Prolegomena*, as cited above (3).—*Delisle de Sales*, Histoire d'Homere.—*J. Krause*, Vorfrage über Homeros, &c. Frankf. 1828. 8.—*G. Lange*, Versuch die post. Einheit der Iliad zu bestimmen. Darmst. 1826. said to contain "pithy arguments from a fine scholar."—See also *E. L. Bulwer*, Athens, bk. i. ch. 8. as cited P. III. § 9.—*Lond. Quart. Rev.* vol. xliv.—*Edinb. Rev.* lxii.—*N. Am. Rev.* xxxvii.—*Am. Quart. Rev.* vol. ii. p. 367.——[6] Cf. *Strabo*, De Brevit. Vit. c. 13.——[7] *Constant*, De la Religion, vol. 3d. bk. 8. as cited P. II. § 12. 2. (a).—Cf. *Knight*, *Thiersch*, *Bulwer*, *Coleridge*, and the *Reviews*, &c., as just cited.——[8] *Koïadès* (Prof. dans l'université Ionienne), Ulysse-Homère, ou du veritable auteur de l'Iliade et de l'Odyssée. Par. 1829. fol.——[9] Cf. *T. Carlyle*, Essays, &c., vol. ii. p. 319, as cited § 337.—*Encyclop. Americ.* vol. ix. p. 276.

8. Editions.—B.—ILIAD. *C. G. Heyne*, Gr. & Lat. Leips. & Lond. 1802. 8 vols. 8; it. Lond. 1819. a 9th vol. appeared Lpz. 1822.—ODYSSEY. *Baumgarten-Crusius*. Lpz. 1823-27. 3 vols. 8.—WHOLE WORKS. *F. A. Wolf*, Gr. & Lat. Halle, 1794. 5 vols. 8. Lpz. 1804. 8.—*J. A. Ernesti*, Gr. & Lat. Lpz. 1759. 1824. Glasg. 1814. 5 vols. 8.—*Samuel Clarke*, Gr. & Lat. Lond. 1729. 1740. 4 vols. 4. 16th ed. Lond. 1815.—[9] *G. Dindorf*, Gr. & Lat. Lond. 1823. 2d ed. Lpz. 1824. 5 vols. 8. Wolf's Clarke's recension; readings and notes of Ernesti.—HYMNS (and *Batrachomyomachia*). *Matthiæ*. Lpz. 1805. 8.—EPIGRAMS (and *Hymns & Batr.*) [9] *G. Hermann*. Lpz. 1806. 8.——F.—*Princeps* (*Demetrius Chalcondylas* & *Demetrius Cretensis*). Flor. 1488. fol. 2 vols.—*Aldus*. Venet. 1504. also 1517. 1524. 2 vols. 8.—*Junta*. Flor. 1519. 2 vols. 8.—*Hervagius*. Basil, 1535. fol. *cum Schol.*—*Francini*. Ven. 1537. 2 vols. 8.—With the *Commentaries of Eustathius*. Rom. 1542-50. 4 vols. fol.—*H. Stephanus*. Par. 1566. (in *Post. Gr. Princ.* cited § 47.) 1558. 2 vols. 8. Gr. & Lat.—‡ *Barnes*. Camb. 1711. 2 vols. 4.—*Foulis*, Glasg. 1756. 8. 4 vols. fol. very splendid. Flaxman's illustrations were executed for it.—‡ *Villoison*, Iliad. Ven. 1788. fol.——R.—The *Grenville* Homer. Oxf. 1800. 4 vols. 4.—*Bodoni*, Iliad. Parm. 1808. 3 vols. fol.—*R. P. Knight*. Lond. 1820. fol. (see *Class. Journ.* vol. vii. and viii. *Lond. Quart. Rev.* vol. xxvii.)—*J. A. Müller*, Iliad, with extracts from Eustathius, &c. Meissen, 1813. 2 vols. 8.—*G. H. Schäffer*, Iliad and Odyssey. Lpz. 1810-11. 5 vols. 12; prepared for the collection of Tauchnitz, and considered by Schöll as preferable to the stereotype impression of Tauchnitz, in 4 vols.—§ *C. C. Felton*, Iliad, from the text of *Wolf*, with English notes and Flaxman's illustrations. Bost. 1833. a beautiful edition.—*Clarke's* Iliad, 2d Am. ed. N. York. 1826. 8. Curâ *G. Ironside*.—*G. Hermann*. Lpz. 1825. 2 vols. 8.—*T. H. Bothe*. Han. 1834. 5 vols. 8.—§ *Spitzner*, Iliad, in *Rost's* Bibliotheca, cited § 7. 1.—The *Odyssey*, with the Scholia of Didymus, the Hymns, &c. Oxf. 1827. 2 vols. 8.—*G. C. Crusius*, Odyssey (with notes in German). Hann. 1826. 8. Also, Iliad. Hann. 1841. 8. his Odyssey is described as "very good for those not much advanced in Greek."—*F. Didot* (priator), Homeri Carmina et Cycli Epici Reliquiæ cum Indice Nominum et Rerum. Par. 1840. 8.

6. Translations.—English.—*G. Chapman*. Lond. 1616. fol.—*J. Ogilby*. Lond. 1669. 2 vols. fol. with engravings.—*A. Pope*. Lond. 1715-20. fol. very often reprinted.—*W. Cowper*. Lond. 1791. 4. 1802. 4 vols. 8.—*Sotheby*, Iliad. Lond. 1831. 2 vols. 8. *cf. Blackwood's* Magazine, vol. xxix.—By a *member of the University*, Iliad. (pr.) Oxf. 1821. 2 vols. 8. Odyssey. (pr.) Lond. 1823. 2 vols. 8.—Of the Hymns, *Blackwood's* Magazine, vol. xxx.—xxxii.——French.—*Mad. Dacier*. Par. 1711-16. 1741. 8 vols. 12.—*Le Brun*. Par. 1809-19. 4 vols. 12.——German.—*J. H. Voss*. Altona. 1793. 4 vols. 8. Imitating the ancient hexameter. 5th ed. 1821, improved.—*Schmieth*, Hymns. Frankf. 1825. 8.——Italian.—*M. Cesarotti*. Ven. 1786-90. 10 vols. 8.

7. Illustrative.—It has been justly remarked, that it would be an endless task merely to name all the authors who have written about Homer. We select a few of the best *works illustrative* of this poet.—*G. Ch. Crusius*, Wörterbuch über die Gedichte des

Homeros, &c. Han. 1836. 8.—*Tarascon's* Crit. Dissertations on the Iliad, transl. into English, by *Brerewood*. Lond. 1745. 2 vols. 8. —*L. Coulon*, Lexicon Homericum. Par. 1653. 8.—*Duport*, Homeri Gnomologia, Gr. & Lat. Cant. 1660. 4.—*E. Feith*, Antiquitates Homericæ. Amst. 1728; Argent. 1743. 8.—*Ricci* Disputationes Homericæ. Lips. 1784. 8.—*H. I. Kleppen*, Erklärende Anmerkungen zum Homer, 1st. ed. Han. 1787, sq. 3d ed. by *Ruhkopf* and *Spitzner*. Han. 1820. 6 vols. 8. "a very good commentary on the Iliad."—*G. W. Nitzsch*, Erklärende Anmerkungen zu Homer's Odyssee. Kiel. 1826-40. 3 vols. 8. "a thorough work."—*P. Buttmann*, Lexilogus, &c., hauptsächlich für Homer und Hesiod. Berlin, 1828. 2 vols. 8. Trans. English, by *T. R. Fishlake*. Lond 1836. 8. "very valuable."—*Clavis Homerica*, or Lexicon of all the words in the Iliad. Transl. by *J. Walker*. Lond. 1829. 8.——*C. F. Nägelsbach*, Anmerkungen zur Ilias, nebst Excursen über Gegenstände der Homerischen Grammatik. Nürnb. 1834. 8.—*C. F. Stadelmann*, Grammatisch-kritische Anmerkungen zur Ilias. Lpz. 1840, sq. 2 vols 8. "a copious collection of notes without plan, yet containing much that is good." Cf. *Jahn's* Jahrbücher, 1841.—*F. B. Köster*, Erläuterungen der Heiligen Schrift, Alten und Neuen Test. aus d. Klassik. besonders aus Homer. Kiel. 1833. 8.—*C. F. Nägelsbach*, Die Homerische Theologie in ihrem Zusammenhange. Nürnb. 1840. 8. "of great merit."——On the Geography and Topography of Homer's poems, we mention the following.—*J. Bryant*, Dissertation concerning Troy, &c., as cited P. II. § 132.—*J. B. S. Morrit*, in Reply to Bryant. —*W. Franklin*, Remarks on the Plain of Troy, &c. Lond. 1800. 8.—*R. Chandler*, History of Troy and adjacent country, &c. Lond. 1802. 8.—*Le Chevalier*, Voyage de la Troade. Par. 1802. 3 vols. Transl. English, by, *Dalzel*.—*W. Gell*, Topography of Troy. Lond. 1804. 4. with plates.—*Rennell*, Observations on the Topography of Troy. Lond. 1814. 4.—*K. H. Vicker*, Ueber Homerische Geographie und Weltkunde. Han. 1830. 8.——There are illustrative Drawings.—*Flaxman's* Compositions. London, 1805. 2 vols. fol.—*Tischbein's* Illustrations, in drawings from the antique, with descriptions (Germ.) by Heyne. Gött. 1801. fol.— *C. F. Inghirami*, Galleria Omerica (or antique monuments to aid the study of Homer). Firenze, 1830. 2 vols. 8.——For others on various points, cf. *Moss*, Manual, vol. i. as cited § 7. 10.—*Sulzer's* Allg. Theorie, *Homer*.—An extensive survey of recent works pertaining to Homer is given by *Baumgarten-Crusius*, in *Jahn's* Jahrbücher, vols. i. and ii. for 1827.

§ 51. *Hesiod* lived probably B. C. 950, according to some before Homer. He was born at Cuma in Æolia, and was called the Ascræan, because educated at Ascra in Bœotia. As a poet, Hesiod is inferior to Homer. But his poems are highly valuable, as they make known to us so much respecting the conceptions and modes of thinking which prevailed in a high antiquity, upon domestic, mythological, and physical subjects.

1. We may collect from the poems of Hesiod, that his father was a native of Cuma, and removed to Ascra at the foot of Mt. Helicon, where he devoted himself to pastoral and agricultural life. Of the estate, which his father left at death, the greater part was obtained by Perses, his elder brother, who had bribed the judges to make an unequal division. Yet Hesiod by the prudent management of his portion acquired a competence, while Perses was reduced by improvidence to want.—It has been supposed by some, that he tended his own flocks on Mount Helicon, while others maintain that he was the priest to a temple of the Muses on that mount.—He mentions a poetical contest at Chalcis, which formed a part of the games at the funeral of Amphidamas, king of Eubœa, and in which he gained the prize of a *tripod*, afterwards by him consecrated to the Muses of Helicon. (Cf. P. IV. § 65. 1.) This incident was the foundation of the fable of his victory over Homer, which Plutarch, in his *Banquet of the seven wise men*, puts into the mouth of Periander; and which forms the subject of a work styled Ὠμήρου καὶ Ἡσιόδου ἀγών, written after the time of the emperor Adrian.—Plutarch likewise introduces in the *Banquet*, from the lips of Solon, a marvelous story respecting the death of Hesiod, which also is probably a fabrication.

On the life and age of Hesiod; see the *Lives* by *Vossius*, *Kennett*, &c., cited § 47.—Also Prelim. Diss. in *Robinson's* Hesiod, and Discourse prefixed to *Cooke's* Hesiod, both cited below (5).

2 *a*. We have from him a didactic poem, on rural economy, Ἔργα καὶ Ἡμέραι, *Works and Days;* and another of a mythological character, Θεογονία, *a theogony*, on the lineage of the gods and origin of the world. The piece styled Ἀσπὶς Ἡρακλέους, *Shield of Hercules*, is probably a fragment from a later author.

3. The *Works and Days* of Hesiod consists of 828 hexameter verses. The poem is of unequal merit, some parts of it bordering on the puerile, others discovering great elevation of thought and feeling. It is an object of the poet in the *Works and Days* to rebuke his brother and judges for their injustice, and teach the duties of industry, frugality, and prudence.—Pausanias says, that this was the only work allowed by the Bœotians to be the genuine production of Hesiod. He states that he saw, near the fount of Helicon, a copy of this poem in lead, almost destroyed by age.——The *Theogony* contains about 1000 lines. There are passages in it of great force and sublimity. The contest of the Giants and Titans and of Jupiter with Typhœus are often specified as such.

The *Shield of Hercules*, in 480 lines, is supposed by some modern critics to have belonged to a lost work of Hesiod, entitled Ἡοιωγονία, the *Heroogony*, a genealogy of the demigods, including, as they think, two pieces cited by the ancients; viz. Κατάλογος γυναικῶν, *catalogue of women*, a history of such as were mothers of demigods; and Ἤοιαι μεγάλαι, an account of heroines. The Κατάλογος is sometimes mentioned as consisting of *five cantos*, of which the Ἤοιαι formed the *fourth*. The title Ἤοιαι was supposed by Bentley to have arisen from the phrase ἢ οἵη (*qualis, such as*), with which the transition was made from one heroine to another. Of this last piece the *Shield* is commonly thought to have been a part; it begins with the phrase just mentioned, in a description of the person and adventures of Alcmene, which occupies the first 56 lines. Others consider the part of it relating to Alcmene as all that belonged to the piece styled Ἤοιαι or Ἐαῖαι, and view the rest, describing the armor of Hercules, &c., as a separate poem. This portion of the Ἀσπὶς or *Scutum*, is an amplification of Homer's

description of the shield of Achilles.——Thirteen or fourteen other works, not extant, were ascribed to Hesiod.

Cooke, Discourse pref. to his Transl.—*Edinb. Rev.* vol. xv. p. 101.—*Manso*, on Hesiod, in the *Charakters der vornehmsten Dichter*, vol. iii. p. 49, as cited § 47. 1.

4. The same theory which some have so strenuously maintained in relation to the Homeric poems, has also been applied to the poems of Hesiod. They have been said to be pieces compiled by Διασκευασταί in the ages of Solon and Pisistratus, from the recitations of the Rhapsodists, or at least from imperfect written copies; it being supposed, that there were many poems from different authors imitating the manner of Hesiod, and in after times ascribed to him. Thus Hesiod has been considered as the head of an ancient *Bœotian school* of poetry, as Homer of an *Ionian*.

See *Heinrich's* Prolegomena and *Wolf's* Notes in the editions below cited (5).—*Aug. Twesten's* Commentatio critica de Hesiodi carmine, quod inscribitur, *Opera et Dies*, Kilim, 1605. 8.—*G. Hermann's* Letter to Ilgen, in *Ilgen's* Hymn. Homerici, cited § 50. 3.

5. Editions.—B.—WHOLE WORKS. *Chr. Fr. Löwe*, Gr. et Lat. Lips. 1778. 8.—*Thom. Robinson*, Gr. et Lat. Oxon. 1737. 4; Lond. 1756.—* *C. Göttling*. Erfurt. 1831. 8.—WORKS and DAYS. *L. Wachler*, Lemgo. 1792. 8.—SHIELD. *Car. Frid. Heinrich*. Vratisl. (Breslaw), 1802. 8.—THEOGONY. *Fr. Aug. Wolf*. Halle, 1783. 8.——F.—The *Princeps* contains only the Works and Days. Milan, 1493. fol.—The Princeps (or earliest) edition of the whole works of Hesiod, is that of *Aldus*, Venet. 1495. fol., connected with an edition of Theocritus.—*Junta*. Florent. 1515. 8; this is the first edition of Hesiod separately.—*Trincavellii*. Ven. 1537. 4; the first with the Scholia.—*D. Heinsius*. Lug. Bat. 1603. 4. Gr. et Lat.—*Grævius*, Gr. & Lat. Amst. 1667. 8.—*Clericus (Le Clerc)*. Amst. 1701. 8. The two last are the foundation of Robinson's.—*B. Zamagna* (called also edition of *Badessi*). Gr. et Lat. Parmæ, 1785. 4.——R.—*Lanzi* (Works and Days). Gr. Lat. et Ital. Florent. 1808. 4.—*Spohn* (Works and Days). Lips. 1819. 8. A more critical edition announced by same.—*Gaisford*, in his Poetæ Minores Græci, cited § 47; said by Dibdin (in 1827) to give the purest text of Hesiod.—*F. S. Lehr's*, Gr. & Lat. Par. 1840. 8.

6. Translations.—English.—*G. Chapman*. Lond. 1618. 4.—*J. Cooke*, (metr.) Lond. 1728. 4.—*Ch. Abr. Elton*, (metr.) Lond. 1812. 8. also 1816. 8. Cf. *Edinb. Rev.* vol. xv.——French.—*P. C. Ct. Gin.* Par. 1795. 8.——German.—*J. H. Voss*, whole works. Heidelb. 1806. 8.—*J. D. Hartmann*, Shield. Lemgo. 1794. 8.

7. Illustrative.—*S. F. Thiersch*, über die Gedichte des Hesiodus, ihren Ursprung, &c. München, 1813. 4.—*Heyne*, Abhandlung über die Theogonie, in the *Comment. Soc. Gött.* vol. ii.—*F. Schlichtegroll*, über den Schild des Hercules, &c. Gotha, 1788. 8.—*Creuzer & Hermann*, Briefe, &c. cited P. II. § 12. 2. (a).—*C. Lehmann*, De Hesiodi carminibus perditis. Berl. 1828. 8.—*J. Flaxman*, Compositions from the Works of Hesiod; 37 beautiful outlines. Lond. 1817. fol.

§ 52*. *Archilochus* flourished about B. C. 680. He was a native of the island of Paros, and ranked among the greatest poets of Greece, and generally supposed the inventor of Iambic verse. He wrote satires, elegies and triumphal hymns, and lyrical pieces, of which only trifling fragments remain.

1. Little is known of his life. He went, while young, with his father in a Parian colony to Thasos. He states of himself, that in a battle between the Thasians and Thracians, he threw away his shield, and saved himself by flight. On account of this, it is said, when he afterwards visited Sparta, he was ordered by the magistrates to quit the city.

2. The fragments of Archilochus are found in *Brunck's* Analecta, and *Jacobs's* Anthologia, cited § 35.—Also in *Gaisford*, vol. i. and *Boissonade*, vol. xv. as cited § 47. 2. They were published separately, with comments, by *Ign. Liebel*, Lips. 1812. 8; enlarged 1819. 8.——Cf. *Sevin*, La vie et les ouvrages d'Archiloque, *Mem. Acad. Inscr.* vol. x. p. 36.

§ 53. *Tyrtæus*, about B. C. 647, of Athens, or more probably Miletus, leader of the Spartans against the Messenians. By his elegies, full of the praises of military glory and patriotism, he roused the ardor of his warriors, and rendered them victorious. Of his writings, only three elegies and eight fragments have come down to us.

1. The common account is, that the Lacedæmonians, at the bidding of Delphian Apollo, sent to the Athenians for a general to conduct their wars with the Messenians, hitherto unsuccessful; and that Tyrtæus, lame and deformed, was selected by the Athenians, out of hatred. Schöll remarks that the whole story has the air of fable, and that the alleged deformity had no foundation in truth, being a satirical allusion to his use of pentameter verse.

2. The effect ascribed to his poems is not improbable. The Lacedæmonians were accustomed to enter the field under the inspiration of martial music and songs, as illustrated in Plutarch's life of Lycurgus. The song thus used in rushing to battle was termed μέλος ἐμβατήριον. The instruments used by the Lacedæmonians were flutes. Tyrtæus is said to have invented and introduced among them the trumpet.——The elegies composed by Tyrtæus amounted to *five* books. It is commonly supposed that they were chiefly war-songs of the kind just mentioned. We have but a single fragment of these songs of Tyrtæus, which were in the Doric dialect; his now remaining elegies, being in the Ionic dialect, are not to be confounded with them.——A work by Tyrtæus is cited by Aristotle and Pausanias under the title of Εὐνομία ("*bonne legislation*"), which some have considered as a distinct poem, while others have supposed it to be only a certain class of his elegies collected together and so named.

Lowth's Hebrew Poetry, lect. i.—*Schöll*, vol. i. p. 189.—*Fuhrmann's* Kleineres Handb. p. 65.—*J. V. Franke's* Callinus, cited § 29.—*Matthiæ* de Tyrtæi Carminibus. Altenb. 1820. 4.—*Polsenius*, below cited.

3. Editions.—B.—*Chr. Adolph. Klotz*. 1767. 8; with a German version by Weiss, and dissertation on Tyrtæus and on warlike songs.—*Chr. Dahl*. Upsal, 1790. 4. Gr. et Lat.——F.—*Princeps*, by *S. Gelenius*. Bas. 1532. 4. with remains of poetesses. Lond. 1761. 12. with English metrical version.—In *Brunck's* Gnom. Poet. and *Köppen's* Griech. Blumenlese.——R.—*L. Lambertz*, with

Lat. and Ital. versions. Par. 1801. 8.—*Nic. Bach*, Callini Ephesii, Tyrtæi Aphidnæi, et Asii Samii Carminum, quæ supersunt. Lips. 1830. 8.

4. Translations.—English.—*R. Polwhele.* (metr.) Lond. 1786. 1810. 2 vols. with Theocritus, &c.——French.—*Poins. de Sivry.* Par. 1788.——German.—*C. Ch. Stock.* Lps. 1819. 8.

§ 54. *Sappho* flourished probably about B. C. 612. She was a native of Mitylene, in the island of Lesbos. Of distinguished celebrity as a poetess, she is also remembered from the story of her unhappy passion for Phaon, and her tragical leap from Leucate into the sea, in a fit of despair. This story, however, seems to belong to another Sappho, of a later age. It is from the poetess that the verse termed Sapphic takes its name. Of her productions there now remain only two odes, full of warm and tender feeling, and some small fragments.

1. There is a disagreement respecting the precise date[1] which should be assigned to Sappho. Some make her a contemporary of Anacreon, considerably later than the time above named. Little is known of her life, and her character is a subject of controversy. The imputations cast upon her are of doubtful authority, and are supposed by some to have had their origin in the license of the comic poets. They may have arisen from confounding her with the courtesan Sappho, of Eresus, in the same island Lesbos. It is now made quite probable, that the whole story of the passion for Phaon and its fatal issue belongs to the latter, who was a person of some celebrity, as seems evident from the fact that her image was stamped upon some of the Lesbian coins, a circumstance which Barthelemy[2] applies to the poetess. A coin, brought from Greece in 1822, has upon it a female head with the name ΣΑΠΦΩ and the letters EPECI, supposed to refer to *Eresus*.

[1] *J. Ch. Cramer*, Diatribe de συγχρονισμῷ Sapphus et Anacreontis. Jen. 1755. 4.—*H. F. M. Volger*, Diatribe historico-crit. de Sapphus Poetriæ vita et scriptis. Goth. 1809. 8.——[2] *Barthelemy's* Anacharsis, ch. iii.—*Fr. G. Welcker*, Sappho von einem herrschenden Vorurtheil befreyet. Gött. 1816. 8.—*De Hauteroche*, Notice sur la courtisane Sappho d'Eresus. Par. 1822.—*F. W. Richter*, Sappho und Erinna, nach ihren Leben beschrieben. Quedl. 1833. 8.—*Schöll*, Hist. Lit. Gr. bk. ii. ch. 5.

2. Sappho is said to have composed hymns, elegies, scolia, and epigrams, as well as odes. The two odes now extant are preserved, the one in Longinus, and the other in Dionysius Halicarnasseus (*de Compositione verborum*) as a specimen of soft and flowing style. Two or three epigrams are among the fragments otherwise preserved.

3. Editions.—B.—*C. F. Neue*, Gr. & Lat. Berl. 1827. 4. Other lyric fragments promised by him. Cf. *Jahn's* Jahrbücher, for 1828. vol. i. p. 269—433.——F.—*Princeps* by *H. Stephanus* (with Anacreon). Lut. Par. 1554. 4.—†*J. C. Wolf.* Hamb. 1733. 4. as 1st vol. of his Fragments of nine Greek poetesses.——R.—*H. F. M. Volger.* Lips. 1810. 8.—*L. d. Mölius.* Hannov. 1815. 8.—‖ *Sams*, as given in the *Bibliotheca* of *Jacobs & Rost*, with Anacreon, as below cited (§ 59. 2), the *best* for students.—*Blomfield*, in the *Mus. Crit.* or *Camb. Class. Researches*, vol. i. Lond. 1813; this text highly valued.—The odes are found in most editions of Anacreon. The epigrams are in the Anthology of *Jacobs*.

4. Translations.—English.—*J. Addison*, in the Works of Anacreon. Lond. 1735. 8.—Cf. *Addison's* Spectator, Nos. 223, 229.——French.—*De Sivry*, as cited § 53.——German.—*Ramler*, and *Overbeck*, cited § 59. 4.

§ 55. *Solon*, the distinguished lawgiver of Athens, native of Salamis, and descendant of Codrus, lived B. C. 594. He wrote several poems. By one of them he aroused the Athenians to a war with the Megareans, in which he, as their general, subdued Salamis. Afterwards he was appointed archon at Athens, and this was the epoch of his legislation so much celebrated. We have a series of moral maxims, in elegiac verse, ascribed to Solon.

1. Solon is said to have engaged in early life in trade, and in this pursuit to have visited Egypt and other foreign countries. On returning to Athens, he devoted himself to poetry and philosophy. After he was brought into public office, as above mentioned, and had established his laws, he again left Athens for ten years, for the sake of rendering them permanent. He returned and spent the remainder of life in literary pursuits, and is said to have done much in collecting and publishing the poems of Homer. Some accounts say that he died at Athens, others at Cyprus, at the age of 80.—His biography is given by two ancient writers, *Plutarch* and *Diogenes Laertius*.

2. Besides the poetical remains of Solon, there are some fragments of his laws extant, and a little piece on the pursuits of life. Diogenes Laertius also has recorded certain *letters*, said to have been written by Solon.

3. Editions.—B.—*Fortlage.* Lips. 1776. 8; the 2d vol. of a collection of Gnomic Poets.—[*] *N. Bachius* (*Bach*). Bonnæ, 1825. 8.——F.—*Princeps*, by *Gelenius*, as cited § 53. 3.—The chief poetical fragments are in the collections of *Brunck*, *Winterton*, and others, cited § 47. 2.——For the fragments of Solon's laws, *Sam. Petit*, Leges Atticæ. Par. 1635. fol. improved ed. by *P. Wesseling*. Lugd. Bat. 1742. fol.

4. Translations.—English.—Of the *Letters*, in *Savage's* Collection, as cited § 152. 1.——German.—Poet. Fragments, in *G. C. Braun*, Die Weisen von Hellas als Sänger. Mainz. 1822. 8.

§ 56. *Theognis*, born at Megara, lived in banishment at Thebes, about B. C. 550. There remain of his poetry 1238 verses, belonging to the class of γνῶμαι (*sententiæ*) or maxims.

1 *a*. They are simple verses or couplets, once probably forming parts of connected poems; two poems, particularly, are said to have been composed by him. The portions extant are valued for their moral rather than their poetical character.

2. Theognis is said to have died B. C. 495. His verses are addressed, under the

name of παραινεσεις, *exhortations*, chiefly to a young man to whom he gives counsel on the conduct of life. He has been reproached for the licentious nature of some of his sentiments; yet nothing of this character appears in the fragments extant. He inculcates religious and filial duty, and recommends caution in the choice of friends.——It is not improbable that some of the verses ascribed to Theognis are of later origin, although most of them are thought to be evidently of high antiquity. In 1815, or near that time, 159 verses, never printed, were discovered by Bekker, in a Modena manuscript. These added make the whole number extant about 1400.

3. Editions.—B.—*Imm. Bekker* (with the translation by *Grotius*). Lps. 1815. 8.—*F. T. Welcker*. Frankf. 1826. 8. for the critic, rather than the student. He gives a new *arrangement* of text, which is opposed by *G. Gräfenhan*, Theognis Theognideus, &c. Mulhusæ (Mulhausen), 1827. 4.—F.—*Princeps*, by *Aldus* (with Hesiod), as cited § 51. 5.—The verses (except the 159) are found in *Brunck's* Gnomic Poets, *Gaisford's* Minor Poets (cited § 47), and other collections.——On Theognis, cf. *Quart. Rev.* No. xcv.

§ 57. *Phocylides*, of Miletus, lived about B. C. 540. He belongs to the class of Gnomic Poets. Of the genuine verses of Phocylides, only a few fragments are extant, preserved by Stobæus.

1 *u*. An ethical poem, called the *Exhortation* or *Admonition* (ποίημα νουθετικὸν) in 217 verses, is ascribed to him (cf. § 31). It is allowed by the critics to be the work of a later author, perhaps a Christian of the second or third century.

2. The genuine remains of Phocylides are in *Brunck's* Analecta (cited § 25) and other collections.—The Exhortation was *first* printed by *Aldus* (with the golden verses of Pythagoras, in *C. Lascar's* Greek Grammar). Ven. 1495. 4. It is found in the collections mentioned under § 47. It has been published separately several times; best probably by *J. A. Schier*, Gr. & Lat. Leipz. 1731. 8. —Cf. *Harles*, Brev. Not. Lit. Gr. p. 64.

§ 58. *Pythagoras*, of Samos, probably lived between 550 and 500 B. C. He is celebrated as the founder of the Italian School of philosophy. The fragments called Χρυσᾶ ἔπη, *Golden Verses*, which commonly pass under his name, are probably from some disciple belonging to a later period.

1. Certain *epistles*, and a number of *symbolical precepts* (ἱερὰ ἀποφθέγματα) are also ascribed to him. The name of Pythagoras most properly belongs to the department of philosophy. Cf. § 170.

2. Editions.—B.—*E. G. Glandorf*. Lips. 1776. 8.—*J. G. Lindner*, Gr. & Lat. Rudolst. 1810. 8.——F.—*Princeps*, by *Aldus*, in *C. Lascaris* Erotemata (the same cited § 57. 2).—*P. Needham* (with the comm. of *Hierocles* on the verses). Cant. 1709. 8.—*J. A. Schier*. Lips. 1750. 8.——The verses are found in the collections of Gnomic Poets already cited; and in *Orelli's* Opuscula Græcor. vet. sententiosa et moralia. Lips. 1819. 8.

3. Translations.—French.—*Fabre de Olivet* (Gr. & Fr.). Par. 1813. 8.——German.—*G. Ch. Link* (in hexameter). Alt. 1780. 4.

§ 59. *Anacreon* lived about B. C. 536, a native of Teos in Ionia. He fled with his parents from Persian oppression, to Abdera in Thrace. Subsequently, he resided at Samos, under the protection of Polycrates the king, and afterwards at Athens, under Hipparchus. He died in his native place, or at Abdera, in the 85th year of his age. He was a lyric poet, and wrote in that light kind of ode, of which love, social pleasures, and wine, form the subjects, and which from him has received the name *Anacreontic*. The collection of odes ascribed to him contains many belonging to other authors, some of whom were of a later age. The pieces are of unequal merit. Many of them are unworthy of the praise which the ancients bestowed on Anacreon, and which, beyond question, justly belongs to the rest on account of their vivacity, grace, and lyric beauty.

1. The time and manner of Anacreon's death are variously stated. Common tradition reported that he died by suffocation, from swallowing a grape-stone, while in the act of drinking wine. This tradition is supposed by some to have originated from the bacchanalian character of his poetry.

Herodotus (iii. 121) and Plato (in *Hipparchus*) are the authorities for some of the facts stated above.—A learned life of Anacreon is given by *Barnes*, in his edition of this poet.

2. He is reputed to have written elegies and iambic poems in the Ionic dialect, besides scolia and epigrams. The odes which have been ascribed to him are 65 in number. The genuineness of most of them was denied in the middle of the 16th century, by *Francis Robortellus*, one of the acutest critics of that age. Their credit having revived, it was again attacked at the commencement of the last century, by *De Pauw*. The same views were enforced by *Fischer* at the close of the last century, since which time the opinion above stated by Eschenburg has generally prevailed. The opinion is confirmed by the fact that, with two exceptions, none of the existing odes are known to be cited by any ancient author.

3. Editions.—B.—*Jo. Frid. Fischer*, Lips. 1753. 8. repr. 1776, and 1793, with additions.—*R. Ph. Gr. Brunck*, Strasb. 1780. 12. accurate.—*J. Fr. Degen*. Lips. 2d ed. 1821. 8. with a German translation, and other lyrical pieces.—*F. Melhorn*. Glogav. 1825. 8. learned; with bold criticism; commended by translator of Scholl.——F.—*Princeps*, by *H. Stephanus*. Lutet. Paris, 1554. 4. Græc. —*Morel & R. Stephanus*. Paris, 1556. 8.—*Fabri* (*Tanaquil Faber*), Gr. et Lat. Salmur. 1660, 1690.—*Barnes*, Gr. et Lat. Cantab. 1705, 1721. 8.—*Maittaire*, Gr. et Lat. Lond. 1725, 1740. 4. rare.—*Pauw*, Gr. et Lat. Tr. Rhen. 1732. 4.—*Spalletti*, Gr. Rom. 1781-83. fol. very splendid. "Printed from ancient MS. of the tenth century; the type, comprehending the *first sixteen* pages, a

fac-simile of the Vatican MS."—*Bodoni*, Parma, 1784. 8. handsome. Also, Gr. & Ital. 1793. 4.—*J. B. Gail*, Gr. Lat. & Fr. Par. 1799. 4. with dissertations, musical adaptations, and engravings. 1801. 4 vols. 12.——R.—*Ed. Foster*, Lond. 1802. 12. not professing to be critical; but correct, with elegant engravings.—*F. H. Bothe*, Lpz. 1805. 12. more elegant than valuable.—*J. H. Van Rennen*, Amst. 1808. 8. as 1st vol. of a collection.—*Schäfer*, Lpz. 1809. 8. it is the indifferent ed. of *Born* (1789) improved.—*S. A. Mösbus*. Hal. 1809. 8. This as given in the *Bibliotheca* of Jacobs is the *best* for common use.—*C. Casellius*, (with Sappho). Flor. 1819. fol.—*C. G. Gremsius*. Upsal, 1824. 8.—*T. Bergk*. Lips. 1835. 8.——The epigrams ascribed to Anacreon are found in the *Anthology of Jacobs* (cf. § 35).

4. Translations.—English.—*T. Stanley*. Lond. 1683. 8. 1815. 12.—*J. Addison*. Lond. 1735. 12.—*Fawkes*. Lond. 1760. 12.—*D. H. Urquhart*. Lond. 1787. 8.—*T. Moore*, 1800. 4. 1818. 2 vols. 12, with the Greek text. Cf. *Ed. Rev.* vol. ii.—*Edwards*, Gr. & Angl. Lond. 1830. 12.——French.—*Dacier*. Amst. 1699. 8.—*Gail*, above cited.—*Saint Victor*. Par. 1810.——German.—*Overbeck*, Lüb. 1800. 8.—*Ramler*. Berl. 1801. 8.—*F. C. Brosse*. Berl. 1806. 8.—*A. Drexel*. Landsh 1816. 8.——Italian.—*Ch. Rodolfi*. Venet. 1765. 8.

5. Illustrative.—*P. C. Henrici*, de indole carminis Anacreontici. Altona. 1752. 4.—*Degen*, über d. Philos. des Anacreon. Erlang. 1776. 8.—*J. G. Schneider*, Anmerkungen über den Anacreon. Leipz. 1770. 8.—*Manso*, Character of Anacreon, in the *Charaktere der vornehmsten Dichter*, cited § 47.—*D. H. Urquhart*, Dissert. on the Odes of Anacreon. Lond. 1790. 8.—*Ford. Nolan*, On the Greek Rose, as illustrating the imagery of the odes ascribed to Anacreon, &c., in *Transactions of Royal Soc. of Literature*, vol. 2d. Lond. 1834.—*F. W. Richter*, Anacreon nach seinem Leben geschrieben. Quedl. 1834. 8.—*Melhorn*, in *Jahn's* Jahrbücher, for 1827. 3d vol. p. 227, ss. "giving a survey of recent Anacreontic literature."

§ 60. *Pindar*, of Thebes in Bœotia, about B. C. 490, was a lyric poet of the greatest celebrity. He wrote in the higher kind of lyric verse, employed to celebrate the triumphs of heroes and victors. He sung chiefly the praises of victors in the great public games of the Greeks. There now remain 14 Olympic, 12 Pythian, 11 Nemean, and 8 Isthmian Odes. Many other Hymns and Pæans, Dithyrambics, Threni (Θρῆνοι), and the like, are lost. Quintilian justly ranks Pindar first among the nine most distinguished lyric poets of the Greeks (cf. § 26). He is marked by his lofty sublimity, his bold energy of thought, his vivid and poetical imagination, and the flowing fullness of his diction. Horace gives a lyric description of his character (lib. iv. ode 2).

1. Pindar was early taught the arts of music and poetry. Lasus and Simonides were his instructors. The Greeks related a story of him, that once, while he was a youth, as he threw himself upon the grass fatigued and sleepy, a swarm of bees deposited their honey on his lips, which prefigured the sweetness of his future poetry. In several instances he lost the prize in poetical contests with Corinna, who is, however, supposed to owe something to the charms of her person as influencing the feelings of the judges. He is said at last to have appealed from them to herself. From all other competitors he invariably bore away the prize. He enjoyed great honors while living. The conquerors at the public games counted it a great part of their glory to be celebrated in the verse of Pindar, for which they courted his person, and bestowed on him the most liberal rewards. A statue was erected to him in Thebes, and was standing in the time of Pausanias, six centuries afterwards. The house which he had occupied was spared by the Spartans, and at a later period by Alexander, when Thebes was laid in ruins.—The age which he attained is variously stated; some say 55, others 66, and others 86 years.

For the incidents of Pindar's life we are chiefly indebted to Pausanias; some circumstances are drawn from Ælian, Plutarch, and others. Of the accounts by moderns; see *Lives of the Poets*, cited § 47.—Preface in *Tourlet's* Translation, below cited.—*J. G. Schneider*, Versuch über Pindars Leben und Schriften. Strasb. 1774. 8.

2. The division of the odes into *four* classes is ascribed to Aristophanes of Byzantium. He selected, out of the general mass of Pindar's effusions, such as had reference, more or less directly, to victories gained at the great games of the Greeks; yet some are found in the selection which do not refer specially to any particular victory. Schöll remarks, that some of these odes seem to have been prepared to be rehearsed at the general triumph of the conquerors on the evening after the contest in the games, and others for the more private festival afterwards given to the individual victor, by his relatives and friends.—One of the Odes (*Olymp.* 7) is said by a scholiast to have been preserved in a temple at Athens, in letters of gold.—The more the odes of Pindar are studied, the more the reader will be impressed with the genius of the author. The abruptness of his transitions has often been a ground of censure, but with great injustice. In many cases, where a new topic is introduced with apparent violence, or, as might at first seem, only by a perfectly wild imagination, there is found, on a closer view, a very philosophical and logical connection.—There is much of an epic character in the use of history and mythology, which he so happily employs. The Doric dialect abounds in his language; yet he does not confine himself to it, but adopts Æolic and other forms where strength, variety, or the peculiarity of his meter demands.

C. W. Theop. Camerar. Pindari ingenium, etc. Misenæ, 1804. 4.—*G. Hermann*. de Dialecto Pindari Observationes. Lips. 1809. 4.—See also *Lond. Quart. Rev.* vol. v. and xviii.—*Schöll*, Hist. Lit. Gr. vol. i. p. 277.—Cf. *J. W. Kaltban*, Versuch eines Beweises, dass wir in Pindars Siegeshymnen Urkomödien übrig haben, welche auf Gastmahlen gesungen worden, &c. Lpz. 1808. 8.—Preface to *Wist*, cited below (5).—*Fragmier* and others, cited below (6).

3. Various forms of poetical composition, besides odes, were written by Pindar; as, in the words of Neander, "*Pæanes, Dithyrambi, Scolia, Epitaphia, Encomia, Threni, Prosodiæ, Parthenia, Enthronismi, Bacchica, Daphnephorica, Hyporchemata, Dramata tragica, Epigrammata epica*, etc."

Very little, however, of all this remains. We have nothing entire except the odes.—*Mich. Neander*, Aristologia Pindarica Græco-Latina. Basil, 1558.

4. Editions.—B.—*Aug. Böckh*, Gr. & Lat. Lips. 1811-22. 2 vols. 4. Admirable.—*C. G. Heyne*, Gr. & Lat. Lips. 1817. 3 vols. 8. —[a] *L. Dissen*. Gothæ, 1830. 2 vols. 8. After Böckh's recension. The 1st vol. has the text, an introduction, and *Müller's* plans of Delphi and Olympia. pp. 292. The 2d vol. consists of Latin notes. pp. 634. It is included in *Rost's* Bibliotheca; and is the best for the student.—*F.—Princeps*, the *Aldine*. Ven. 1513. 8. with the hymns of Callimachus.—*Calliergi*. Rom. 1515. 4. cum Scholiis. First Greek book printed at Rome.—*R. Stephanus*. Par. 1560. 2 vols. 8.—*Erasm. Schmid*, Gr. & Lat. cum Schol. Wittenb. 1616. 4.—‡ *West & Welsted*, Gr. & Lat. Oxon. 1697. fol.—*Foulis*, Gr. & Lat. Glasg. 1744-64-70. 3 vols. 12.——R.—*D. Beck*. Lips. 1810. 2 vols 8. Not completed.—*Fr. Thiersch*, with a German translation in Pindaric verse. Lps. 1820. 2 vols. 8.—*Tauchnitz*. Stereot. Lps. 1819. 12.—*Huntingford*, Gr. & Lat. Lond. 1814. 8. with an abridgment of *Damm's* Lex. Pindaricum.—*Ch. W. Ahlwardt*. Lips. 1820. 8. He contests with Boekh the priority of inventing a new metrical system for Pindar's verse.—*A. Mezzanotte*, Gr. & Ital. (metr. & prose). Pisa, 1820. 4 vols. 8.—*Negris*, Gr. with English notes. Lond. 1836. 12.

5. Translations.—English.—*G. West*. Lond. 1753. 2 vols. 8.—*H. J. Pye*, Six Odes (omitted by *West*). Lond. 1775. 8.—*E. B. Greene*. Lond. 1778. 4.—*T. Banister*. Lond. 1791. 8.—*J. L. Girdlestone*. Norw. 1810. 4.—*R. Moore*, with notes. Lond. 1822. 8. —*H. F. Cary*. Lond. 1833. 12.——French.—*T. Maurin*. Par. 1617. 8.—*L. C. Gin*. Par. 1801. 8.—[a] *R. Tourlet*, Gr. & Fr. Par. 1818. 2 vols. 8.——German.—*F. Gedike*, (pr.) Olympic and Pythian Odes. Berl. 1777-79. 2 vols. 8.—*G. Pfizer* (metr.). Pmig. 1806. 2 vols. 8.—*F. H. Bothe*, (metr.) Olympic Odes. Berl. 1808.—*Thiersch*, as above cited; highly esteemed.——Italian.—*Ant. Jerocades*. Nap. 1799. 8.——Latin verse, *J. Costa*. Patav. 1808. 8.

6. Illustrative.—*Æm. Porti*, Lexicon Pindaricum. Han. 1606.—*Damm*, Lexicon Pindaricum. Berl. 1765.—*J. M. Duncanus*, Dammii Nov. Lex. cui substratæ sunt elucidationes Homericæ et Pindaricæ. Lond. 1827. 4.—*Rost* published an improved edition of Duncan's. 1835. 4. Reprinted 1838.—*Hermann*, on the Pindaric Meters. in Heyne's edition, 2d vol.—*Aug. Böckh*, Ueber die Versmasse des Pind. Heidelb. 1809. 8.—*J. C. Fr. Gütschel*, Mythologiæ Pindaricæ Specimen. Erlang. 1790. 4.—*Blondel*, Comparaison de Pindare et d'Horace. Par. 1673. 12.—*Fraguier & Massieu*, Sur Pindare, &c. *Mem. de l'Acad. des Inscr.* ii. 33; iv. 502; v. 95; vi. 283, 354.—Also *Sallier*, in the same work, *Mem.* &c. iv. 486; x. 332; and *De Chabanon*, in the same, xxxvi. 451; xxxv. 386; xxxvii. 91.—*L. F. Tafel*, Dilucidationes Pindaricæ. Berl. 1827. 2 vols. 8. Good in explaining words.—*Vissenbiesa*, Essai sur Pindare. Par. 1772. 12.—*W. Congreve*, Discourse on the Pindaric Ode, in 3d vol. of his *Works*. Lond. 1758. 3 vols. 8. —*Dawes*, Miscellanea Critica. Lps. 1800. 8. (Sect. ii.)

§ 61. *Æschylus*, a native of Eleusis, in Attica, flourished about 490 B. C. He engaged in military service, and acquired glory in the battles of Marathon, Salamis, and Platæa. He afterwards retired to Sicily where he died. His merit was very great as a poet in the department of tragedy. Indeed he was, properly speaking, the *author* of tragedy, as he gave it greater unity of action, introduced the dialogue (although the chorus still retained an important place), employed a more dignified style, and imparted a more noble and elevated character to the external representation. Yet we notice a want of completeness and finish in his plays. His efforts to present terrific or shocking scenes, with bold and uncommon modes of thought and expression, sometimes lead him into what is exaggerated, obscure, or unnatural. Nor can we find in him the beauties belonging to a full and regular method.

1. The birth of Æschylus is dated B. C. 525, and his death 456. He is said to have made his first public attempt, as a tragic author, at the age of 25, B. C. 499. Six years after the battle of Marathon, he gained his first tragic victory, and eight years after the battle of Platæa, he gained again the prize for a tetralogy (cf. P. IV. § 66).—Different accounts are given as to the reason of his removing to Syracuse in Sicily. Some ascribe it to his disgust at being charged and tried before the Athenians for profanation of the mysterics in some of his plays, although he was acquitted. Others assign as the reason, his defeat in a poetical contest with Simonides, and in another with Sophocles. Schlegel suggests (*Dram. Lit.* lect. iv.) that he retired from apprehensions of the hostility of the populace towards him, because he had highly recommended the Areopagus as holding a check upon democratic violence.

See *F. C. Petersen*, De Æschyli vita, etc. Havniæ, 1816. 8.—Life of Æsch. in *Stanley's* edition, cited below (4).

2 *u*. Of 75 or 90 tragedies, which he is said to have written, only *seven* remain. These are entitled Προμηθεὺς δεσμώτης, *Prometheus vinctus;* Πέρσαι, *Persæ;* Ἑπτὰ ἐπὶ Θήβας, *Septem contra Thebas;* Ἀγαμέμνων, *Agamemnon;* Χοηφόροι, *Choephori;* Εὐμενίδες, *Eumenides, Furies;* Ἱκτίδες, *Supplices.*

3. The plots of Æschylus are very simple. His characters are sketched boldly. A lofty and grave spirit reigns in his poetry. Terror is the predominant emotion. His *Prometheus bound* is called his master-piece.

A. W. Schlegel's Lect. on Dramatic Lit. lect. iv.—*Edinb. Rev.* vol. xxvi.—*Theatre of the Greeks*, cited § 40.—*Charaktere der vornehmsten Dichter*, &c. von einer Gesellschaft von Gelehrten. Lps. 1792. 8 vols. 8. vol. ii. p. 291.—*Lond. Quart. Rev.* iii. 339; v. 203; xxv.

4. Editions.—B.—*C. G. Schütz*, Gr. & Lat. 4th ed. Halle, 1809-12. 5 vols. 8. Repr. Lond. 1823. 4 vols. 8. with Lat. vers. The editions of Schütz have been highly lauded by some critics; but an English reviewer has spoken in a different tone. See *Mus. Criticum*, vol. i. p. 109. Cf. *Dibdin's* Introd. cited § 7. 10. vol. i. p. 241.—*S. Butler*, Gr. & Lat. Camb. 1809. 4 vols. 4; 8 vols. 8. Cf. *Edinb. Rev.* vol. xix.—*A. Wellauer*. Lips. 1828-31. 3 vols. 8. the 3d vol. a *Lexicon Æschyleum*, called good by Hermann. Repr. Camb. 1827. 2 vols. 8. without the Lexicon.—*C. J. Blomfield's* editions of the separate tragedies are ranked very high, and said to give the purest text. The glossaries appended to each are highly prized. The reprint of *Blomfield*, Lps. 1823 s. contains additions. ——*F.—Princeps*, by *Aldus*. Ven. 1518. 8.—*F. Robortellus*. Ven. 1552. 8.—*Turnebus*. Par. 1552. 8.—*Victorius* (printed by *H. Stephanus*). Par. 1557. 4.—*Th. Stanley*, Gr. & Lat. Lond. 1663. fol. It was very celebrated; the foundation of *Butler's*.——*Pearce*, Gr. & Lat. Hag. Com. 1745. 2 vols. 4. "to be shunned." (*Dibdin.*)—*Foulis*, Gr. & Lat. 1746. 4. & 12.—*Porson*. Glasg.

1725. fol. with designs by *Flaxman*. See on this, *Pursuits of Literature*, pt. ii. p. 42. *Dibdin*, i. p. 242.——R.—*F. H. Bothe*, Gr. & Lat. Lpz. 1805. 8. not highly esteemed *(Dibdin)*. new ed. 1831. 2 vols. 8. "too bold in criticism."—*I. Schokfield*. Camb. 1808. 8.—§ *Schäfer*. Lpz. 1812. 8.—§ *Pflugk*. Gothæ (begun) 1835, in Rost's Bibliotheca.—*C. Schaarsh*, separate tragedies. Lpz. 1818, sq. 8.—Cf. *N. Am. Rev.* xxiii. p. 505.——*S. Minkwitz*, Lips. 1838. 8. "tolerably good."—§ *T. D. Woolsey*, Prometheus Vinctus, with Engl. Notes. Cf. § 63. 6.

5. Translations.—English.—*R. Potter* (blank verse). Nprw. 1777. 4. 2d ed. imp. Lond. 1779. 2 vols. 8.—For *D. A. Talboys*. (prose) Oxf. 1822. 8.—French.—*F. J. G. de la Porte du Theil* (with original & notes). Par. 1788. 2 vols. 8. also in new edition of *Brumoy's* Theat. Gr. (by *Raoul-Rochette*). Par. 1820, sq.—Marquis *de Pompignan*. Par. 1770. 8.——German.—*J. T. L. Danz*. Lips. 1805. 1808. 2 vols. 8. "too much modernized."—*Gottf. Fähse*. Lips. 1809. 8. "defective." *(Fuhrmann.)*—*C. Ph. Conz*, (metr.) Choephori. Zür. 1811. 8; Persæ, and the rest, Tub. 1815. 1820. "good." *(Fuhrmann.)*—* *W. von Humboldt*, Agamemn. Lpz. 1816. 4.—* *Droysen*. Berl. 1832. 2 vols. 8.——Italian.—*M. Mallius* (with Sophocles & Euripides). Rom. 1788. 8.

6. Illustrative.—*J. Meursius*, Æschylus, Sophocles, Euripides, sive de tragœdiis eorum libri iii. Lug Bat. 1619; also in *Gronovii* Thesaurus Gr. tome x.—*J. A. Starck*, de Æschylo et imprimis ejus tragœdia, quæ Prometheus vinctus inscripta est, libellus. Gott. 1763. 4.—*H. Blümner*, Ueber die Idee des Schicksals in d. Tragœdien Æschyl. Lpz. 1814 8.—*Car. Fr. Wunderlich*, Observat. criticæ in Æschyli tragœdias, etc. Gott. 1809. 8.—*G. Hermann*, De versibus spuriis ap. Æschylum. Lips. 1814. 4.—*Burney's* Tentamen de metris (ab Æschylo) in chor. cant. adhibitis. Lond. 1811. 8. Cf. *Edinb. Rev.* vol. xviii.—*C. F. Bamberger*, De carminibus Æschyl. a partibus chori cantatis. Bruns. 1832. 8.—*Vauvilliers*, on MSS. of Æschylus in the *Notices des Manuscrits*, &c. vol. i. as cited P. IV. § 108. 2.—*M. G. Fähse*, Lexicon Græcum in Tragicos. Lpz. 1830. 4. Commenced; a collection of scholia & glosse from the ancient grammarians and of modern notes.—*Apparatus Criticus ad Æschylum*. Halle, 1830. 1st vol. the commentary of *Stanley*. 2d vol. *Abrzschii* Animadversiones. 3d vol. to contain notes from various authors.—*B. W. Beatson*, Index Græcitatis Æschyleæ. Cantab. 1830. 8.—*R. H. Klausen*, Theologumena Æschyli. Berl. 1829. 8.—*C. G. Haupt*, Quæstiones Æschyleæ. Specimina i.–iv. Lips. 1828–30.—*J. Flaxman*, Compositions from the Tragedies of Æschylus; 36 beautiful outlines. Lond. 1831. fol.—*K. O. Müller*, (Eng. transl. from his Germ.) Dissertations on the Eumenides, with the Greek text, &c. Camb. 1835. 8. Cf. *Lond. Quart. Rev.* Sept. 1842. p. 315.

§ 62. *Sophocles*, born at Colonus, near Athens, was the greatest author in Greek tragedy, and not without honor as a warrior. He flourished about 450 B. C. He improved the tragic stage by introducing a third speaker, and by limiting the office of the chorus, which, with him, appears rather as a contemplative spectator, than a real participator in the action represented. His tragedies have the merit of a regular and judicious plan, a striking truth in characters, and a masterly and energetic expression and play of the passions. They are full of feeling and full of nature.

1. Sophocles was about 30 years younger than Æschylus, and about 16 older than Euripides (§ 39). In early youth, it is said, he was beautiful in person, and made rapid attainments. His father, Sophilus, was wealthy, and furnished him with the best advantages for education. At the age of twenty-five he brought forward his first tragedy, for a prize. It was in a memorable dramatic contest, in which Æschylus was a candidate, and Cimon and his nine colleague-generals, after their victory over the Persians near the Eurymedon, were the judges. Sophocles received the prize by their decision, B. C. about 468. He won the first prize in such contests twenty times, while Æschylus gained this distinction but thirteen times, and Euripides but a still smaller number. The unnatural ingratitude of his family, in attempting to deprive him of his property on the charge of dotage, furnished him an opportunity to acquire new glory; he read before the court his Œdipus at Colonus, which he had just composed. In admiration of the piece, the judges not only rejected the suit of the family, but escorted the poet from the place of trial to his own dwelling. He died about B. C. 405, not long before the defeat of the Athenians at Ægos-potamos. Discordant and marvelous tales are related of his death.

See *Gott. Eph. Lessing*, Leben des Sophokles (ed. *Eschenburg*). Berl. 1790. 8.—*Charakter der vornehmsten Dichter* (cited § 61), vol. iv. p. 96.—*F. Schultz*, De Vita Soph. commentatio. Berl. 1836. 8.

2 *a*. Of a great multitude of plays composed by him, we possess only *seven:* viz. Αἴας μαστιγοφόρος, *Ajax Flagellifer*, *Ajax bearing the lash;* Ἠλέκτρα, *Electra;* Οἰδίπους Τύραννος, *Œdipus King;* Ἀντίγονη, *Antigone;* Οἰδίπους ἐπὶ Κολωνῷ, *Œdipus at Colonus;* Τραχίνιαι, *The Trachinian women;* Φιλοκτήτης, *Philoctetes*. The third of these, *Œdipus King*, is esteemed as the best.

3. Different statements are made respecting the number of tragedies composed by Sophocles. Suidas makes it 123. It is commonly judged that the true number is about 70. Many of the plays, which were ascribed to him, are thought to have belonged to his son Iophon and grandson Sophocles.—He was called by the ancients the *Attic Bee*, to designate the sweetness and grace which characterized his works.

See *Besenbeck*, Diss. de Ingenio Sophoclis. Erlang. 1789. 4.—*Schlegel's* Dram. Lit. lect. iv.—*Schill*, Hist. Lit. Gr. vol. ii. p. 30.

4. Editions.—R.—*R. F. Ph. Brunck*, Gr. & Lat. Argen. 1786–9. 3 vols. 8. repr. often; best, Oxf. 1820. 3 vols. 8. Lond. 1824. 4. vols. 8.—* *C. G. A. Erfurdt*. Lips. 1802–11. 6 vols. 8. each volume one play; *Œdipus Coloneus* was supplied in a 7th vol. by *Hiller* and *Döderlein* with a Lexicon, in 1825.—*G. P. W. Schneider*. Weim. 1823–27. 8 vols. 8. with German notes; and a *Sophokleisches Wörterverzeichniss*. 1830. 2 vols. 8.——F.—*Princeps*, by *Aldus*. Ven. 1502. 8.—*Junta* (*Francinus* ed.), cum Schol. Flor. 1522, 1547. 4.—*Turnebus* (with the Schol. of *Dem. Triclinius*). Par. 1553. 4.—*H. Stephanus*. Par. 1568. 4.—*Canterus*. Antw. 1569. 12. Repr. Lugd. Bat. 1593.——*Johnson*, Gr. & Lat. cum. Schol. Oxon. 1705. 2 vols. 8. 3d vol. Lond. 1746. Reprinted, Lond. 1758. and Eton. 1775. this last edit. by *J. Tweedie* is most correct. *(Dibdin*, ii. p. 412.)—*Capperonier* (finished by *Vauvilliers*), Gr. & Lat. Par. 1781. 2 vols. 4.——R.—*F. H. Bothe*, Gr. & Lat. Lpz. 1806 2 vols. 8. repr. Gr. 1827.—*G. H. Schäfer*. Lpz. 1810. 2 vols.—§ *G. Hermann*. Lpz. 1824. 7 vols. 12. The first 2 vols. by *Erfurdt*. Repr. Lond. 1826. 2 vols. 8.—*E. Wunder*

Gothæ (not finished), 1695. in *Fabr's* Bibliothec.—§ *F. Neue.* Lpz. 1831. 8.—§ *P. Elmsley.* Lond. 1826. 2 vols. 8. Repr. with additions, Lpz. 1827.——Of the editions of single tragedies, a few only can be noticed.—AJAX. *B Stolberg* (with Scaliger's metrical version). Wittenb. 1668. 8.—*J. G. H'rius.* Wittenb. 1746. 8.—° *Ch. Aug. Lobeck*, 2d ed. Lips. 1835. 8.—ELECTRA. (Gr. Lat. & Ital.) Rom. 1764. 4.—*G. Ant. Ch. Schaffar.* Helmst. 1784. 8.—§ *T. D. Woolsey*, (with Antigone) with Eng. Notes. Cf. § 63. 5.—ŒDIPUS TYRANNUS. *J. H. C. Barby.* Berl. 1807. 8.—*P. Elmsley.* Oxf. 1811. 8. impr. Lips. 1821.—§ *I. Stuart*, with Engl. notes. Andc. 1836. 12.—ANTIGONE. *J. H. C. Barby.* Berl. 1808. 8.—§ *F. C. Wex.* Lips. 1830. 2 vols. 8.—ŒDIPUS COLONEUS. ° *C. Reisig.* Jenæ, 1820. 8. and 2 vols. of *Comment. crit.* Jen. 1822. 8.—*J. Brasse*, with English notes. Lond. 1829. 12. (in same manner, other pieces.)—*P. Elmsley.* Oxf. 1823. 8.—TRACHINIÆ. *J. G. Ch. H'pfner.* Lips. 1791. 8. —*L. J. Billerbeck.* Hildesh. 1801. 8.—PHILOCTETES. *Bufmann.* Berl. 1822. 8.—° *J. P. Matthæi.* Alt. 1828. 8.—*G. Burgess*, with Engl. notes. Lond. 1833. 8.

5. Translations.—English.—*Th. Franckhin* (bl. ver.). Lond. 1758. 4. impr. ed. 1788.—*R. Potter.* Lond. 1788. 4.—*T. Dale.* Lond. 1824. 8.—For *D. A. Talboys* (prose). Oxf. 1824, 2 vols. 8.—*T. W. C. Edwards*, Gr. & Engl. prose (Antigone, Œdipus Rex, Philoctetes). Lond. 1821-27. 8.——French.—*Dupuy.* Par. 1762. 4.—*Guil. de Rochefort.* Par. 1788. 2 vols. 8.——German.—Count *Stolberg.* Hamb. 1823. 2 vols. 8.—° *C. W. F. Solger.* Berl. 1818. 8. new ed. 1824.

6. Illustrative.—° *F. Ellendt*, Lexicon Sophocleum. Regiom. (Königsb.) 1835. 2 vols. 8.—*J. G. V. Prchlich*, Kritische Versuche über Sophocles Tragödien. Main. 1824. 8.—*B. W. Beatson*, Index Græcitatis Sophocleæ. Cant. 1830. 8.—*B. Heath*, Notæ ad Tragicor. Græcor. Veter. Æschyli, Sophoclis, Euripidis, quæ supersunt, Dramata, deperditorumque reliquias. Ox. 1762. 4.—*V. Knox*, Comment. on the Œdipus Tyrannus, in his *Essays Moral and Literary.* Lond. 1779. 8.

§ 63. *Euripides* was born at Salamis, of Athenian parents, B. C. 480. He was instructed in rhetoric by Prodicus, and by Anaxagoras in philosophy. Socrates was his familiar friend. He died B. C. 406, at the court of Archelaus, king of Macedon. His talent for philosophy and eloquence appears in his tragedies, which are strikingly marked by sententious passages and pathetic scenes; in this respect he sometimes violates tragic dignity. An easy and regular method is found in all his pieces. His characters are designed with exactness, and are less ideal than those of Sophocles. With much fidelity and truth in expression, he unites great richness and fullness. Most of his plays, of which he composed at least seventy-five, are lost; *seventeen* or *eighteen* however remain, besides some fragments, and the *Cyclops*, which was a performance of Euripides belonging to the satyrical drama (cf. § 44).

1. Euripides remained at Athens until within a few years of his death. He went to Macedonia on the invitation of the king, Archelaus. Several causes are suggested as influencing him thus to retire; domestic trials, the abuse and ridicule received from Aristophanes, and public prosecution on a charge of impiety. His death is said to have been occasioned by an attack of some ferocious hounds, in which he was so mangled that he expired not long afterwards. He was seventy-five years old.

For the biography of Euripides, see (besides the works referred to in § 47) his Life by *Barnes*, in Prof. to his edition below cited (5), and by *Moschopulus*, *Thomas Magister*, and *Aulus Gellius*, found in *Musgrave's* edition; and the anonymous Life in *Elmsley's* edition of the *Bacchæ*.

2. Euripides is said by some to have composed 120 dramas. A catalogue of those lost is given by *Fabricius*[1]. Those which remain bear the following titles: Ἐκάβη, Ὀρέστης, Φοίνισσαι, Μήδεια, Ἱππόλυτος στεφανηφόρος, *Hyppolytus Coronifer*, Ἄλκηστις, Ἀνδρομάχη, Ἱκέτιδες, *The Female Suppliants*, Ἰφιγένεια ἡ ἐν Αὐλίδι, Ἰφιγένεια ἡ ἐν Ταύροις, Τρῳάδες, *The Trojan Women*, Βάκχαι, *The Female Bacchanals*, Ἡρακλεῖδαι, Ἑλένη, Ἴων, Ἡρακλῆς μαινόμενος, *Hercules furens*, Ἠλέκτρα and Ῥῆσος, *Rhesus*. This last, however, is considered as spurious, by some of the best critics[2]. The principal fragments, are of two pieces entitled Φαέθων and Δανάη.——The Medea is generally considered as one of the best pieces of Euripides. It is said that Cicero was reading this, when arrested by the ministers of the proscription.

[1] In his *Biblioth. Græc.* See vol. ii. p. 234, ss.——[2] On the number of pieces written by Euripides, what genuine, what lost, &c. cf. *Fuhrmann*, Klein. Handb. p. 151.—*Schöll*, Hist. Litt. Gr. ii. p. 52.—*Valckenär*, Diatribe in Eurip. deperditor. dram. reliquias. Lips. 1824. 8.—*Fr. Osann*, Epist. ad Matthiæum, de nonnullis fabularum Euripidis deperd. titulis. in *Wolf's* litterar. Analekten (vol. 2d, p. 627). Berl. 1820.—In the *same* work (Analekten, vol. 3d, p. 392), über den Prologus der Danaë (one of the fragments above named).—*A. Böckh*, Græcæ tragœdiæ principum, Æschyli, Sophoc. Eurip. num ea quæ supersunt et genuina omnia sint, et forma primitiva servata, etc. Heidelb. 1808. 8.—*Hardion*, sur la tragedie de Rhesus, in *Mem. de l'Acad. des Inscr. et B. Lett.* tom. x.—*Class. Journ.* No. xliii.—On different plays, *Lond. Quart. Rev.* iii. 167. vii. 441. ix. 343. xv. 117.

3. Ancient authors refer to a production of Euripides, styled Ἐπικήδειον, a *funeral song*, in honor of Nicias and others, who perished in the fatal expedition of the Athenians against Syracuse. There exist also *five letters* ascribed to Euripides.

The letters may be found in the editions of *Barnes*, *Beck*, and others.—See *Schöll*, ii. p. 64. The genuineness of these letters is discussed in *R. Bentley's* Dissert. upon the epistles of Phalaris, &c. Lond. 1816. first published in *Wotton's* Reflect. on Anc. and Mod. Learning. (Cf. P. IV. § 29); given in *Bentley's* Works, ed. by *A. Dyce.* Lond. 1838. 3 vols. 8.—Comp. remarks of *Beck*, in the Glasgow edition of Euripides, vol. vii. p. 720.

4. In comparing Euripides and the other two masters in Grecian tragedy, it may be said, that he ranks first in tragic representation and effect; Sophocles first in dramatic symmetry and ornament; and Æschylus first in poetic vigor and grandeur. Æschylus was the most sublime; Sophocles the most beautiful; Euripides the most pathetic. The first displays the lofty intellect; the second exercises the cultivated taste; the third

indulges the feeling heart. Each, as it were, shows you a fine piece of sculpture. In Æschylus, it is a naked hero, with all the strength, boldness, and dignity of olden time. In Sophocles and Euripides, it may be perhaps the same hero; but with the former, he has put on the flowing robes, the elegant address, and the soft urbanity of a polished age; with the latter, he is yielding to some melancholy emotion, ever heedless of his posture or gait, and casting his unvalued drapery negligently about him. They have been compared by an illustration from another art: "The sublime and daring Æschylus resembles some strong and impregnable castle situated on a rock, whose martial grandeur awes the beholder; its battlements defended by heroes, and its gates proudly hung with trophies. Sophocles appears with splendid dignity, like some imperial palace of richest architecture, the symmetry of whose parts and the chaste magnificence of the whole, delight the eye, and command the approbation of the judgment. The pathetic and moral Euripides hath the solemnity of a Gothic temple, whose storied windows admit a dim religious light, enough to show its high embowed roof, and the monuments of the dead, which rise in every part, impressing our minds with pity and terror at the uncertain and short duration of human greatness, and with an awful sense of our own mortality." (*Potter.*)

On the character of Euripides and his writings, comp. *Schlegel*, Dram. Lit. lect. v.—*Char. vornehmst. Dicht.* (cited § 61. 2) vol. v. p. 335.—*Barthelemy*, Anacharsis, ch. lix.—*Cludius*, Versuche aus der Literatur und Moral. Th. i. p. 72.—*Fr. Jacobs*, Animadvers. in Euripidem. Goth. 1790. 8.—*Sams*, Curæ Secundæ in Eurip. Lips. 1796. 8.—*Lavaqus*, Sur les trois Poetes tragiques de la Grece. *Mem. de l'Institut*, Classe *de Lit. et Beaux Arts*, vol. i. p. 305.—*F. A. Schneither*, De Euripide philosopho. Groa. 1828. 8.——Euripides is defended from the common charge of misogyny in the work styled *Hinterlassene Papiere eines philos. Landpredigers*, herausgegeben von *K. H. Heydenreich*. Lpz. 1796. 8.

5. Editions.—R.—*Variorum*, Gr. & Lat. (publisher, *Priestley*). Glasg. 1821. 9 vols. 8. very highly commended by Dibdin; the text of each play drawn from the most eminent editor of that play.—*Beck*, Gr. & Lat. Lips. 1778–88. 3 vols. 4.—‡ *Matthiæ*, Gr. & Lat. Lips. 1813–29. 9 vols. 8. vol. i.–iii. Text; iv. v. Scholia; vi.–viii. Notes; ix. Fragments.——F.—*Princeps*, by *Aldus*. Ven. 1503. 2 vols. 8. (or 12. *Dibdin.*)—There was an edition of *four* plays, perhaps earlier, but without date, printed at Florence.—*Harvagius*. Basil, 1537, 1544, 1551. (three editions) 2 vols. 8.—*Oporinus*, Gr. & Lat. Basil, 1562. fol.—*Canterus*. Antw. 1571. 12.—*Commelin*, Gr. & Lat. Heidelb. 1597. 2 vols. 8.—*P. Stephanus*, Gr. & Lat. Genev. 1602. 4.—‡ *Barnes*, Gr & Lat. Cantab. 1694, fol. it eclipsed all preceding editions.—*Musgrave*, Gr. & Lat. Oxon. 1778. 4 vols. 4. differently estimated by critics.—*Foulis*, Gr. & Lat. Glasg. 1797. 10 vols. 12.——R.—*E. Zimmermann*, Gr. & Lat. Francof. ad M. (Frankfort) 1808–15. 4 vols. 8.—*F. H. Bothe*. Lips. 1825. 2 vols. 8.—*R. Porson* (Hecuba, Orestes, Phœnissæ, & Medea). Lond. 1822. 8.—*Sams*, with notes by *Hermann*. Lips. 1824. 8.—§ *J. J. E. Pflugk*, in *Rost's* Bibliotheca.——To detail editions of single plays would take too much space. Among the most celebrated editors are, *G. Hermann*, Bacchæ. Lps. 1823. Alcestis. Lps. 1824. Hecuba. Lips. 1831. &c.—*P. Elmsley*, Bacchæ. Lips. 1822. Medea. Oxf. 1818.—*L. C. Valckenär*, Phœnissæ. (rec. ed.) Lips. 1824.—*J. H. Monk*, Hippolytus. Camb. 1822. (cf. *Lond. Quart. Rev.* vol. xv.) Alcestis. Camb. 1818.——The following should be noticed: *J. R. Major*, (Hecuba, Orestes, Phœnissæ, & Medea). Lond. 1833. 8. with Engl. notes.—§ *T. D. Woolsey*, Alcestis (with the Prometheus of Æschylus, and the Antigone & Electra of Sophocles), in his *Selection of Greek Tragedies*. Bost. 1837. 2 vols. 12. with Engl. notes; designed for Schools and Colleges.—*A. Witzschel*, Medea. Lips. 1841. 8. pp. 150.—‡ *C. G. Firnhaber*, Iphigenia, in Aulis. Lpz. 1841. 8. pp. 308, with Comm. & Excursuses.——The Cyclops separately; *Höpfner*. Lips. 1796. 8.—Cum notis *variorum*. Glasg. 1819. 8. Gr. & Lat.

6. Translations.—German.—*F. H. Bothe.* (metr.) Berl. 1800. 5 vols. 8. (new edit. 1837.)——French.—*P. Prevost.* Par. 1783. 2 vols. 8. and in *Brumoy's* Theatre des Grecs.——English.—*R. Potter.* Lond. 1783. 2 vols. 4. and later.—*M. Woodhull.* Lond. 1792. 4 vols. 8. 1802. 3 vols. 8.—*T. W. C. Edwards*, Gr. and Eng. prose. (Medea, Hecuba, Phœnissæ, Alcestis). Lond. 1821–24. 8. —*By a member of the University.* (prose). Oxf. 1820–32. 2 vols. 8. including Hecuba, Orestes, Phœnissæ, Medea, Hippolytus, & Alcestis.

7. Illustrative.—*A. Matthiæ*, Lexicon Euripideum (continued by *C. B. Matthiæ*). Lips. 1841. 8.—*C. D. Beck*, Index Græcitatis Euripideæ, improved ed. Camb. 1829. 8.—*C. Fr. Ammon*, Diss. de Eurip. Hecuba. Erl. 1788. 4.—*Fr. N. Morus*, Prog. de Phœnissis Eur. Lips. 1771. 4.—*H. Blümner*, Ueber die Medea von Euripides. Lpz. 1790. 8.—*Bouterwek*, de philosophia Euripidea, &c. in the *Commentt. class. hist. et philos. Soc. Reg. Scientiar.* tom. iv. and in *Miscell. Græc. Dram.* Cambridge.—*C. A. Böttiger's* prolusiones ii. de Medea Eurip. cum priscæ artis operibus comparata. Weim. 1802. 4.—*A. W. Schlegel*, Compar. entre la Phedre de Racine et celle d'Euripide. Par. 1807. 8.—*L. Racine & Batteaux*, in *Mem. de l'Acad. des Inscr.* &c. tom. viii. x. xiii.—*Henr. Aug. Zeibich*, Disp. qua mos Græcorum infantes exponendi ex variis scriptor. antiq. maxime Euripidis Ione illustratur. Wittenb. 1753. 4.—*R. P. Joddrell*, Illustrations on the Alcestis, Ion, and Bacchæ. Lond. 1789–90. 3 vols. 8.

§ 64. *Empedocles*, of Agrigentum in Sicily, who flourished about B. C. 440, may be mentioned here as a didactic poet. He was one of the most eminent men in his native land, and distinguished as a philosopher and naturalist. That from ostentatious pride he threw himself into the crater of Ætna, is a fable; he probably died while journeying in Peloponnesus.

1 *a.* A poem in three books, *on the nature of things* (Περὶ φύσεως τῶν ὄντων) is ascribed to him by ancient authors. It was imitated by Lucretius (cf. § 357), and a fragment of it still remains. Another poem, called the *Sphere* (Σφαῖρα) was ascribed to him, but it is undoubtedly from some later author.

2. Other productions were ascribed to him, particularly a number of verses under the name of Καθαρμοί, and a poem called Ἰατρικὸς λόγος. Some have considered him as the author of the so-called *golden verses* of Pythagoras. In philosophy he was a disciple of the Italic or Pythagorean school. His Life is given by *Diogenes Laertius*.

For his philosophical views, see *Enfield's* Hist. Phil. bk. ii. ch. xii. § 2. (vol. i. p. 430. Dublin, 1792).—*H. Ritter*, in *Wolf's* Analekten, vol. ii. p. 411.—*Cousin's* French Trans. of *Tennemann's* Hist. Phil. vol. i. § 108.—*B. H. C. Lommatzsch*, Die Weisheit des Empedocles, &c. Berl. 1830. 8.

3. Editions.—R.—*Fr. W. Sturz*, Empedoclis Agrigentini, &c. Lips. 1805. 2 vols. 8. Containing his poetical fragments, and also a view of his life, character, writings, &c.—*A. Peyron*, Empedoclis et Parmenidis Fragmenta. Lips. 1810. 8.——The poem

of the Sphere was published by *F. Morel* (Par. 1584. 4), as the work of *Dem. Tribbonius*, probably author of the copy that fell into the hands of Morel. Shortly after (1587. 4) a Latin translation by *Q. Sept. Florent. Christianus*.—The original and the translation by *B. Hederich*. Dresd. 1711. 4.—Both found also in *Fabricius*, (Harles ed.) vol. i. p. 816.

§ 65. *Aristophanes* lived at Athens about B. C. 430. His native place is not certainly known. He is the only comic poet of the Greeks, from whom any complete plays now remain. Aristophanes possessed a very fertile genius, a lively wit, true comic power, and Attic elegance. We are obliged, however, to charge him with bitter personal satire, and ridicule of worthy men, especially of Socrates and Euripides. This, it is true, was in accordance with the character of Grecian comedy at that time, as was also his abundant contempt for the common religious belief. His plays furnish a valuable means of learning the state of manners and morals among the Greeks in his age.

1. He was probably a native of Ægina. He is supposed to have died about 380 B. C., at the age of 80.——*Nich. Frischlin*, Life of Aristoph. prefixed to *Kuster's* edition, cited below.—*Fuhrmann*, Klein. Handbuch, p. 163.

2 *a*. Of more than fifty comedies written by him, only *eleven* are extant. They are styled, Ἀχαρνεῖς, the *Acharnians;* Ἱππεῖς, *Knights;* Νεφέλαι, *Clouds;* Σφῆκες, *Wasps;* Εἰρήνη, *Peace;* Ὄρνιθες, *Birds;* Λυσιστράτη, *Lysistrata;* Θεσμοφοριάζουσαι, *Females keeping the festival* Θεσμοφόρια (in honor of *Ceres*); Βάτραχοι, *Frogs;* Ἐκκλησιάζουσαι, *Females in Assembly;* Πλοῦτος, *Plutus*, god of riches.

3. In the Ἀχαρνεῖς, the author attacks Euripides, and in the Θεσμοφοριάζουσαι and Βάτραχοι also brings him particularly into view. It is in the Νεφέλαι that Socrates is ridiculed; many have supposed that the poet merely intended to ridicule, under the name of Socrates, the sophists in general, and that this play had little or no influence in reference to the trial and condemnation of that philosopher.

Schlegel, Dram. Lit. lect. vi. vol. i. p. 203.—*Schöll*, Hist. Lit. Gr. vol. ii. p. 95.—*Mitchell*, in the *Introduction* to his Translation. (*Cl. Edinb. Rev.* vol. xxxiv. *North Amer. Rev.* vol. xiv. *London Quarterly*, vol. xxiii.)—*Harles*, de Consilio Aristoph. in scribend. comœd. *Nubes* inscripta. Erlang. 1757.—Remarks on Aristophanes, and that part of his life which relates to Socrates. Lond. 1786. 8.—For a view of the character of Aristophanes and his writings, we add *Charakt. vornehmst. Dicht.* (cited § 61. 2.) vol. vii. p. 113.—*Lond. Quart. Rev.* vol. ix. p. 141.—*Boissonade*, in the *Mem. de l'Acad. des Inscr.* iv. 549.—*Lebeau*, in the same vol. xxx. 29, and *Dutheil*, xxxix. 203.—*Levesque*, in *Mem. de l'Institut*, Classe de *Lit. et Beaux Arts*, vol. i. p. 344.

4. Editions.——B.—¶ *Imm. Bekker*, Gr. & Lat. Lond. 1829. 5 vols. 8. With Scholia, various readings, and notes of different critics.—*Brunck*, Gr. & Lat. Strasb. 1783. 4 vols. 8. Repr. Oxf. 1811. 4 vols. 8. with the Lexicon Aristophaneum of *J. Sanxay*, as 5th vol.—*Invernizi*, *Beck*, & *Dindorf*. Lips. 1795–1834. 13 vols. 8. Vol. i. ii. Text; iii.–ix. Notes; x.–xii. Scholia; xiii. Latin version, with *Mitchell's* Prolog.——F.—*Princeps*, by *Aldus*, (*Marc. Musurus* ed.) Ven. 1498. fol. cum Schol. (9 comedies.)—*Junta*. Flor. 1515. 8; 1523. 4. (ed *Francinus*.)—*Cratandrus* (ed. *S. Grynæus*). Basil, 1532. 4. (*First* containing 11 comedies.)—*Zanetti*. Ven. 1538. 8.—*Froben*. Basil, 1547. fol.—*Nic. Frischlin*, Gr. & Lat. Francof. ad M. 1597. 8.—*Æmil. Portus*, Gr. & Lat. Aurel. Allobr. 1607. fol.—*Lud. Kuster*, Gr. & Lat. Amst. 1710. fol. Very highly esteemed.—*Bergler*, rather *P. Burmann* (with notes of *S. Bergler* and *C. Duker*)), Gr. & Lat. Lug. Bat. 1760. 2 vols. 4.——R.—*C. G. Schutz*. Lips. 1821. 8. Commenced; never finished.—*Schäfer*. Lips. 1818. 2 vols. 8.—*F. H. Bothe*. Lips. 1830, 1831. 4 vols. 8.—*T. Mitchell*, Acharnenses, Aves, & Vespæ, with English notes. Lond. 1835. 8.—Editions of separate plays cannot here be cited: by Melancthon, Hemsterhuis, Harles, Kuster, Hermann, Höpfner, Elmsley, Berk, Wolf, &c.; we name only § *C. C. Felton*, Clouds. Camb. 1841. 12.

5. Translations.—German.—*J. H. Voss*, with notes. Braunschw. 1821. 3 vols. 8. Commended by Fuhrmann.——French.—*L. Poinsinet de Sivry*. Par. 1784. 4 vols. 8.—*A. C. Brotier*, in the *Theatre des Grecs*.——Italian.—*B. & P. Rositini*. Ven. 1544. 8. ——English.—*Th. Mitchell*. Camb. 1817. 3 vols. 8. with valuable notes and preliminary dissertations.—*Cumberland* (and others), Of the *Clouds*, *Plutus*, *Frogs*, and *Birds*. Lond. 1812.

6. Illustrative.—*Reisig*, Conjectaneorum in Aristoph. Lib. ii. Lips. 1816. 8.—*P. F. Kanngiesser*, cited § 41.—*J. G. Rückmann*, de Ethopœia comica Aristoph. Berl. 1768. 8.—*J. Floder*, Diss. explicans Antiquitas Aristophaneas. Upsa. 1768. 4.—The fragment of *Plutarch* containing a comparison of Aristophanes and Menander.—*Aug. Seidler*, de Aristoph. fragmentis. Halle, Sax. 1818. 4.—*Class. Jour.* No. xxviii.—*C. A. Böttiger*, Aristophanes impunitus Deorum irrisor. Elps. 1790. 8.—*P. Dobree*, Aristophanica Porsoni. Cant. 1820. 8.—*C. Paseow*, Apparatus crit. ad Aristoph. Lips. 1828. 12.—*J. Caravella*, Index Aristophanicus, &c. Oxf. 1834. 8.—*H. J. Rötscher*, Aristophanes und sein Zeitalter. Berl. 1827. 8.—*C. F. Hermann*, De personæ Nicia apud Aristoph. Marb. 1836. 4.

§ 66. *Menander*, born at Athens about B. C. 342, one of the later comic poets of the Greeks. He wrote numerous comedies (§ 43), of which we possess only slight fragments. The loss of Menander is the more regretted on account of the praise bestowed on him by Quintilian (x. 1). Some idea of his manner may be obtained, however, from the imitations of him in Terence. *Philemon* is usually named in connection with Menander, as a contemporary and rival.

1. Menander died at the age of about 50; Philemon, a native according to some of Sicily, but according to others of Cilicia, lived to the great age of 97 or 99. The former was rather a voluptuary; the latter was particularly temperate.

De Rochefort, on Menander, *Mem. Acad. Inscr.* vol. xlvi. p. 183.—*Schlegel's* Dram. Lit. lect. vii.—*Dunlop*, as cited P. IV. § 109. 2.

2. Editions.—B.—*A. C. Meineche*. Berl. 1823. 8. Fragments of Menander and Philemon; with Bentley's emendations.—— They are found in the collections cited § 43. That of *Le Clerc* occasioned a bitter literary war. (*Schöll*, iii. p. 82. *Harles*, Introd. i. p. 489. Brev. Not. p. 226.)—*J. G. Schneider*. Vratisl. 1812. 8. with Æsop's Fables.

§ 67. *Lycophron*, a poet and grammarian, born at Chalcis in Eubœa, flourish-

ed in the time of Ptolemy Philadelphus, B. C. about 284. His performance styled Ἀλεξάνδρα, *Alexandra* or Cassandra, was improperly ranked in the class of tragedies; it is a monologue or monodrama, in which Cassandra predicts to Priam the fate of Troy. This topic is interwoven with many others, pertaining to the history and mythology of different nations, so as to render the poem obscure and heavy.

1. Lycophron was a writer of tragedies, and was ranked among the *Pleiades* (cf. § 40). A work also on the subject of *comedy*, Περὶ κωμῳδίας, was written by him. The loss of the latter is more regretted than the loss of his dramatic pieces. The grammarians of Alexandria collected a mass of materials illustrating his *Cassandra*, from which *John Tzetzes* compiled a large commentary. (*Schöll*, iii. p. 96.)

2. Editions.—B.—*Ch. G. Müller*. Lips. 1811. 3 vols. 8. with the Scholia of Tzetzes. (Cf. *Dibdin*, ii. p. 211. *Schöll*, iii. 106.) —*L. Bachmann*. Lps. 1830. 8. —F.—*Princeps*, by *Aldus*. Ven. 1513. 8. With Pindar and Callimachus.—*Perazylus* or *P. Lucrinus*. Basil, 1546. fol. (Cf. *Dibdin*, ii. p. 208.)—*W. Canter*. Basil, 1566. 4. With brief notes and two Latin translations, one in prose by *Canter*, the other in verse by *Jos. Scaliger*.—‡ *J. Potter*, Gr. & Lat. Oxf. 1702. Much celebrated.—† *H. G. Reichard*, Gr. & Lat. Lips. 1788. 2 vols. 8.——‡ *L. Sebastiani*, Gr. & Lat. Rom. 1803. 4. Commended by Dibdin.

3. An English version of Lycophron by *Royston*, Class. Jour. xiii. xiv.

§ 68. *Theocritus*, a native of Syracuse, flourished in the time of Ptolemy Philadelphus, and in the reign of the second Hiero, B. C. about 275. We have under his name thirty Idyls, Εἰδύλλια, some of which are probably not genuine, and also twenty-two smaller pieces, chiefly epigrams. He was the most distinguished of ancient authors in the department of pastoral poetry. Virgil followed him as a master and model, but was his inferior in simplicity and fidelity to nature.

1. We cannot assert what induced Theocritus to remove from Syracuse to Alexandria, where he certainly spent part of his life. Some have stated that certain satires composed by him against Hiero exposed him to the vengeance of that monarch. Where and when he died is not known, although it has been supposed that he returned to Sicily and suffered a violent death from the vengeance of Hiero.

Cf. Life of Theocritus in *Polushkin*, as cited below (5).—Also *For. Quart. Rev.* Oct. 1842. p. 161.

2. The nature of the Greek Idyl has already been exhibited (§ 30). The Idyls of Theocritus are not confined to pastoral subjects. Of the thirty ascribed to him, only *fifteen* can properly be considered as bucolic or *pastoral;* viz. the first 9 and the 11th, considered by all as genuine bucolics, and the 10th, 20th, 21st, 23d, and 27th, which may be put in the same class. *Five* are *mythological*, viz. the 13th, 22d, 24th, 25th, and 26th. *Three* have been termed *epistolary*, 12th, 28th, and 29th, bearing a slight resemblance to the epistles of Ovid, but having less of the elegiac character. They are called *lyric* by Schöll. *Two* may be denominated *comic*, the 14th and 15th. The latter, Συρακόσιαι, the *Syracusan Gossips*, has no more of the pastoral in its tone than a scene from Aristophanes (cf. § 46). *Two* others may be styled *panegyrical*, the 16th and 17th. And there are *two* in the collection, 19th and 30th, which may properly enough perhaps be called *Anacreontic*, being mere imitations of the lighter odes of Anacreon. The remaining *one*, 18th, is a genuine epithalamium, according to its title, Ἑλένης ἐπιθαλάμιος.—The reputation of Theocritus is built on his Idyls. The epigrams would scarcely have preserved his name from oblivion.—One piece of a peculiar character remains, termed the Σῦριγξ, consisting of 21 verses so arranged as to form a resemblance to the pipe of the god Pan. In the Alexandrine age there was a depraved fondness for such odd and fanciful devices, in which the poet's lines represented the form of eggs, axes, wings, or altars.

E. Hepner, De Theoc. Idyll. generibus. Berl. 1836. 4. pp. 19.—*E. Reinhold*, De genuin. Theo. carminibus. Jen. 1819. 8.—For the character of Theocritus, see *Elton's* Specimens of Classic Poets.—*Charakt. der vorn. Dichter*, i. p. 89.—*C. W. Ahlwardt*, zur Erklärung der Idyll. Theokrits. Rostock, 1792. 8.—*Eichstädt*, Adumb. quæst. de carm. Theocr. indole ac virtutibus. Lips. 1794. 4.—*Hardion*, De Theocr. in the *Mem. de l'Acad. des Inscr.* iv. 520.

3. The *epithalamium of Helen* has been thought to resemble the *Song of Solomon*, and some have supposed that Theocritus imitated the latter. Schöll opposes this idea, although there are passages in the Idyls containing imagery which might have been drawn from the Scriptures. The Septuagint version was made in the time of Theocritus.——Comp. Idyl. xxiv. 84, with *Isaiah*, lxv. 25 and xi. 6; Id. xviii. 26-28 with *Sol. Song*, i. 9 and vi. 10; Id. xx. 26 with *Sol. Song*, iv. 11; Id. xxiii. 23-26 with *Sol. Song*, viii. 6, 7.

See *Schöll*, vol. iii. p. 146.—*S. Matter*, Essai sur l'Ecole d'Alexandrie. Par. 1820. 2 vols. 8. *Ch. Fr. Sibeudlin*, Theokrits Idyll. und das hohe Lied verglichen, in *Paulus*, Memorabilien, vol. ii. p. 162.

4. Editions.—B.—*Th. Kiessling*, Gr. & Lat. Lips. 1819. 8. "Perhaps the very best, up to the time of its publication." *Dibdin.* —*Jacobs*. Halæ, (commenced) 1824. 8. Promising to be most ample.—*E. F. Wüstemann*. Gothæ, 1830. 8. pp. 436, with notes on each page; prepared with the assistance of *Fr. Jacobs*, and forming a volume of his *Bibliothek*, cited § 7. 1. "Best for Amer. student."—*J. B. Geil*. Par. 1795. 3 vols. 4. with French version, and plates. New ed. 1828. 2 vols. 8. and volume of plates, 4.—Of previous editions, the best are, *Th. Warton*, Oxf. 1770. 2 vols. 4, and *L. C. Valckenär*, Gr. & Lat. Lugd. Bat. 1779. 8. repr. (ed. *Heinderf.*) Berl. 1810. 2 vols. 8.——F.—*Princeps* (18 Idyls, with Works and Days of Hesiod). Milan, 1493. fol. time and place known only by conjecture. *Dibdin.*—*Second*, by *Aldus* (with Hesiod). Ven. 1495. fol.—*Junta*. Flor. 1515, 1540. 8.—

Callierges, cum Schol. Rom. 1516. 8. Thought to be the second Greek book printed at Rome.—*Morel.* Par. 1561. 4.—*H. Stephanus.* Par. 1566. In *Post. Princ.* cited § 47 f. and 1579. 12. Gr. & Lat. With Bion and Moschus.—*D. Heinsius*, Gr. & Lat. Heid. 1604. 4. Repr. Oxf. 1676. 8. Lond. 1729. 8. 1758. 8.—*Martinus*, Gr. & Lat. Lond. 1760. 8.—*Reiske*, Gr. & Lat. Lips. 1765. 2 vols. 4.—*F. A. Stroth.* Gothæ, 1780. 8. Particularly valued for its illustrations of terms and phrases pertaining to botany and natural history. *Dibdin.* 4th ed. by *Stroth* and *Jacobs* (for schools). Gothæ, 1821. 8.—*Bodoni* (ed. *B. Zamagna*). Parmæ, 1791. 2 vols. 8. With Latin version. "Edition du luxe." *Schöll.*——R.—*Dehl.* Lips. 1804. 8.—*G. G. Schäfer.* Lips. 1810. fol. Splendid; on basis of *Valckenär's.*—*L. F. Heindorf.* Berl. 1810. 2 vols. 8. Including Bion and Moschus, with notes of Valckenär, Brunck, and Toup.—*J. Geel.* Amsterd. 1820. 8.—*Th. Briggs*, Poetæ Bucol. Græci. Cambr. 1821. 2 vols. 8 Theocr. Bion, & Mosch. with Lat. Version.

5. Translations.—German.—*Finkenstein*, Arethusa, oder die bukol. Dichter des Alterthums. Berl. 1806. 8. Containing a Life of Theoc.—*J. H. Voss.* Tübing. 1808. 8.——French.—*Chabanon.* Par. 1777. 8.—*Gin.* Par. 1788. 2 vols. 8.——Italian.—*A. M. Salvini.* Ven. 1718. 12. With annot. by *Desmarais*, Aret. 1754. 8.——English.—*E. B. Greene.* Lond. 1767. 8.—*R. Polwhele*, (with Bion and Moschus). Lond. 1792. 2 vols. 8.—*F. Fawkes.* Lond. 1767. 8.

§ 69. *Bion* of Smyrna, and *Moschus* of Syracuse, were contemporary with Theocritus, as is generally supposed. The Idyls of Moschus belong rather to descriptive than to pastoral poetry, properly speaking; they have more refinement, with less of natural simplicity, than the pieces of Theocritus. The *Seizure of Europa* is the most beautiful. The Idyls of Bion contain elegant passages; but they savor too much of art, and are wanting in the freedom and naivete of Theocritus. His principal piece is the *funeral song in honor of Adonis.*

1. Some have placed the dates of these poets considerably later than the time of Theocritus. Their era is perhaps a matter of real doubt.

Manso, Abh. von Bion's Leben, in his edition cited below, 3.

2. There remain of Moschus *four* Idyls, and a few smaller pieces; of Bion, besides the piece above named, only some short Idyls, and a fragment of a longer one. These pieces have usually been published in connection with those of Theocritus; and anciently they were in fact confounded with them.

Schöll, iii. p. 178.—*C. F. Gräfe*, Epistola crit. in Bucolicos Græcos. Petropoli, 1815. 4.

3. Editions.—B.—*Jacobs*, Gr. & Lat. Gothæ, 1795. 8.—*J. C. F. Manso.* Lpz. new ed. 1807. 8. Gr. & Germ. with notes. The 1st ed. 1794. inferior.—With Theocritus. Lond. 1826. 2 vols. 8. Gr. & Lat. with Greek Scholia, and notes from Heinsius, Heindorf, &c.—*Valckenär*, with Theocritus, cited § 68. 4.——F.—*Princeps*, in *Aldus*, with Theocr. Ven. 1495. fol.—The first ed. of B. and M. separate from Theocr. was by *Mekerchus.* Brug. Fl. 1565. 4.—*Vulcanius*, Gr. & Lat. with Callimachus. Antw. 1584. 12.—*Heskin*, Gr. & Lat. Oxf. 1748.—*Schier.* Lips. 1752.—*Wakefield.* Lond. 1795. Without accents.

4. Translations.—German.—*Manso*, as just cited.——French.—*J. B. Gail.* Par. 1794. 12.——English.—*Greene* and *Polwhele*, cited § 68. 5.

§ 70. *Callimachus*, of Cyrene in Lybia, flourished B. C. about 260. He was a historian and grammarian, at Alexandria, patronized by Ptolemy Philadelphus, and by him placed in the *Museum* (cf. P. IV. § 74). Of his many writings we have only six hymns, some smaller poems, and a considerable number of fragments. His hymns exhibit more of study and artificial effort than of true poetical spirit. Quintilian, however, ranks him as the first elegiac poet of the Greeks; and he certainly was imitated by the Roman Propertius.

1. The *Hymns* of Callimachus are in elegiac verse. Five are in the Ionic, one in the Doric dialect. That addressed to Ceres is judged the best. Besides these, he composed *Elegies*, which were regarded as the chief ground of his reputation; but of which only fragments remain. Another class of his pieces consisted of *Epigrams*, of which nearly 80 remain. Strabo refers to his *Iambics* and *Choliambics*, and some fragments of these still exist. Among his poetical works are named also three little poems; viz. Αἴτιαι, on the causes of fable, custom, &c.; Ἑκάλη, on the hospitality shown by an old female to Theseus, on his way against the bull of Marathon; and Ἶβις, a poem directed against one of his pupils charged with ingratitude. Many prose works were written by this grammarian and professed teacher; Ὑπομνήματα, *Memoirs* or *Commentaries*; Κτίσεις νήσων καὶ πόλεων, *Settlements of islands and cities*; Θαυμάσια, on the *wonders* of the world; Μουσεῖον, an account of the *Museum* at Alexandria; Πίναξ παντοδαπῶν συγγραμμάτων a sort of *universal Tableau of Letters*, in 120 books, containing an account of authors in every department, methodically arranged, the first example probably of a history of literature. Some of those performances, which were styled Διδασκαλίαι (cf. § 47), are also ascribed to him. All these works are lost.

Cf. *Schöll*, iii. p. 109.—*Porta Dutheil*, in *Mem. Acad. Inscr.* vol. xxix. 185.

2. Editions.—B.—*Ernesti*, Gr. & Lat. Lug. Bat. 1761. 2 vols. 8.—*C. J. Blomfield*, Lond. 1815. 8.—*Fr. M. Volger*, Lpz. 1817. 8. containing the Hymns and Epigrams; a good school edition. *Volger* promised a grand edition of all the remains of Callimachus.—*C. Göttling*, Goth. 1835. 8 in *Rost's* Bibliotheca.—*Valckenär's* Fragments of the Elegies, by *Luzac.* Leyd. 1799. 8.——F.—*Princeps*, of *J. Lascar*, Flor. 1495. 4. In capitals; called by *Dibdin*, the edition of *Alopa*, being the 4th of the 5 extremely rare works printed in capitals by *L. Fr. de Alopa.*—Probus, Basil. 1532. 4.—*Robertellus*, Gr. & Lat. Ven. 1555. 8.—*H. Stephanus*, Gr. & Lat. Genev. 1577. 4.—*Faber* (*Anne le Fevre*, afterwards *Madame Dacier*). Lutet. Paris, 1674. 8. Gr. & Lat. Her first effort in editing.—*Grævius*, Gr. & Lat. Ultraj. (Utrecht) 1697. 2 vols. 8.—*T. Bentley*, Gr & Lat. Lond. 1741. 8. Cf. *Mus. Crit.* ii. p. 150. *Class. Journ.* ix. p. 35.—*Foulis*, Glasg. 1755. fol.—*Bandini*, Gr. Lat. & Ital. Flor. 1763. 8.—*Bodoni*, Parm. 1792. fol. in capitals, with an Italian version.

3. Translations.—German.—*C. Schwenk.* Bonn, 1821. 8.—*Ahlwardt*, (metr.) Berl. 1794. 8.——French.—*G. la Porte du Theil*, Par. 1775. 8.—*P. Rhadel*, with Lat. vers. Par. 1808. 8.——English.—*W. Dodd.* Lond. 1755. 4.—*H. W. Tytler*, Gr. & Eng. Lond. 1793. 4.

4. Illustrative.—*C. G. Göttling.* Animadv. crit. in Callim. Epigrammata. Jen. 1811. 8.—*J. G. Zierlein*, Disp. de ingenio Callim. Hall. 1770. 4.—*Nachträge zu Sulzer's Theorie*, otherwise styled *Charaktere der vornehmsten Dichter* (cited § 61. 2.), vol. ii. p. 86.

5. *Philetas* of Cos, in the time of Alexander the Great, is sometimes mentioned in connection and comparison with Callimachus (cf. § 29) as an elegiac poet.

The fragments of his Elegies were published separately by *C. Ph. Kayser*, Gott. 1793. 8.—*N. Bach*, Hal. 1829. 8.

§ 71. *Aratus* of Soli, afterwards called Pompeiolis, in Cilicia, flourished B. C. about 278. At the request of Antigonus, king of Macedon, he wrote an astronomical poem under the title of Φαινόμενα καὶ Διοσημεῖαι. It was not strictly an original, as the request of the king his patron was, that he should clothe in verse two treatises, the Ἐνοπτρον and the Φαινόμενα, of Eudoxus. This poem is memorable on account of Cicero's metrical translation of it. Of this translation, however, only slight fragments remain. It was translated into Latin verse also by Cæsar Germanicus, and by Festus Avienus. That of Avienus and a part of the other are still extant.

1. The poem of Aratus was much esteemed by the ancients. Cf. *Ov.* Amor. i. 15. v. 16. *Quint.* x. 1. 55. Although he is charged with knowing but little on the subject of astronomy, many of the mathematicians wrote commentaries on his work; *four* of these are yet in existence. *Delambre* (Hist. Astr. Anc. i. p. 74) remarks that Aratus has preserved nearly all that the Greeks knew of the science, at least so far as it could be told in verse. *Schöll*, iii. 137.

2. There are three anonymous lives of Aratus, besides the notice of Suidas. On the later didactic poets of the Greeks, Aratus, Nicander, and Oppian, we may refer to the *Nachträge zu Sulzer* (cf. § 70. 4), vol. vi. p. 350.

3. Editions.—B.—*J. G. Buhle*, Gr. & Lat. Lpz. 1793-1801. 2 vols. 8. containing the versions of Germanicus and Avienus; also Leontius *de Sphæra*.—*F. Ch. Matthiæ.* Frankf. 1817. 8. with Eratosthenes, Dionysius, and Avienus.——F.—*Princeps*, by *Aldus*, in the *Astronomi Veteres.* Ven. 1499. 2 vols. fol. Cf. *Schöll*, i. p. 50. Intr.—*Micyllo*, Gr. & Lat. Basil, 1535. fol.—*Valderus.* Bas. 1536. 4.—*Colinæus.* Par. 1540. 8.—*G. Morell.* Par. 1559. 2 vols. 4.—*Grotius*, Gr. & Lat. Leyd. 1600. 4. among the more prominent of early editions; the editor at the time, but sixteen years of age.—*J. Pell.* Oxf. 1672. 8. with the Καταστερισμοί of Eratosthenes. Repr. Oxf. 1801. 8. (Cf. § 215.)—*Bandini*, Gr. & Lat. Flor. 1765. 8. with Ital. metr. vers. by *Salvini.* Not highly esteemed.——B.—*Th. Foster.* Lond. 1813. 8. value not known.—*Abbé Halma*, with French trans. Par. 1823. 4. with the version of Germanicus, and Scholia of Theon; also the Catasterisms of Eratosthenes, and the Sphere of Leontius.—*J. H. Voss*, Gr. & Germ. Heidelb. 1824. 8.—*Ph. Buttmann.* Berl. 1826. 8.—*I. Bekker.* Berl. 1828. 8.

4. Translations.—French.—*Halma*, just cited.——German.—*Voss*, just cited.—*G. S. Falle*, in the *Berliner Monatschrift*, 1806. Feb. & Aug. 1807. Feb. & Mar.——On a curious MS. of Cicero's translation, see P. IV. § 142. 2.

§ 72. *Cleanthes* of Assus in Troas, having been for many years a disciple of Zeno, at length succeeded him as teacher in the Stoic school at Athens, B. C. 264. Of his numerous writings nothing remains but an admirable *Hymn to Jupiter.*

1. Cleanthes received the name Φρεάντλης from the circumstance that, in order to enable himself, being poor, to attend the schools of philosophy by day, he spent part of the night in *drawing water*, as a laborer in the gardens of the city. He is said to have died at the age of 80 or 90, by voluntary starvation. The Hymn, which still keeps alive his memory, is in hexameter verse, and contains some exalted views of a Supreme Divinity; Philip Doddridge says, it "is perhaps the finest piece of pure and unadulterated natural religion to be found in the whole heathen world."

Enfield's Hist. Philos. cited § 64. 2. vol. i. p. 376.—*Schöll*, Gr. Litt. iii. 335.—*Diog. Laert.* Lives of Philosophers.—*J. F. H. Schwabe*, Specimen theologiæ comparativæ, exhibens Κλεάνθους ὕμνον εἰς Δία cum disciplina christiana comparatum, etc. Jen. 1819. 4.

2. Editions.—B.—*G. Ch. Muntke*, Cleanthes der Stoiker. Greifsw. 1814. 8.—*H. H. Cludius.* Gött. 1786. 8. Gr. & Germ. with notes.—*F. W. Sturz.* Lips. 1785. 4.——The Hymn was *first* published by *Fulv. Ursinus*, Carmina novem illust. feminarum, etc. Antw. 1568. 8.—Again in *H. Stephanus*, Poesis Philos. cited § 47 f.—In *R. Cudworth*, Intellect. Syst. of the Univ. Lond. 1678. fol. p. 432, with a Latin metrical version by *Duport.*—In *Brunck's* Analekta (cf. § 35) and Gnom. Poet. (cf. § 31) and in other collections.

3. An English metrical version is given in *West's* Pindar, cited § 60.

§ 73. *Apollonius Rhodius*, B. C. about 125, was a native of Naucratis, or perhaps of Alexandria, in Egypt. The name Rhodius was occasioned by his residence at Rhodes, where he for a time taught rhetoric. He was a pupil of Callimachus, and became the librarian at Alexandria.

1. A bitter enmity existed between Apollonius and Callimachus until the death of the latter. Apollonius is said to have retired from Alexandria to Rhodes, from mortification at having been hissed by the partisans of Callimachus at the public reading of

his Argonautics. It was at a subsequent period that he was appointed keeper of the Alexandrian library, being successor to Eratosthenes.

There are four ancient biographies of Apollonius in Greek.—See *A. Weichert*, Ueber das Leben und Gedicht des Apollonius von Rhodus. Meissen, 1821. 8. Lpz. 1828. 8.

2 *u.* His chief work was an epic poem, Ἀργοναυτικά, on the *Expedition of the Argonauts*. He imitated Homer, with talents much inferior. His poem, however, evinces great application, and has some beautiful passages, particularly the episode on the passion of Medea. Yet in poetical genius and style he is rather surpassed by his imitator among the Romans, *Valerius Flaccus*.

3. The poem of Apollonius consists of four books or cantos. The critics do not agree in their estimate of its worth, nor as to the comparative merits of the Greek original and the Roman imitation by Valerius. Schöll pronounces the latter superior to its model, in agreement with the remark of Eschenburg above. But in the edition of Eschenburg's work published after his death, the opposite is asserted.

Schöll, vol. iii. p. 117.—*Groddeck*, in the *Bibliothek der alten Literatur und Kunst*, St. 2, p. 61.—*Charaktere vornehmst. Dicht.* vol. vi. p. 198.—*O. Th. Bloch*, Diss. de carm. epic. Apoll. Rhodii. Havn. 1792. 8.—*Quintil.* x. 1. 54.—*D. Belfordt*, De Apollon. Rhodii laude poetica. Traj. 1825. 8.—*A. Weichert*, Ueber das Leben &c. as above cited.

4. Editions.—B.—*Wellauer*. Lips. 1828. 2 vols. 8.—*Schäfer*. Lips. 1810–13. 2 vols. 8. with Brunck's notes; and scholia.—*Bach*, Gr. & Lat. Lips. 1797. 2 vols. 8.——*Princeps*, of *Fr. de Alopa* (cur. J. Lascaris). Flor. 1496. 4. in capitals.—*Aldus*. Ven. 1521. 8.—*Brubachius*. Francof. 1646. 8.—*Rotmarus*, Gr. & Lat. Bas. 1572. 8.—*H. Stephanus*. Genev. 1574. 4.—*Elzevir* (ed. *Hölzlin*), Gr. & Lat. Lug. Bat. 1641. 8.—*J. Shaw*. Oxf. 1777. 2 vols. 4.—*Fiangini*, Gr. & Ital. Rom. 1794. 2 vols. 4. with plates; elegant.—*Hirstel*, school ed. Brunsw. 1806. 8.

5. Translations.—German.—*J. J. Bodmer*. Zürich, 1779. 8.——French.—*J. J. A. Caussin*. Par. 1797. 8. highly praised.—English.—*Fr. Fawkes*. Lond. 1780. 2 vols. 8.

§ 74. *Nicander*, born at Colophon in Ionia, lived about B. C. 146. He was a physician, grammarian, and poet.

1 *u.* There remain from him two poems in hexameter, termed Θηριακά and Ἀλεξιφάρμακα; the former treating of venomous animals, and remedies for wounds from them; the latter, of antidotes to poisons in general. His Γεωργικά, *Georgics*, and Αἰτωλικά, *Things pertaining to Ætolia*, are lost. The two former possess no great merit either as poems or as treatises of natural science, (cf. § 32). The scholia of *Eutecnius* upon them are of much value, particularly as illustrating the history of medicine.

2. Nicander wrote also, as has been before noticed (§ 32), a work styled *metamorphoses*, which is wholly lost.—*Schöll*, iii. 141.—*Charaktere vornehmst. Dicht.* vi. p. 373.

3. Editions.—B.—ALEXIPHARMACA. *J. G. Schneider*, Gr. & Lat. Hal. 1792. 8. with paraphrase of Eutecnius.—THERIACA. *J. G. Schneider*, Gr. & Lat. Lips. 1816. 8. with paraph. of Eutecnius.——F.—*Princeps*, *Aldus*. Ven. 1499. fol. with *Dioscorides*.—*J. Soter*. Cologne, 1530. 4.—*Gorraeus* (*Morel* print.), Gr. & Lat. Par. 1557. 3 vols. 4. uniting the two poems as edited separately by him in 1549 and 1556.—*Bandini*, Gr. Lat. & Ital. Flor. 1764. 8. with the scholia or paraphrase of Eutecnius.

§ 75. *Oppian*, of Corycus in Cilicia, a later Greek poet, lived as is supposed under the emperors Marcus Aurelius and Commodus, in the latter part of the 2d century after Christ.

1 *u.* Under his name we have two didactic poems; Ἁλιευτικά, *on fishing*, in five books; and Κυνηγετικά, *on hunting*, in four books. The former excels the latter both in thought and style. This circumstance has furnished some ground for ascribing them to different authors of the same name. The latter has been ascribed to an Oppian of *Apamea* in Syria, who lived under Caracalla, in the beginning of the 3d century.

2. The hypothesis of two poets by the name of Oppian, father and son, or uncle and nephew, was advanced by *Schneider*, in 1776, in his edition of the poems. In 1786 it was attacked by *Belin de Ballu*, in an edition of the poem on the chase. Schneider, in a new edition, 1813, still maintained his hypothesis.—*Schöll*, vol. iv. p. 70.—*Charakt. vorn. Dicht.* vol. vi. p. 379.

3. The poem Ἰξευτικά, *on fowling*, generally ascribed to Oppian, is lost; but there is extant a commentary upon it, by *Eutecnius*.

This commentary was published by *E. Winding*, Gr. & Lat. Copenh. 1702. 8.

4. Editions.—B.—*J. G. Schneider*, Gr. & Lat. Lips. 1813. ed. *Schäfer*.——F.—*Princeps*, by *B. Junta*. Flor. 1515. 8. only the *Halieutica*.—*Aldus*, Gr. & Lat. Ven. 1517. 8.—*Turnebus*. Par. 1555. 4.—*Rittershusii*. Lug. Bat. 1597. 8. Gr. & Lat. with a proem on the life and writings of Oppian.—*B. de Ballu*, Gr. & Lat. Argent. 1786. 8. *Cynegetica* only.

5. Translations.—Of the *Cynegetica*.—German.—*C. G. Lieberkühn*. Lpz. 1755. 8.——French.—*Belin de Ballu*, Gr. & Lat. Argent. 1787. 8.——Italian.—*A. M. Salvini*. Flor. 1728. 8.——English.—*M. Sommerville*. Lond. 1788. 8.——Of the *Halieutica*.—English.—By *Dnapper & Jones*. Oxf. 1722. 1751. 8.——See *Ameilhon*, sur le pêche des Anciens, as cited P. III. § 68.

§ 76. *Nonnus*, of Panopolis in Egypt, flourished probably in the beginning of the 5th century; originally a pagan, afterwards converted to Christianity. Little or nothing is known of his history.

1 *u.* Two works by him are extant; one, the Διονυσιακά, on *the deeds of Bacchus*, in forty-eight books, of various contents, without much order or connection, in a style not generally easy or natural; the other, a poetical, or as he terms it, epical *paraphrase of the Gospel of John*, prolix and bombastic.

2. The *Dionysiaca* of Nonnus has been ranked among epic poems, but perhaps not

with strict propriety (cf. § 20). It is a storehouse of mythological traditions. Some learned men, as Falckenburg and Julius C. Scaliger, have highly praised, while others, as Nicholas Heinsius and Joseph Scaliger, have as strongly condemned it.

Schöll, vi. 79.—*J. A. Weichert*, de Nonno Panopolitano. Viteb. 1810. 4.—*Nic. Schow*, Comment. de indole carminis Nonni, etc. Havn. 1807.—*Osenbrüggen*, Nonnus der Dichter. Petrop. 1817. 4.

3. Editions.—(a) Of the *Dionysiaca*.—B.—*Fr. Graefe*. Lpz. 1819-26. 2 vols. 8. containing the text. A 3d vol. is expected, with a version, and full commentary. A part of the 15th bk. was published by *F. Graefe*, with the title of *Hymni et Nikeia* (Gr. & Germ.). Petropol. 1813. 8.——F.—*Princeps*, by *G. Falckenburg*, from a manuscript now at Vienna. Antw. 1569. 4. Repr. by *Wechel* (with a poor transl. by *Lubin*). Hanov. 1605. 8; to this edition was afterwards joined (with a new title-page, 1610) a volume published by *Cunaeus* including a dissertation by D. Heinsius, and conjectures by J. Scaliger.—*G. H. Moser* published 6 books (8–13) with notes, and *arguments* of all the books of the poem. Heidelb. 1809. 8. cf. *Class. Journ.* vii. 345.——(*b*) Of the *Metaphrasis*, or Paraphrase of John.—The *first* edit. by *Aldus*. Ven. 1501. 4.—*F. Nansius*. Leyd. 1589, 1599. 8.—*F. Sylburg*. Heidelb. 1596. 8.—*D. Heinsius*, in his *Aristarchus Sacer*, sive ad Nonni, etc. Log. Bat. 1627. 8.—*P. Passow*. Lpz. 1834. 8.

§ 77. *Coluthus*, of Lycopolis in Egypt, was a poet of a later period, probably about the beginning of the 6th century. His poem, called Ἑλένης ἁρπαγή, or *Rape of Helen*, has many defects, and but little real poetry. The whole is without plan, dignity, or taste, with many traces of too close imitation.

1. He is said to have lived in the reign of the emperor Anastasius, who abdicated A. D. 518. He wrote a poem in six cantos, entitled *Caledoniaca;* this, with other pieces by him, is lost. The *Rape of Helen* consists of 385 verses, in imitation of Homer. This poem was found by Cardinal Bessarion, along with that of Quintus (cf. § 78); and Schöll remarks that it is ascribed to Coluthus without certain evidence. "The word *rape* (in the title) must not be taken in the common acceptation; for Paris was more courtly than to offer, and Helen more kind-hearted than to suffer, such a violence. It must be taken rather for a transporting of her, with her consent, from her own country to Troy."

Schöll, vi. p. 106.—*Harles*, Super Coluthi carm. de raptu Helenae. Erlang. 1775. fol.—*C. J. Graefe*, Conjecturae in Coluthum, Tryphiodorum, &c. Petrop. 1818. 4.

2. Editions.—B.—*J. Dan. de Lennep*. Leovard, 1747. 8.—* *G. H. Schäfer*. Lpz. 1825. 8. with notes of *de Lennep*, and additions.—*Imm. Bekker*. Berl. 1816. 8.—*A. Stan. Julien*. Par. 1823. 8. This has the text of *Bekker*, with translations in Latin, Italian, French, Spanish, English and German, and a fac-simile of two manuscripts of the poem (of the 15th and 16th centuries), representing not only the letters, but the color of the ink and paper.——F.—*Princeps*, by *Aldus*, along with Quintus and Tryphiodorus, without date, but supposed 1504. (*Schöll*, vi. p. 103).—*H. Stephanus*, in the *Poet. princ. heroic.* cited § 47 *t*, also in his *Homer*. Par. 1604. 12.—*M. Neander*, Opus Aureum. Bas. 1559. 4.—*A. Th. Villa*. Milan, 1753. 12. Gr. & Ital.—*Scio de San. Miguel*. Madrid, 1770. 4. Gr. Lat. & Span.—*Bodoni*. Parma, 1795. 4. Gr. Lat. & Ital.

3. Translations.—German.—*K. A. Küttner*, in his Callimachus. Alt. 1784. 8.——English.—*W. Beloe*. Lond. 1786. 4.—*Mean*, in Cooke's Hesiod, cited § 51. 6.

§ 78. *Quintus*, or *Cointus*, lived probably in the first part of the 6th century. He was called *Smyrnaeus* from his native place Smyrna, and received the surname *Calaber* from the circumstance that his poem was found in a convent in Calabria.

1 *u*. The poem ascribed to him, termed Παραλειπόμενα Ὁμήρου, *Things omitted by Homer*, is drawn from the Cyclic poets (cf. § 21). It consists of 14 books, giving the history of the siege of Troy from the death of Hector to the departure of the Greeks.

2. Cardinal Bessarion found, in a convent at or near Otranto in Calabria, a manuscript copy of this poem, and also of that of Coluthus. And there is in manuscript another poem ascribed to Quintus, on the *twelve labors of Hercules*, in the library of St. Mark, and in that of the king of Bavaria at Munich.——Studious imitation of Homer is apparent everywhere in the *Paralipomena*. Some have considered it a sort of amplification of the *Little Iliad of Lesches*, one of the early cyclic poets, or a compilation gathered from various poets of that class.

Schöll, vi. 91, where is a pretty full analysis of the poem.—*Tourlet*, in his translation, and *Tychsen*, in his edition cited below (3).—*K. L. Struve*, in his Abh. u. Reden meist. philol. Inhalts. Konigsb. 1822. 8.

3. Editions.—B.—*Th. Cr. Tychsen*. Strasb. 1807. 2 vols. 8.——F.. The *first* by *Aldus*, with Coluthus, cited § 77. 2.—*Rhodomann*, Gr. & Lat. Han. 1604. 8.—*J. C. de Pauw*, Gr. & Lat. Leyd. 1734. 8.

4. Translations.—French.—*R. Tourlet*. Par. 1800. 2 vols. 8. "not faithful." (*Fuhrmann*).

5. In connection with the imitations of Homer in the poems ascribed to Coluthus and Quintus, we may notice another imitation of a singular kind, the Ὁμηρόκεντρα, *Homerocentra*. This is a *Life of Jesus Christ*, in 2343 hexameter lines, formed by verses and hemistichs selected from Homer. It is ascribed by some to a *Pelagius*, who lived in the 5th century; by others to *Eudocia*, wife of the emperor Theodosius 2d. It was probably the work of both, having been commenced by the former and finished by the latter.

The edition by *L. H. Teucher*. Gr. & Lat. Lpz. 1733. 8. is mentioned as the best.

§ 79. *Tryphiodorus*, a native of Egypt, of whose history nothing is known, lived in the 6th century, and was the author of a poem, entitled Ἰλίου ἅλωσις, the *Destruction of Troy*. It is marked by bombast and affectation of ornament.

1. He is said to have written other poems, as the *Marathoniaca*, the *Hippodameia*, and the *Odyssey* called *Lipogrammatic* (λειπογραμματική), because some particular letter

of the alphabet was excluded from each of its 24 books; or, according to others, because the letter Σ was excluded from the whole poem. The *Destruction of Troy* consists of only 681 verses, and is perhaps merely a sort of argument of a more full work contemplated by the author.—*Schöll*, vi. 109.

2. Editions.—B.—*F. A. Wernicke* (completed by *Zumpt*). Lpz. 1819. 8.—*Thom. Northmore*, Camb. 1791. and Lond. 1804. 8. Gr. & Lat. with excursuses.——F.—*Princeps*, by *Aldus*, as cited § 77. 2.—*Fr. Jamot*, Gr. & Lat. Par. 1537. 8.—*J. Merrick*, Gr. & Lat. Oxf. 1741. 8. with a dissertation on the life and writings of Tryph. and an *English metrical version* in a separate volume. —*Bodoni*, 1796. fol.—*G. H. Schäfer* (pr. *Thuchnitz*). Lips. 1808. fol.

§ 80. *Theodorus Prodromus* lived at Constantinople in the first half of the 12th century. There are several works by him yet remaining in manuscript, from which it appears that he followed the various pursuits of theologian, philosopher, grammarian and rhetorician. He is mentioned here on account of his *erotic* poem in 9 books, styled the *Loves of Rhodanthe and Dosicles*. Cf. § 33.

1. He enjoyed high reputation among his contemporaries, and the epithet *Cyrus* (Κυρός for Κύριος) often joined to his name, is said to have been given to him in token of respect. On embracing monastic life, he assumed the name of *Hilarion*. His poem above mentioned is but an indifferent performance[1]. Various other poetical pieces were composed by him; as the *Galeomyomachia*, or *Galeomachia*, mentioned § 50. 3; a poem, styled *Poverty gives wisdom;* another styled *Friendship banished;* and some *epigrams* in honor of eminent Christian Fathers, Basil, Chrysostom, and others. Other pieces remain in manuscript.—Many works in prose were also written by him, of a character, which places them in the class of grammatical and rhetorical works[2].

[1] Cf. *Schöll*, Hist. Litt. Gr. vol. vi. p. 121.—*Huet*, Traite de l'origine des Romans. Par. 1711. 12. p. 118.——[2] *Schöll*, vol. vi. p. 215, 265.——*Harles*, Brev. Notit. Liter. Gr. p. 691.

2. Editions.—The *Rhodanthe and Dosicles*, by *G Gaulmin*, Par. 1625. 8. the only edition of the original.—A French translation is contained in the *Biblioth. d. Romans Grecs*, vol. xl. as cited § 152. 2.——The *Galeomachia*, by *F. Morell*, Gr. & Lat. Par. 1608. 8.—best, by *K. D. Ilgen*, as cited § 50. 3.——*Poverty*, &c. by *G. Morell* (pr.), Gr. & Lat. Par. 1549. 4. Cf. *Koray's* Atakta. Par. 1828. 8. 1st vol.——*Epigrams*, by *J. Evard*. Lpz. 1598. 8.

3. Two other authors were mentioned (§ 33) in speaking of *erotic* poetry, *Nicetas Eugenianus* and *Constantine Manasses;* the *Aristander and Callithea* of the latter being nearly all lost; the *Drosilla and Charicles* of the former, in nine books, still existing.

These were *first* published by *J. F. Boissonade*. Par. 1819. 2 vols. 12. Gr. & Lat.

§ 81. *Tzetzes* or *Tzetza* (*John*) was a grammarian of the 12th century, at Constantinople. From the works and fragments of other poets, and without taste, he compiled what were called his *Antehomerica* (τὰ πρὸ Ὁμήρου), *Homerica* (τὰ Ὁμήρου), and *Posthomerica* (τὰ μεθ' Ὅμηρον). To these he also furnished *scholia* or comments.

1. The three pieces form a whole of 1665 hexameters, and are together called Διακὶ. The first contains events from the birth of Paris to the tenth year of the Trojan war, with which Homer's Iliad opens; the second consists of an abridgment of that poem; the third, like the poem of Quintus, refers to what occurred between the death of Hector and the return of the Greeks. Tzetzes also wrote a work in political verse, called Βίβλος ἱστορική, treating of topics of history, mythology, and literature, in a very miscellaneous and disconnected manner: the work is more commonly called *Chiliades*, from a division of the verses into several portions of 1000 lines each. He also composed an iambic poem, on the *education of children*. Several other works in verse by him are yet in manuscript. The most considerable is the Ὑπόθεσις τοῦ Ὁμήρου, explaining the fables of Homer. But Tzetzes holds a higher rank as a grammarian and scholiast. He wrote commentaries on Homer's Iliad and on Hesiod. His commentary on Lycophron, by some ascribed to his brother, *Isaac Tzetzes*, has been mentioned (§ 67. 1).

Schöll, vi. p. 125. cf. p. 265, 269.

2. The first edition of the pieces constituting the *Iliaca; G. B. Shirach*. Hal. 1770. 8. very imperfect.—The next, and improved, *Fr. Jacobs*. Lpz. 1793. 8.—Last, and best text, *S. Bekker*. Berl. 1816. 8.—The *Chiliades; by N. Gerbelius*. Bas. 1546. fol.—*J. Lectius*, in Poetæ Gr. etc. in unum redacti corpus. Colon. Allobr. 1614. 2 vols. fol.—Best, † *T. Kiessling*. Lpz. 1826. 8.

II.—*Oratory and Orators.*

§ 82 *a*. Prose was cultivated later than verse, and oratory later than other branches of prose composition, of which the earliest form was historical. But although oratory, in form and as an art, did not exist at so early a period, yet even in the heroic ages there was actual eloquence. There was practical skill in moving the feelings of assembled numbers in civil and military affairs. We have evidence of this in the

addresses made by the warriors of Homer, which, although doubtless the productions of the poet, are yet a proof of the existence and the success of a sort of oratory.

§ 83 *a*. The example of those historical writers, who were not indifferent to the beauties of style, seems to have first suggested to the Greeks the advantage of careful attention to the language and manner of their spoken addresses. From the time of Solon (B. C. 594), political eloquence was much practiced at Athens, and by the emulation of great speakers was ere long advanced to high perfection. Rhetoric and oratory soon became objects of systematic study, and were indispensable in the education of such as wished to gain any public office, or any influence in the affairs of the state.

§ 84. It may be remarked, then, that Grecian oratory was not of early or sudden growth. It was not till after Greece had adopted the popular forms of government, not till after the works of her Homer had been collected and begun to be studied, and after her general prosperity and independence allowed her citizens to attend to speaking as an art, that Greece exhibited any very eminent orators. At the time of Solon, beyond which the history of Grecian eloquence cannot be carried back, several of the states had existed much longer than Rome had at the time of Cicero. While eloquence made its first appearance thus late, and gradually rose to perfection under the peculiar circumstances of the nation, it continued in power and splendor only for a short period. Its real history must be considered as terminating with the usurpation of Philip and the supremacy of Macedon over southern Greece; so that the whole space of time, during which Grecian oratory particularly flourished, includes less than three hundred years. This space coincides with the *third* of the periods into which we have divided the history of Greek Literature, from Solon (about 600 B. C.) to Alexander (B. C. 336). It is, however, the brightest period in the annals of Greece; a glorious day, at the close of which her sun went down in clouds and never again rose in its native splendor.

§ 85. It is also worthy of remark, that whatever glory has redounded to the Greeks for their eloquence, belongs almost exclusively to Athens. In the other states it was never cultivated with success. The orators, of whose genius any monuments are still preserved, or whose names have been recorded as distinguished, were Athenians. So that Cicero in his Brutus inquires, who knows of a Corinthian or Theban orator, unless you except Epaminondas? Out of Greece, however, the study flourished, both in the islands and in the settlements in western Asia. The Sicilians were the first who attempted to form rules for the art, and the Rhodians had orators that might be compared with the Attic.

On Epaminondas, see *Gedoyn*, La vie d'Epaminondas, *Mem. de l'Acad. des Inscr.* vol. xiv. p. 183.

§ 86. To one who traces the history of Grecian oratory through the period which has been mentioned, it will present itself under three different aspects successively. It exhibits *one* characteristic appearance from the time of Pisistratus to the close of the Persian war; *another* from the close of the Persian to the close of the Peloponnesian; and a *third* from the close of the Peloponnesian war to the supremacy of Macedon. A glance at the peculiar character of the eloquence of these three portions, will give us perhaps the best general view of the whole.

See Cicero's Brutus.—*Heeren's* Greece by *Bancroft*, p. 257, where some of the views touched upon in the following sections are beautifully developed.

§ 87. Of the *first portion* no monuments or fragments of the oratory remain. Its character must be drawn altogether from the testimony of later periods and from circumstantial indications. It was in this age, that the poems of Homer were collected and published; which gave a new impulse to Grecian mind, and unquestionably exerted an influence on the language and oratory of the times. As the models of language and style were all in poetry and not in prose, the speeches and the composition of this age were marked by a poetical structure, by something of the rhythm and measure of verse. Such indeed was the preference for metrical composition, that Parmenides taught his philosophy in verse, and Solon published his laws in the dress of poetry. Solon is ranked among the distinguished orators of the period; and the first circumstance which brought him into notice, was a poetical harangue to the populace of Athens.

§ 88. Oratory as an art was now scarcely conceived. The orators were only the favorite leaders of the people; chiefly such as had been brave and successful in war, who gained popular influence by military enterprise, and were permitted to be powerful statesmen because they were fortunate generals. Their speeches were brief, simple, bold; adorned with few ornaments (cf. *Anacharsis*, ii. 257), accompanied with little action. Such was Pisistratus, whose valor in the field and eloquence in the assembly raised him to an authority utterly inconsistent with the republican principles of his country. Such too was *Themistocles*. In him predominated the bravery and art of the military chieftain. It was his policy and energy that saved Greece from the dominion of Persia. He acquired unlimited sway as a statesman and orator; because, in proposing and urging the plans which his clear and comprehensive mind had once formed, he could not but be eloquent; and because he never offered a plan, which he was not

ready and able to execute with certain success. His eloquence, like his policy, was vigorous, decided, bordering on the severe, but dignified and manly. It was altogether the most distinguished of the age; and the name of *Themistocles* is therefore selected to mark this era in the history of Grecian eloquence.

§ 89. Of the *second portion* of the period in view, as well as the first, we have no remains which are acknowledged to be genuine, if we except the harangues of Antiphon. The number of eminent public speakers was, however, increased; and there began to be more preparation, by previous study and effort, for the business of addressing the popular assemblies. In this age, the orators were men who had devoted their early years to the study of philosophy, and whose attainments and political talents raised them to the place of statesmen, while this elevation still imposed on them the duties of the soldier and the general.

The most celebrated among them were *Pericles*, who flourished first in order of time, and after him successively *Cleon*, *Alcibiades*, *Critias*, and *Theramenes*. Pericles and Alcibiades exerted the greatest influence upon the condition and interests of the Athenians. The latter, ambitious of glory and fearless of danger, ardent and quick in feeling, and exceedingly versatile in character and principle, was able, in spite of a defective pronunciation (*Anach.* i. 305) and a hesitating delivery, so perfectly to control a popular assembly and mold their feelings by his own will, that he was regarded as one of the greatest of orators.

§ 90. But to *Pericles* must be granted the honor of giving a name to this era of eloquence. His talents were of the highest order, and he qualified himself for public influence by long and intense study in private. He disclosed his powers in the assemblies with caution, and whenever he spoke, impressed the hearers with new convictions of his strength and greatness. His information was various and extensive, his views always liberal and elevated, his feelings and purposes in general highly patriotic and generous. Cicero remarks of him, that even when he spoke directly against the will of the populace and against their favorites, what he said was popular; the comic satirists, while they ridiculed and cursed him, acknowledged his excellence; and so much did he shine in learning, wisdom, and eloquence, that he ruled Athens for forty years almost without a rival.

Pericles pronounced a funeral eulogium over those who fell in the first battles of the Peloponnesian war. This oration Thucydides professes to give us in his history (ii. 35); but most probably we have the fabrication of the historian, and not the actual production of the orator. The piece, however, may indicate the peculiarities of Pericles and the other speakers of the age.

Cf. *E. Bentham*, Funeral Eulogies from Thucydides, Plato, Lysias, and Xenophon, in the original Greek, &c. Oxf. 1678. 8.

§ 91. The distinguishing qualities of their eloquence were simple grandeur of language, rapidity of thought, and brevity crowded with matter to such an extent even as to create occasional obscurity. They had very little of artificial plan, or of rhetorical illustration and ornament. Their speeches are seldom marked by any of the figures and contrivances to produce effect, which the rules of sophists brought into use among the later orators. They have less of the air of martial addresses than the harangues of the first period we have noticed, but far more of it than appears in the third. Their character is such as to show, that while the orator was a statesman of influence in the civil council, he was also at the same time a commander in war. Such was the eloquence of the era which is designated by the name of *Pericles*.

§ 92. But the *third* is the most glorious era, and is marked by a name which has been allowed to stand pre-eminent in the history of human eloquence, that of *Demosthenes*. It was an age fruitful in orators, of whose talents there still remain rich and splendid monuments. The orator was no longer necessarily united with the general; but was able to control the deliberations of the people, although he never encountered the perils of the camp.

It was now that oratory became a regular study, and numbers devoted themselves to the business of teaching its rules. These teachers, known by the name of Sophists and Rhetoricians, made the most arrogant and ridiculous pretensions, professing to communicate the art of speaking copiously and fluently on any point whatever. But we must not affix to all, who went under this name, the idea of a vain and pompous declaimer. There were some honorable exceptions; e. g. Isocrates, who taught the art, and whose influence upon the oratory of this period was so great, that Cicero gives him the honor of forming its general character. His school was the resort of all who aimed at the glory and the rewards of eloquence.

Isocrates, Lysias, Isæus, Æschines, and Demosthenes, are the bright names in the constellation which marks this era. Andocides, Dinarchus, Hyperides, and Lycurgus, are also recorded as eminent speakers. These, with Antiphon of the preceding era, form the illustrious company of the *ten* Athenian orators. They could have been, however, only a small part of the number in the profession in this period, as we might judge, even had no names been recorded, from the fact that at its very close there were at least *ten*, and according to some *thirty*, whom the Macedonian conqueror demanded to be delivered up to him as hostile to his supremacy.—*Schöll*, ii. p. 265.

§ 93. In the age before us, the general characteristics are to be found in the state and circumstances of the profession, rather than in the form or nature of the eloquence. Each of the more eminent orators had his distinguishing peculiarities, which makes it difficult to mark the prominent traits, which might be stamped upon all. It is easy, notwithstanding, to notice the influence of the system of art, to which the speakers of this age thought it necessary to attend. There is in their orations too little of the plain and direct simplicity of former times, and much, often far too much, of the ambush and artifice of logic, the flourish and sound of mere rhetoric. You discover also, frequently, the orator's consciousness of influence arising from his skill in speaking. It was an age, when the populace flocked to the assemblies and the courts of justice for the sake of hearing and being affected; when even the unprincipled demagogue could, by the spell of his tongue, raise himself to the archonship of Athens.

§ 94. This period furnished a greater number and variety of occasions for the display of oratorical talents. Numerous state prosecutions, similar to that in which Lysias engaged against Eratosthenes, grew out of the disturbances and revolutions connected with the Peloponnesian war, and these necessarily drew forth the genius of opposing advocates. Public discussions, likewise, became frequent upon different subjects relating to war, politics, and government, which opened a wide field not merely for harangue, but for studied and labored composition.

At the close of the period, the encroachment of Philip on the Grecian rights afforded an ample theme both for the ambitious demagogue and the zealous patriot. This circumstance was perhaps the cause of the peculiar energy and warmth of feeling, which distinguished much of the oratory of the period. Although the writers and speakers differed in opinion as to the true policy of the Greeks, their orations breathe a common spirit of national attachment and national pride and confidence. Indeed the patriotism and the genius of Greece seem to have exhausted themselves in the efforts of this last day of her independence and her glory. In Demosthenes she heard the last tones of her favorite art, as she did the last remonstrance against her submission to servitude.

§ 95. Such is a glance at the rise and progress of eloquence in Greece. Late in its origin, confined chiefly to Athens, flourishing only for a comparatively short time, marked successively by the eras of Themistocles, Pericles, and Demosthenes, it ended its career when the country lost its independence, but with a glory that is gone out into all lands, and will survive through all ages.—It should be observed, however, that Cicero and other writers speak of the eloquence of the period immediately subsequent to Philip and Alexander; and here is the place for a few words respecting it.

§ 96. True eloquence, says Schöll (iii. 239), that which speaks to the heart and passions of men, and which not merely convinces but carries away the hearer, ceased with the fall of liberty. Under the successors of Alexander, not finding any object worthy of its exertions, it fled from the scenes of politics to the retreats of the schools. Athens, degraded from her eminence, no longer was the exclusive residence of an art, which had once thrown such luster over her name and history. From this time, instead of the orators of Attica, we hear only of the *orators of Asia*. In reality, however, instead of orators at all, among the Greeks anywhere, we find, after this time, only rhetoricians.

The most famous of the schools just alluded to, was that of Rhodes, founded by Æschines. In these institutions the masters gave out themes, on which the young pupils exercised their talents. These were frequently historical subjects. Often the questions which had exercised the great orators of the previous age were again debated. But such performances had not for their object to convince judges, or force an assembly to action. The highest aim now was to awaken admiration in hearers, who wished not to be moved, but to be entertained. The noble simplicity of the old orators was exchanged for a style overcharged with rhetorical ornaments.

Hegesius of Magnesia is regarded as the father of the new style of eloquence and composition which now appeared, and which, as has been already mentioned, was termed Asiatic. His discourses are lost.

§ 97. But the principal name worthy of notice after the time of Alexander is *Demetrius Phalereus*, who was appointed governor of Athens, by Cassander king of Macedonia. He was the last of the great orators of Greece. Cicero speaks of Demetrius with considerable commendation, as the most learned and polished of all after the ancient masters. But he describes (*Brutus*, 9) his influence as substituting softness and tenderness instead of power; cultivating sweetness rather than force; a sweetness which diffused itself through the soul without stirring the passions; forming an eloquence which impressed on the mind nothing but its own symmetry, and which never left, like the eloquence of Pericles, a sting along with the delight.

§ 98. We pause here in our general glance at Grecian oratory, because every thing pertaining to the subject, in the periods after the capture of Corinth (B. C. 146), will be more properly introduced in speaking of the *Sophists and Rhetoricians*.

But it is important to allude to the *three branches*, into which Grecian oratory was divided by the teachers. They were the *deliberative*, the *legal* or *judicial*, and the *demonstrative* or *panegyrical*. Demosthenes is the unrivaled master in the first. Ly-

sias and Isæus present rich specimens of the second. The best performances of Isocrates belong to the third. But no orator was confined to either branch; according to preference, he might thunder in the assembly of the people, argue in the court of justice, or declaim before the occasional and promiscuous concourse.

On the legal oratory of Greece, see *Quart. Rev.* vol. xxix.; the panegyrical, same, vol. xxvii.

§ 99 *t*. We now proceed, according to our prescribed plan (cf. § 8), to notice individually the principal orators, of whom there are existing remains.

But it will be proper to give first some references to sources of information respecting them, and to the printed collections of their performances.

1. The chief original sources of information are two; the fragments of a treatise of *Dionysius Halicarnassæus*, in which Lysias, Isocrates, Isæus, and Demosthenes were critically examined; and the *Lives of the ten orators*, ascribed to *Plutarch*.—Of modern works, we mention the following. * *Ant. Westermann*, Geschichte der Griechischen Beredsamkeit. Lpz. 1834. 8.—*Rubnken*, Historia critica oratorum Græc. in his edit. of Rutilius Lupus. Leyd. 1768. 8.—*Hardion*, Sur l'orig. et les progres de la rhé. chez les Grecs, in the *Mem. de l'Acad. des Inscr.* vol. ix. 200; xiii. 97; xv. 145; xvi. 378; xix. 203; xxi. &c.—*Manso*, über die Bildung der Rhetorik unter den Griechen, in his Vermischten Abh. u. Aufs. Bresl. 1821. 8.—*Schöll*, Hist. Litt. Gr. ii. 197.

2. The following collections may be named.—*Aldus Manutius*. Ven. 1513. 3 vols. fol. very rare.—*H. Stephanus*, Gr. & Lat. Par. 1575. fol. Isocrates and Demosthenes not included.—*J. J. Reiske*, Oratorum Græc. quæ supersunt monumenta ingenii, etc. Lips. 1770–75. 12 vols. 8. comprising what is most valuable in the labors of the preceding editors; the contents are detailed by *Schöll*, ii. 260.—*I. Bekker*, Oratores Attici. Lips. 1822. 7 vols. 8. without *explanatory* notes. Repr. Berl. 1824. 5 vols. 8. Cf. *Dibdin*, I. 483.—*W. S. Dobson*, Oratores Attici et quos sic vocant Sophistæ. Lond. 1828. 16 vols. 8. Gr. & Lat. very valuable, although not perfect in critical skill.—*T. Mitchell*, Oratores Attici (ex recens. Bekkeri.) Oxf. 1823–28. 10 vols. 8. the vols. 8, 9, and 10, being "Indices Græcitatis."——A useful help in study of the Attic orators, is the *Lexicon* of *Harpocration* (cf. § 139).—*J. H. Bremi*, Orationes Selectæ Isocratis, Lysiæ, Demosthenis et Æschinis, in several vols. of the *Bibliothek. Græca*, cited § 7. 1.

§ 100. *Antiphon*, of Rhamnus in Attica, was born about B. C. 480. In the year 411 or 410 B. C. he was condemned and put to death as a traitor. He was celebrated at Athens as an orator and a teacher of eloquence.

1 *u*. The ancients ascribed to him a treatise on rhetoric, Τέχνη ῥητορική, said to have been the first written on the subject. He also prepared orations or speeches to be used by others, for which he received payment. Of the fifteen which are still extant, *three* belong to criminal cases actually occurring and brought to trial; the other *twelve* seem rather to be imaginary speeches adapted to supposed cases.

2. Antiphon was a pupil of the sophist Gorgias, and is said to have been the first to apply the art of rhetoric to judiciary proceedings. Thucydides was instructed in his school. During the Peloponnesian war, Antiphon repeatedly had the command of Athenian troops. He was a member of the council of the 400, the establishment of which was, in a great degree, owing to his influence. He is said to have been the first who, for money, composed orations to be read or spoken by others; this became afterwards a frequent practice and a source of great emolument.—Cf. *Cicero*, Brutus, 12.—*Thucydides*, viii. 68.

3. His orations are given in *Reiske*, cited § 99, vol. vii. p. 603.—*Bekker*, vol. i.——See *P. v. Spaan* (really *Ruhnken*), Diss. de Antiphonte. Lugd. Bat. 1765. 4. also in *Reiske*, vii. 795. and in *Ruhnken's* Opusc. orat. phil. et crit. Lug. Bat. 1807. 8.——French translation of some parts, in *Auger's* Œuvres complettes d'Isocrate, avec, &c. Par. 1781. 3 vols. 8.

§ 101. *Andocides*, an Athenian of illustrious birth, later than Antiphon, about B. C. 468. He was distinguished as a statesman and orator, but too restless in his political character. He suffered many vexations, and finally died in exile, B. C. about 396. We have *four* speeches from him, which commend themselves by their simplicity and force of expression, and which are of much value in illustrating the history of the times.

1. One of the discourses of Andocides is against Alcibiades, Κατὰ Ἀλκιβιάδου; another respecting the peace with Sparta, Περὶ Εἰρήνης; the other two were in self-defence; Περὶ καθόδου, treating of his second return to Athens, after having fled from the prison into which he was thrown by the 400, and Περὶ μυστηρίων, relating to the mysteries of Eleusis, which he had been accused of violating.

2. His discourses are in *Reiske*, vol. iv.—*Bekker*, vol. i.—*Dobson*, vol. i.—Cf. *J. O. Stuiter*, Lectiones Andocideæ. Lug. Bat. 1804. 8. —*Hauptmann* de Andocide, in *Reiske*, vol. viii. p. 535.——See *Quart. Rev.* vol. xxix. p. 326.—*Mitford's* Greece, ch. xxii. § 2. (vol. 4. p. 96. ed. Bost. 1823.)—Separately, *K. Schiller*, Lpz. 1834. 8.—German Transl. *A. G. Becker*, Quedl. 1832. 8.

§ 102. *Lysias*, a native of Athens, son of Cephalus from Syracuse, lived between 458 and 379 B. C. He was a teacher of rhetoric. Many years in the early part of his life he spent at Thurium in Magna Græcia. Above 200 discourses are said to have been written by him, all in advanced life; only 34 of them are extant. These justify the reputation he enjoyed on account of the beauty of his style and his power in convincing and persuading. Cicero (*Brut.* 9) gives him the praise of having almost attained the ideal of a perfect orator; yet he is inferior to Demosthenes in simplicity and energy.

1 The father of Lysias removed to Athens, on the invitation of Pericles, and belonged to the class of inhabitants termed μέτοικοι, *metics*, or *foreign residents*. At the age of 15, Lysias went

out with the colony established by the Athenians at Thurium. Here he remained 30 years studying and practicing oratory. He then returned to Athens, and in partnership with his brother Polemarchus vested some of his property in a manufactory of shields, in which above a hundred slaves were employed. The wealth of the brothers became so great, that they were included among the 300 richest men of the city, on whom was cast the burden of paying all the expenses of the state. Their wealth at last exposed them to the lawless avarice of the thirty tyrants. Polemarchus was condemned to drink hemlock. Lysias escaped by flight. On the overthrow of the thirty, he returned to Athens and spent the rest of his days in the employment of a rhetorician. He lived to the age of 81.

For the life of Lysias, see *Taylor's* edit. cited below.—*Mitford*, vol. vi. p. 46.—*J. Franz*, Dissertatio de Lysia. Norimb. 1828. 4. —*L. Hilscher*, De Vita et Scriptis Lysiæ. Berl. 1837. 8. pp. 228. described as "a work of industry and tolerable judgment."

2. His orations were written for the use of others, and he is said to have spoken but one himself, that against Eratosthenes. The Λόγος ἐπιτάφιος, or *funeral oration* over the Athenians who were slain under the command of Iphicrates, is considered his chef-d'œuvre.

3. Editions.—B.—*J. Taylor*, Gr. & Lat. Lond. 1739. 4.—*Auger*, Gr. & Lat. Par. 1783. 2 vols. 8.——The *Princeps*, by *Aldus*, cited § 99.——Given in *Reiske*, 5th and 6th vols.—*Bekker*, 1st vol.—*Dobson*, 3d.——Separately, *Alter*. Vien. 1785. 8.—*J. Franz*. Monach. 1831. 8.—*C. Fortsch*. Lpz. 1829. 8. with another vol. entitled Observationes Criticæ.

4. Translations.—English.—*J. Gillies*. Lond. 1778. 4.——French.—*Auger*. Par. 1783. 8.——German.—Some of the orations, in *Wieland's* Att. Mus. Th. 1.—Cf. *Harles*, Brev. Not. p. 139.

§ 103. *Isocrates* was born at Athens about B. C. 436, and died B. C. 338. He was a scholar of Gorgias and Prodicus. From his diffidence and the weakness of his voice he rarely or never spake in public. But he acquired great honor by giving instruction in eloquence, and contributed thereby to the perfection of the art. More than other rhetoricians, he encouraged attention to the harmony of language. In this lies the greatest excellence of his own discourses, which are distinguished rather for accuracy and polish than native ardor and warmth. Yet his school marked an epoch in Grecian eloquence. He wrote partly as a master for his scholars, and partly for the use of others. There are extant 21 orations ascribed to him.

1. In youth he was a companion of Plato, and like him was a great admirer of Socrates. He is said to have died, by voluntary starvation, in grief for the fatal battle of Chæronea.

There is an anonymous life of Isocrates, found in the 2d vol. of *J. C. Orelli*, Opuscula græc. vet. sententiosa ac moralia. Lips. 1819. 2 vols. 8.—*G. B. Schirach*, 2 Diss. de vita et genere scribendi Isocratis. Hal. 1765. 4.—*F. G. Freytag*, Orator. et rhetor. græc. quibus statuæ honoris causa positæ fuerunt, decas. Lips. 1752.

2. The most finished of his pieces is that styled Πανηγυρικός, i. e. a discourse before *all the assembled* people; it was pronounced at the Olympic games; addressed to all the Greeks, yet exalting the Athenians as entitled to the first rank among the states. *This* oration, with *five* of the others, may be placed in the class of *deliberative*, συμβουλευτικοί. *Four* may be termed *encomiastic*, ἐγκωμιαστικοί; among these is the Παναθηναϊκός, a eulogy on the Athenians, one of the best pieces of Isocrates, but imperfectly preserved. *Eight* belong to *judicial* cases, λόγοι δικανικοί; one of these, Περὶ τῆς ἀντιδόσεως, *De permutatione*, or *on the exchanging of property*, relates to his own personal affairs. —The remaining *three* are *parænetic*, παραινετικοί. One of these, Πρὸς Δημόνικον, is by some critics ascribed to another Isocrates. That styled Νικοκλῆς, and sometimes Κύπριος λόγος, written for the use of Nicocles king of Salamis in Cyprus, is said to have procured from the prince in return a present of 20 talents. Besides these orations, there is a discourse *against the Sophists*, Κατὰ τῶν σοφιστῶν. An art of rhetoric, Τέχνη, is also quoted by Quintilian. *Ten* epistles, likewise (cf. § 156. 2), are preserved as having been written by Isocrates.

Schöll, ii. 203.—*Mitford*, vii. 212.—*Abbé Vatry*, Les Ouvrages d'Isocrate, *Mem. Acad. Inscr.* xiii. 162.—*J. G. Strang*, Krit. Bemerk. zu den Reden des Isokrates. Coln. 1831. 8.—*P. J. A. Schmitz*, Animadv. in Isoc. Panathenaicum. Marb. 1835. 4.

3. Editions.—B.—*W. Lange*. Halle, 1804. 8.—*Coray*. Par. 1807. 2 vols. 8. entirely in Greek, with a preface in modern Greek, on the language and education of the Greeks.——F.—*Princeps*, of *Demtr. Chalcondylas*. Mediol. 1493. fol.—In *Aldus*, Rhet. Græc. cited § 99.—*Heron. Wolf*, Gr. & Lat. Bas. 1570. fol.—*P. Stephanus*, Gr. & Lat. Genev. 1604. 8.—*W. Battie*, Gr. & Lat. Lond. 1749. 2 vols. 8.—*Auger*, Gr. & Lat. Par. 1781. 3 vols. 8. not very highly estimated by the critics.—Given also in *Bekker*, 2d vol. and *Dobson*, 3d vol.——Separate portions.——Panegyricus; *Morus*. Lips. 1787. 8. impr. by *Spohn*. Lips. 1817. 8. and by *Baiter*, Lips. 1831. 8.—*G. Dindorf*. Lips. 1826. 8.—De Permutatione (incomplete until the discoveries of a modern scholar, Mustoxydes. Cf. *Schöll*, ii. 263); *J. C. Orelli*. Turic. 1814. 8.—De Pace. *P. J. Leloup*. Mogunt. 1826. 8.—Areopagiticus & Evagoras; *G. E. Benseler*. Lips. 1832-34. 8.—Select orations; § *J. H. Bremi*, in *Rost's* Bibliotheca.

4. Translations.—English.—*J. Gillies*, with the transl. of Lysias, cited § 102. 4.—*S. Toulmin*. The oration to Demonicus, in *Sermons to Youth*. Lond. 1770. 8.—*Young*. The Orations and Epistles. Lond. 1752. 8.——French.—*Auger*. Par. 1781. 3 vols. 8. ——German.—*W. Lange*. Berl. 1793. commenced.—*A. H. Christian*, in the Coll. of *New Translations*, ed. by *Osiander*, *Schwab*, and *Tafel*. (prose). Stuttg. 1837.

§ 104. *Isæus*, a native of Chalcis in Eubœa, but resident at Athens, was a scholar of Lysias and Isocrates, and the teacher of Demosthenes. Born about 400 B. C. he probably died in the former part of the reign of Philip. He took Lysias for his model, but excelled him particularly in dignity and elevation.

1. Of 50 orations by Isæus extant in the time of Photius, only *eleven* now remain. They all relate to the subject of inheritances (λόγοι κληρικοί), and contain much information respecting the laws of heirship at Athens, the customs relative to the adoption of children, to testaments and bequests, and almost every thing connected with the transferring of property. They present, also, a melancholy picture of the fraud and cruelty frequently indulged by guardians, executors, and contending heirs. The style is full of nerve. Demosthenes is said to have chosen him as a master in preference to Isocrates, on account of this trait.—Cf. *Quart. Rev.* vol. xxvi.

2. Editions.—*G. F. Schömann*, Isæi Orationes XI. Gryphiæ. 1831. 8.——*Ten* of the orations are in *Reiske*, vol. vii.; one of them, however, the *inheritance of Cleonymus*, was first published in full by *A. Mai*, Mil. 1815; the *eleventh*, the *inheritance of Menecles*, was published by *Tyrwhitt*, Lond. 1785. 8.—They are given in *Bekker*, 3d vol.—in *Dobson*, 4th vol.

3. Translations.—French.—*Augier* (with Andocides and Lycurgus). Par. 1783. 8.——English.—*Sir Wm. Jones.* Oxf. 1779. and in his Works, 4th vol. with valuable notes.——German.—*Schömann.* Stuttg. 1830. 12.

§ 105. *Lycurgus*, descended from an ancient Athenian family, died at an advanced age, B. C. about 330. He was a pupil of Isocrates and Plato, and a friend of Demosthenes. He was warmly devoted to the interests of the commonwealth, and was rewarded with the honors of the state. Of his orations, 15 remained in the time of Plutarch; but only *one* has been preserved to us, that *against Leocrates* for his deserting Athens in her distress, after the battle of Chæronea. His oratory was marked by strong moral feeling and patriotism, without much effort to be eloquent.

1. He fearlessly resisted all the claims of Philip and Alexander, and was one of the orators demanded by Alexander after the capture of Thebes. His children, to whom he left no property, were educated by the state. It is supposed that one of the inscriptions, which Fourmount caused to be copied at Athens, is an account of the administration of Lycurgus, in which he received and expended, according to the inscription, 13,900 talents.

Cf. P. IV. § 90. 7 (c).—*Schöll*, ii. 219.—*Augier*, Sur Lycurgue, *Mem. Acad. Inscr.* vol. xlvi. 384.—*D. A. F. Nissen*, De Lycurgi Oratoris Vita et Rebus gestis Dissertatio. Kil. 1833. 8.

2. The oration is in *Reiske*, 4th vol.—*Bekker*, 3d vol.—*Dobson*, 4th vol.—Separately, *Hauptmann.* Lpz. 1753. 8.——R.—*J. G. Becker.* Magd. 1821. 8.—*C. F. Heinrich.* Bonn, 1821. 8.—; *G. Pinzger*, Gr. & Germ. Lpz. 1824. 8. with valuable notes.—*F. G. Kiessling*, Lycurgi Reliquiæ. Hal. 1834. 8.—*E. Mätzner.* Berl. 1836. 8.

§ 106. *Demosthenes* was born B. C. 385, in the Attic borough Pæania, and died B. C. 322, in the island of Calauria, by poison self-administered, in order to escape the vengeance of Antipater. Isæus was his master in rhetoric, but he received instruction also from Isocrates and Callistratus.

1 *a*. His celebrity was much greater than that of any other Grecian orator, on account of the fire, vehemence, and strength of his eloquence, which he especially exerted in rousing the Athenians to war with the Macedonians, and in defeating his rivals bribed by the latter. We have 61 *orations* of Demosthenes, and 65 *introductions*, which are probably not all genuine. The characteristics of this orator were strength, sublimity, and a piercing energy and force, aided by an emphatic and vehement elocution. His peculiarities, however, sometimes degenerated into severity.

2. At the age of seven he lost his father. His guardians wasted his property, and at the age of 17 he appeared before the courts against them, and urged his own cause successfully. Thereby encouraged to speak before the assembly of the people, he failed entirely. He retired and studied and toiled in secret for many years. At the age of 25, he came forward again and commenced his brilliant career. At the age of 63, having been driven from Athens by the hostility of the Macedonian Antipater, and pursued to his retreat in the island of Calauria, he terminated his own life by poison. It is worthy of notice that Demosthenes and Aristotle were born and died in the same years.

The life of Demosthenes is given by *Plutarch*; and also in the Lives of the ten Attic orators, ascribed to him. There are also two other Lives, anciently written, and a eulogy by *Libanius*. (cf. § 128.)—For a good view of his history, see *Schöll*, ii. p. 224; and *Heeren*, transl. by *Bancroft*, p. 276.—Cf. *A. G. Becker*, Demosthenes als Staatsmann und Redner. Hal. 1816. 2 vols. 8. Quell. 1833.—*P. A. Zimmermann*, De Demosthene reip. Athen. administratore. Berl. 1828. 8.—*A. Boullée*, Vie de Démosthène, &c. Par. 1834. 8. very good.——But *Rambe*, in the *Encyclopädie* of *Ersch & Gruber*, Halle, 1818, as. said to be better.

3. *Seventeen* of the orations belong to the class of *deliberative;* 12 of these relate to the contests between Philip and the Greeks, 3 styled *Olynthiacs*, and 4 called *Philippics*, the rest of the 12 bearing different titles; the whole 12 were spoken between B. C. 351 and 340. *Forty-two* are *judicial* speeches; 30 of these relate to private or individual interests, where the case was termed δίκη; among them are the 5 pronounced against his own faithless guardians, showing plainly the hand of Isæus in their style: the other 12 relate to public or state affairs, where the case was termed κατηγορία; among these was the oration Περὶ στεφάνου, in which Demosthenes defends Ctesiphon against the accusation of Æschines, and in making the defence justifies his own policy in reference to Philip, notwithstanding the disastrous issue of the battle of Chæronea; it is considered as the best of his orations, and a masterpiece of eloquence. Only *two*

of the extant orations of Demosthenes belong to the kind called *demonstrative*, both of them probably spurious; one is the eulogy (ἐπιτάφιος) upon those who fell at Chærones. —We have also *six letters* of Demosthenes, five of them written during his exile, to the people of Athens.—Ulpian, the distinguished Roman jurisconsult (cf. § 567) wrote commentaries on Demosthenes, which are still extant.

Cf. *Schöll*, ii. 231.—*Mitford*, vol. vii. p. 107. ed. Bost. 1823.—*Rochefort*, Oratory of Demosth. in the *Mem. Acad. Inscr.* vols. xliii. 1. and xlvi. 66.

4. Editions.—B.—*G. H. Schäfer*, Gr. & Lat. Lond. 1822-27. 9 vols. 8. vol. i. ii. Text, Reiske's; vol. iii. *Wolf's* Lat. version; vol. iv.-viii. Apparatus criticus et exegeticus, &c.; this is highly commended by the best judges, and forms the most valuable part of the work; may be procured separately; vol. ix. Indices. "Hermann pronounces it Schäfer's best work."—The best text is said to be in *G. Dindorf*. Lips. 1825. 3 vols. 12. (*Teubner's* Coll.)—*W. S. Dobson*, Demosthenis et Æschinis, quæ extant omnia. Gr. & Lat. Lond. 1828. 10 vols. 8. with the scholia of *Ulpian*, and prefaces of various editors.——F.—*Princeps*, by *Aldus*. Ven. 1504. fol.—*Herwagius*. Basil, 1542. with the Commentaries of *Ulpian*.—*H. Wolf*, Gr. & Lat. (containing also Æschines). Basil, 1549. fol.; and better, Francof. 1604. fol.—*Taylor*, Gr. & Lat. Camb. 1748-57. 4; 2d and 3d vols. only; 1st never appeared.——*Auger*, Gr. & Lat. Par. 1790. 1st vol. only; usually purchased to complete Taylor's.——There have been many editions of particular orations; of *de* CORONA, some of the best are, *Harles*, Gr. & Lat. Alt. 1769. repr. Lpz. 1814. 8.—*Stock*, Gr. & Lat. Dubl. 1769. 2 vols. 8.—*Wolf*, Gr. & Lat. 1798. 8.—*Bekker*. Hal. 1815. 8. repr. Lond. 1824. 8.——PHILIPPICÆ; § *C. A. Rüdiger*. Lips. 1829. 8.—‡ *J. Vömel*. Frankf. 1829. 2 vols. 8.——Selectæ; *E. H. Barker*, with English notes. Lond. 1830. 8.—* *J. H. Bremi*. Gothæ, 1834. 2 vols. 8. in *Rost's* Bibl.

5. Translations.—German.—*Reiske*. Lemgo. 1764-69. 5 vols. 8.—*F. Jacobs*. Lips. 2d ed. 1833. 8. including 13 orations and Philip's Letter, with notes.—*A. G. Becker*. Hal. (3d ed. improved) 1826. 2 vols. 8. the Philippics.——French.—*A. Auger*. Par. 1777. 1804. 6 vols. 8.——English.—*Ph. Francis*. Lond. 1775. 2 vols. 4.—*Th. Leland*. 1802. 2 vols. 8.

6. Illustrative.—*C. G. Gerdorf*, Synopsis repetitor. Dem. locorum. Alt. 1833. 8.—*J. Held*, Prolegomena ad Dem. &c. Vratisl. 1831-33.—*E. Schaumann*, Prolegom. ad Demosth. &c. Primisl. 1829. 8.—* *F. Winiewiski*, Comm. in Demosth. or. de Corona. Monast. 1829. 8.—*G. F. Eysell*, Demosthenes a suspicione accepte ab Harpalo pecuniæ liberatus. Marb. 1836. 8.—* *A. Westermann*, De fontibus historiæ Demosth. Lips. 1837. 8.—*Sams*, Quæstiones Demosthenicæ. Lips. 1834. 8.—*W. B. Homer*, Abstracts and Notes on the Classics, in his *writings*, with a Memoir by *E. A. Park*. Andov. 1842. 12. a volume worthy of the attention of every student.

§ 107. *Æschines* lived at Athens at the same time with Demosthenes, and was a pupil of Isocrates and Plato. He became the most distinguished rival of Demosthenes, although by no means equal to him in powerful eloquence.

1 *u*. Demosthenes obtained a complete triumph over him by the oration *concerning the crown* in the trial of Ctesiphon; and Æschines retired to Rhodes, where he gave instruction in rhetoric. He died in the island Samos. In the judgment of Quintilian, he deserved the first rank among Grecian orators, next to Demosthenes. His great merit may readily be seen in the *three orations* preserved to our time.

2. Æschines was 12 or 13 years older than Demosthenes, being born B. C. 395, and lived a year or two later, dying at the age of 75. In early life he does not appear to have enjoyed much success or reputation. His opposition to Philip first brought him into notice; yet he afterwards became a partizan for him in opposition to Demosthenes. —The most important of his orations is that *against Ctesiphon* (κατὰ Κτησιφῶντος), to which Demosthenes replied in his oration upon *the crown*.—Several *epistles* are ascribed to Æschines (cf. § 156. 2).

Vatry, Recherches sur la vie et sur les œuvrages d'Eschine, in *Mem. de l'Acad. des Inscr.* tom. xiv.—*Schöll*, ii. 215.—*Matthiæ*, de Æschine oratore, in *Reiske*, vol. iv.—*F. Passow*, Life of Æsch. (excellent) in *Ersch & Gruber*, as cited § 106. 2.

3. The remains of Æschines are given in *Reiske*, vol. 3d and 4th.—in *Bekker*, vol. 3d.—*Dobson*, vol. 18th.—Also in *H. Wolf*, cited § 106. 4.——Separately. *Reiske's*. Lpz. 1808. 2 vols. 8.—† *J. H. Bremi*. Zür. 1824. 2 vols. 8.—The oration against *Ctesiphon*, often published with Demosthenes on the crown; *Stock*, &c. cited § 106. 4.—*Alex. Negris*. Bost. 1829. 8. with a preface in modern Greek, and English notes.

4. Translations.—German.—*Reiske*, with Demosthenes, cited § 106. 5.—*F. V. Raumer* (Æsch. and Dem. in the case of Ctesiphon). Berl. 1811. 8.——French.—*Auger*, with Dem. cited § 106. 5.——English.—*Andrew Portal*. (Æsch. and Dem. concern. Ctes.) Oxf. 1755. 8.

5. *Hyperides*, a native of Attica, was a contemporary of Demosthenes and Æschines, and next to these in rank as an orator. He was a pupil of Plato in philosophy, and of Lycurgus and Isocrates in rhetoric. He was proscribed by Antipater, and put to death B. C. 322. Of 52 orations by him, not one remains which is indubitably his; although two of those usually ranked among the orations of Demosthenes have, by some, been ascribed to Hyperides; viz. the one entitled Περὶ τῶν πρὸς Ἀλέξανδρον συνθήκων, and the first of the two against Aristogeiton.

Cf. *Schöll*, Hist. Litt. Gr. vol. ii. p. 220.

6. *Dinarchus* was a native of Corinth, but passed his youth at Athens. He studied philosophy under Theophrastus, and became celebrated after the death of Demosthenes and Hyperides. He acquired wealth by composing orations for others. Of 64 orations, only three remain; one of these is entitled Κατὰ Δημοσθένους.

They are given in the collections cited § 99. 2.——Separately. *C. E. A. Schmidt*. Lips. 1826. 8. Cf. *Ruhnken*, as cited § 98. 1.—*Schöll*, ii. 221.—*C. Wurm*, Comm. in Dinarchi orationes. Norimb. 1828. 8.

III.—*Sophists and Rhetoricians.*

§ 108. The term Sophist, as has been mentioned (§ 92), was originally applied in Athens to those who taught the art of speaking. One of the earliest that attained eminence in this profession, was Gorgias of Leontium in Sicily, about 430 B. C. Prodicus of Ceos, and Hippias of Elis, flourished in the same period; the former was the author of the beautiful allegory on the *choice of Hercules* contained in Xenophon's Memorabilia. "All these," observes Mitford, "are said to have acquired very considerable riches by their profession. Their success therefore invited numbers to follow their example; and Greece, but especially Athens, shortly abounded with those who, under the name of sophists, professors of wisdom, undertook to teach every science. The scarcity and dearness of books gave high value to that learning, which a man with a well stored mind and a ready and clear elocution could communicate. None without eloquence could undertake to be instructors; so that the sophists in giving lessons of eloquence were themselves the example. They frequented all places of public resort, the agora, the gymnasia, and the porticoes, where they recommended themselves to notice by an ostentatious display of their abilities in disputation with one another, or with any who would converse with them. In the competition thus arising, men of specious rather than solid abilities would often gain the most extensive estimation. Many of them would take either side of any question, and it was generally their glory to make the worse appear the better cause."

§ 109. It is easy from this account to see how the name of sophist should soon become a term of reproach, as it did, more particularly after the time of Socrates. The term rhetorician was also applied to the same class of teachers. But a distinction has been made between the two words, which seems to have a just foundation. The term *rhetorician* is applied to those who simply gave precepts in the arts of composition and oratory; the term *sophist* to those who actually practiced the art of speaking. In this sense the name of sophists is given to all the speakers we read of after the decline of oratory, as already explained (§ 96). After the supremacy of Rome over Greece, and especially under the emperors, there was a great number of these. Their talents were confined to a limited sphere, to the exercises in the schools, or discourses, lectures, and declamations before promiscuous assemblies, which formed a part of the public amusements. Some of them traveled from city to city, like modern lecturers, and received a liberal pay for their services. The various performances in which they engaged, were distinguished by different names, applied for the purpose; e. g. μελέτη, a declamation carefully written, in which the writer bears an assumed character; σύνταξις, a little discourse or address, in which the writer recommends himself to another; σχεδίασμα, an extemporaneous speech; διάλεξις, a sort of dissertation, &c.

§ 110. Between Augustus and Constantine there were several distinguished authors, who may be properly classed among the sophists, as Dio Chrysostomus, Lucian, and Athenæus. Lesbonax and Herodes Atticus belong to the same class. The emperor Adrian often exercised his talents in performances similar to those of the sophists of the age. Polemo, Ælius Aristides, and Flavius Philostratus, may also be mentioned; the latter is spoken of as an eloquent speaker.

In the time of Constantine, and afterwards, there were also numerous authors, whom we must refer to this class. Among them Themistius, Himerius, and Libanius, are the most distinguished. The emperor Julian may be properly ranked here. Subsequent to these are found many names, but none of much celebrity, except such as are known by writings of another class, as Basilius, Procopius, Theophylactus, and Theodorus Prodromus (cf. § 80).—*Schöll*, bk. vi. ch. 77.

§ 111. By rhetoricians, in distinction from sophists, are meant, as has been stated (§ 109), those who gave precepts on eloquence rather than attempted to practice it. Rhetoric, or instruction in the art of eloquence, originated in Greece later than eloquence itself, as Cicero has justly remarked: *eloquentia non ex artificio, sed artificium ex eloquentia natum.* Empedocles is commonly considered as the first Greek rhetorician who taught the rules of oratory orally. His scholars Corax and Tisias, about 400 B. C., are said first to have committed such rules to writing. Gorgias the Sicilian, and those termed sophists generally in the flourishing age of Greek letters, taught the art of oratory. Isocrates, a pupil of Gorgias, and generally classed among the orators, was a distinguished teacher of rhetoric, and had the honor of forming in his school the greatest orators of Greece. Antiphon, also ranked among the orators, was a teacher of rhetoric, and wrote a treatise which is quoted by the ancients.

Garnier, Sur l'art oratoire de Corax, *Mem. de l'Institut Royal*, Classe d'Hist. et Lit. Anc. vol. ii. p. 44.

§ 112. In glancing at the list of Greek authors on the subject of rhetoric, we find Aristotle, the philosopher and the teacher of Alexander, one of the earliest. Demetrius Phalereus occurs next (cf. § 97). After him we find none important to notice until the time of Augustus, when we meet the names of Gorgias, who taught a school of rhetoric at Athens (but must not be confounded with the Sicilian above mentioned),

and Apollodorus and Theodorus, who had rival schools, the former at Pergamus, the latter at Rhodes. Whatever they wrote is lost. The principal author was Dionysius of Halicarnassus, known also as an historian.

After Augustus the eminent writers were Hermogenes and Longinus. Many other names occur, as Aphthonius, Theon, Numenius, Menander, Minucianus, and Aspines, who all wrote on some of the topics of rhetoric; only inconsiderable fragments, however, now remain. Of the vast mass of compositions by the ancients on the art of speaking and writing, but a small portion has come down to us.

§ 113. Before noticing more particularly individuals of the class now before us, we will give some general references.

1. On the Sophists.—*Enfield*, Hist. Philos. bk. ii. c. 4.—*Gillies*, Hist. Greece, ch. 13.—*L. Crenollii*, Theatrum vet. Rhet. declam. i. e. Sophistarum, de eorum disciplina ac discendi docendique ratione. Par. 1620. 8. and in *Gronovius*, Thes. vol. x.—*G. N. Kriegk*, Diss. de Sophistarum eloquentia. Jen. 1702. 4.—The *Protagoras* of Plato.—*Hardion*, as cited § 99.—*J. G. Walch*, Diss. de Præmiis vet. Sophistar. Rhetor. et Oratorum. Jen. 1719. 4.—*Gaci*, Hist. Crit. Sophistarum, in the *Acta Soc. Traject.* 1823.—*Roller*, Die Griech. Sophisten. Stuttg. 1832.

2. Collections of the remains of the rhetoricians.—*Aldus*, *Rhetores Græci*. 1508. 2 vols. fol.—*Leo Allatius*, Excerpta Græc. Sophistarum et Rhetorum declamationes. Rom. 1641. 8.—*H. Stephanus*, Polemonis, Himerii, et alior. declamationes. Par. 1567. fol.—*Th. Gale*, Rhetores Selecti, Gr. & Lat. Oxf. 1676. 8. repr. (ed. *J. F. Fisher*) Lpz. 1773. 8.—*Ch. Walz*, Rhetores Græci. Stutt. 1831-36. 9 vols. 8.—The most important precepts of rhetoric, drawn from Greek and Roman authors, in *F. A. Wiedeburg*, Præcepta rhetorica. Brunsw. 1786. 8.—Cf. *J. Ch. Th. Ernesti*, Lexicon technologiæ Græcorum rhetoricæ. Lips. 1795. 8.—See also *Sulzer's* Allg. Theorie, vol. iv. p. 45.

§ 114 *t*. *Gorgias*, of Leontium in Sicily, a philosopher, statesman, orator and rhetorician, flourished at Athens about B. C. 430, as a teacher of eloquence. Cicero celebrates his oratorical talents, but charges him with too great attention to the rounding of his periods. We have *two* declamations (μελέται) ascribed to him; a *eulogy on Helen*, and an *apology for Palamedes*.

Gorgias was greatly admired, and honored with a golden statue at Delphi. He is said to have died B. C. 400, aged 108. Eschenburg, in the original of the above, represents him as known at Athens in the Persian war; the translation is conformed to the more common statements.

Cf. *Mitford*, ch. xviii. § 1.—*Barthelemy*, Anacharsis, ch. vii.—*H. E. Foss*, De Gorgia Leont. Hal. 1828. 8.—The declamations are given in *Reiske*, cited § 99. vol. viii.—*Bekker*, vol. v.—*Dobson's* Oratores Attici, vol. iv. p. 668.

§ 115. *Aristotle*, born at Stagira in Macedonia, B. C. 385, went to Athens while young, and became one of the most distinguished pupils of Plato. He was subsequently the instructor of Alexander the Great, after which returning again to Athens he founded the Peripatetic sect in philosophy. He died in Chalcis, B. C. 322.

1 *u*. His name belongs especially to the history of philosophy (cf. § 191), but is introduced here on account of his treatise *on rhetoric*. This consists of three books, and is a work of much merit. His treatise *on poetry*, also, may be properly mentioned here; it is a fragment of a large work.

L. Spengel, Artium Scriptores ab initiis usque ad editos Aristotelis de Rhetorica libros. Stuttg. 1828. 8.—*Von Raumer*, Ueber die Poetik des Aristoteles. Lpz. 1831. 4.—*J. B. Keiser*, Comparatio placitorum Plat. et Aristot. de ratione Artis Poeticæ. Leodii, 1828. 4.

2. Editions.—The *Rhetoric*, in *Aldus*, cited above, § 113. 2.—*Rhetoric & Poetry*, in the editions of Aristotle's *wholo* works (cf. § 191).—Also *I. Bekker*. Berl. 1832. 8. good.—Rhetorica; *Goulston*, Gr. & Lat. Lond. 1619. 4.—*Battie*, Gr. & Lat. Camb. 1728. 8. repr. Oxf. 1809. 8.—*T. Gaisford*, Gr. & Lat. Oxf. 1820. 2 vols. 8.—De Arte Poetica; *Harles*, Gr. & Lat. Lips. 1780. 8.—*Tyrwhitt*, Gr. & Lat. Oxf. 1794 & 1827. 8.—*Orelli enAan*. Lpz. 1821. 8.

3. Translations.—French.—*Abbe Batteux*, Poetics, in *Les Quatres Poetiques*, d'Aristote, d'Vida, de Despreaux, avec remarques. Par. 1771. 8.—*E. Gros*, Rhetoric, Gr. & Fr. Par. 1822. 8.—English.—Poetics; *H. J. Pye*. Lond. 1788. 8. *Th. Twining*. Lond. 1789. 4. 1812. 2 vols. 8.—Rhetoric; *Crimmin*. Lond. 1816. 8.—*J. Gillies*, with Introd. and Append. Lond. 1823. 8.—German.—Poetics, *C. Weiss*, Merz. 1824. 8.—Rhetoric, *E. L. Roth*, Stuttg. 1833. 12.

§ 116. *Demetrius Phalereus*, of Phalerum, one of the harbors of Athens, flourished B. C. about 300. He was a pupil of Theophrastus, and by his eloquence rose to distinction. Driven by Antigonus from the authority at Athens, which he received from Cassander (cf. § 97) and had enjoyed for several years, he retired to Alexandria, where he was patronized by Ptolemy Soter. But being banished by the next king, Ptolemy Philadelphus, to a distant province, he put an end to his life by the bite of an asp, B. C. 284.

1. Demetrius is said to have suggested to Ptolemy Soter the idea of founding the Library and Museum of Alexandria. The displeasure of Philadelphus was incurred by his having favored the claims of an elder brother to the throne.—*Bonamy*, sur la vie Demetrius de Phalere, in *Mem. de l'Acad. des Inscr.* tom viii. p. 157.

2 *u*. Many works were composed by him, which are lost. There is extant a treatise *on elocution*, Περὶ ἑρμηνείας, which has been ascribed to him; but its real author was perhaps a later Demetrius, who lived at Alexandria in the reign of the emperor Marcus Antoninus. It contains many ingenious and acute remarks on the beauties of composition, particularly on the structure of periods.

3. Among the lost works, are a treatise *on the Ionians*, one *on the laws of Athens*, and another *on Socrates*. A little piece on the *Apothegms of the seven Sages*, is preserved in *Stobæus*, as having been written by Demetrius. *Schöll*, iii. 241.

4. Editions.—The treatise Περὶ ἑρμηνείας is given in *Aldus*, *Gale*, and *Fischer*, cited § 113.—Separately; *J. G. Schneider*. Altenb. 1779. 8. with a commentary.—*F. Göller*. Lips. 1837. 8.

§ 117. *Dionysius Halicarnasseus*, in the time of Augustus, celebrated as an historian, was also a rhetorician. He wrote several treatises, which may be properly classed in this department.

1 *u*. Two particularly merit notice here: a work Περὶ συνθέσεως ὀνομάτων, *de compositione verborum*, on *the arrangement of words;* and another styled Τέχνη ῥητορική, *art of rhetoric*, which has come to us in a very defective state.

2. Two other rhetorical pieces of Dionysius were Τῶν παλαιῶν Χαρακτῆρες, *Characters of the ancients*, still extant, and Περὶ τῶν Ἀττικῶν ῥητόρων ὑπομνηματισμοί, *Memoirs of the Attic Orators*, in three parts, of which we have only the first and a fragment of the second. There are also several *letters*, in which he criticises the style and writings of different authors.

Schöll, iv. 316.—*Ch. Leuschner*, Pro Dionysio Halicarn. ejusque in rhetoricam promerentis. Hirschb. 1752. 4.

3. Editions.—For those of his *Works*, see § 247.——The pieces on the *arrangement of words*, and on *rhetoric*, were *first* published by *Aldus*, as cited § 113.—De Compositione verborum; *J. Upton*. Lond. 1702. 1748. 8; better, *G. H. Schäfer*. Lpz. 1809. 8.—*Fr. Göller*. Jen. 1815. 8.—in French translation, with remarks, *Abbé Batteux*. Par. 1788. 12.—Ars Rhetorica; *H. A. Schott*, Gr. & Lat. Lps. 1804. 8.—Characters of the Ancients; *first* in *H. Stephanus*, Dion. Hal. scripta quædam critica. Par. 1554. 8.—*Holtzell*, Gr. & Lat. Lond. 1778. 8. with a dissertation on the use of the middle verb.—On the *Attic* Orators; *E. R. Mores*. Oxf. 1781. 2 vols. 8.—The *Letters*, in *Ch. G. Krüger*, Dion. Hal. historiographica. Hal. 1823. 8.

§ 118. *Dion*, surnamed on account of his eloquence *Chrysostomus* (χρυσόστομος), lived in the first and beginning of the 2d century after Christ. His birthplace was Prusa in Bithynia. After following the pursuits of a sophist, he became at length a stoic philosopher. He fled from the cruelty of Domitian into Thrace, but under Nerva and Trajan lived again at Rome, enjoying particularly the favor of the latter. Of his writings, we have 80 dissertations or declamations on various topics, displaying much rhetorical ability. He is, however, often deficient in simplicity, and his style wanting in brevity and clearness.

1. The titles of Dion's discourses are given in *Schöll's History of Greek Literature*. That styled Ῥοδιακός is pronounced his chef-d'œuvre; it condemns the custom practiced by the Rhodians of using ancient statues with new incriptions in honor of their contemporaries.—*Schöll*, iv. 210—226.

2. Editions.—Best.—*C. Morel* (printer), Gr. & Lat. Par. 1504, 1623. fol.; with a Commentary of I. Casaubon, and notes of *Fred. Morel*; the translation is that of *Kirchmayer* or *Naogeorgus*, also published Basil, 1555. fol.—*J. J. Reiske*. Lps. 1784. 1798. 2 vols. 4.

3. Translations.—A German translation of thirteen of the discourses is given in *Reiske's* Hellas. Mitau. 1778. 8.—English, some of the discourses, *G. Wakefield*. Lond. 1800. 8.

§ 119. *Herodes Atticus*, a native of Marathon in Attica, was a distinguished sophist in the age of the Antonines. He was appointed consul at Rome, A. D. 141. We have from him only a single discourse and some fragments.

1. The full name was *Tiberius Claudius Atticus Herodes*. After obtaining his education and traveling abroad, he gave public lectures at Athens on eloquence. Such was his reputation, that he was invited to Rome as teacher to Marcus Aurelius and Lucius Verus. He died at Marathon, A. D. 185, at an advanced age.

His life is given by *Philostratus* (cf. § 255 b. 4).—Schöll, iv. 228.

2. The remains of Herodes are given in *Reiske*, vol. viii.—In *Dobson*, vol. iv. p. 555.—Separately, *R. Fiorillo*. Lps. 1801. 8.—The inscriptions of Herodes have been already mentioned (P. IV. § 92. 4).

§ 120. *Ælius Aristides*, of Hadrianopolis in Bithynia, lived at Smyrna in the second century, and was held in great estimation as a speaker.

1 *u*. There remain from him 54 *declamations* (μελεταί), which evince a successful imitation of the ancient masters in Greek eloquence, but betray also in the author too high an idea of his own excellence. We have also from him some *letters*, and a treatise in two books, entitled Περὶ πολιτικοῦ καὶ ἀφελοῦς λόγου, "*Du style politique et du style simple.*"

2. His contemporaries considered him as equal to Demosthenes, and he was honored with many statues. Some unedited pieces of Aristides were discovered by *Mai* in a *palimpsest* or *rescript* manuscript of the Vatican.—*Schöll*, iv. 234.

3. Editions.—WORKS; *S. Jebb*, Gr. & Lat. Oxf. 1720-30. 2 vols. 4.—*G. Dindorf*. Lips. 1829. 3 vols. 8. with notes and scholia.—The *Princeps* by *E. Bonitus* (print. *Ph. Junta*). Flor. 1517. fol. containing fifty-two of the *μελεταί*, with the anonymous scholia termed *ὑποθέσεις*.—*Canter*, Gr. & Lat. Genev. 1604. 3 vols. 12.——The two books on *Style*, in *Aldus*, Rhetores Græc. cited § 113.—Separately, *L. Normann*. Upsal, 1688. 8.—The discourse against *Leptines*; first by *J. Morell*. Vien. 1788. 8.—*F. A. Wolf*. Halle, 1789. 8.—*G. H. Grauert*. Bon. 1827. 8. with the oration of Demosthenes on the same subject.

§ 121. *Lucian*, of Samosata in Syria, flourished in the second century. He at first engaged in the business of an advocate at Antioch, but renounced it for the more congenial employment of a sophist, and finally professed to embrace philosophy. He is said to have been procurator of Egypt under Marcus Aurelius. He was neither a pagan nor a Christian, nor did he espouse any sect in philosophy. He was distinguished by acumen, lively wit, and a power at ridicule and satire, which he often indulged too freely and wantonly, against men and gods alike.

1 *a*. Most of the numerous pieces which we have from him are in the form of dialogues. His *Dialogues of the Gods* and *Dialogues of the Dead* are the most remarkable. His pure Attic and tasteful style is the more praiseworthy, from the circumstance that he was not a native Greek.

2. Leaving Antioch, Lucian traveled in Asia, Greece, Gaul, and Italy, delivering his discourses in various places, and afterwards settled at Athens. It was in advanced life, that he was put in office under Aurelius. "One of the chief characteristics of Lucian," says Schöll, "is that species of originality which the English term *humour*."—It has been supposed by some, probably without foundation, that Lucian once embraced Christianity and afterwards apostatized. In the pieces styled Περὶ τῆς Περεγρίνου τελευτῆς and Φιλόπατρις, he makes unsparing attacks upon Christians; the genuineness of the latter piece has been doubted.—Besides the eighty pieces in prose, there are fifty epigrams ascribed to Lucian.

See *Schöll*, iv. 248, where is a brief analysis of his several pieces; which is given in *Anthon's* Lempriere.—*G. Wetzlars*, De ætate, vita, scriptisque Luciani. Mach. 1832. 8.—*Cf. J. M. Gesner*, De ætat. et auctore Dialogi, qui *Philopatris* inscribitur. Lips. 1730. 4.—*Wieland*, Geschichte des Philosophen Peregrinus. Lpz. 1791. 8.—*Krebsius*, as cited below (5).

3. Editions.—B.—*Hemsterhuis* (with *J. M. Gesner & J. Reitz*), Gr. & Lat. Amst. 1743. 3 vols. 4. To which is added as a 4th vol. the *Lexicon Lucianeum* (not perfect) of *C. R. Reitz*. Ultraj. 1746. 4. The edition of *Schmid*, Mitau, 1776–80. 8 vols. 8. is a reprint of *Hemsterhuis*, with a brief selection of notes; the *Bipont* edition, 1789–93. 10 vols. 8. a reprint of the *same*, without the Lexicon.—*I. G. Lehmann*, Gr. & Lat. Lpz. 1822–31. 9 vols. 8. Another vol. containing a Lexicon has been expected.——*F.*—*Princeps*, (neither printer nor editor known). Flor. 1496. fol.—*Second*, *Aldus*. Ven. 1503, 1522. fol.—Between this and that of *Hemsterhuis* were several. Cf. *Schöll*, iv. 250.——R.—*Fr. Schmieder*. Halle, 1810. 2 vols. 8. A good edition of Greek text; a promised commentary has never appeared.—*F. V. Fritzsche*. Lpz. 1826, ss. 8. The *Dialogues of the Gods*, and several other pieces have appeared. This promises to be an excellent edition.——Of editions of select parts we can name but few.—*Seybold*. Gothæ, 1795. 8.—*F. A. Wolf*. Halle, 1791. 8.—*Gabrich*. Götting. 1797. 8.—*Dialogues of the Dead*, by *J. Gail*. Par. 1806.—*I. G. Lehmann*. Lpz. 1813, 1826. 8.—*Dialogues of the Gods*, by *Lehmann*. 1815. 8.—*E. F. Poppo*. Lpz. 1817. 8.—*Lucius, or the Ass*, by *Courier*. Par. 1818. 12.—§ *F. A. Ch. Grauff*, Somnium (*the Dream, or the Cock*). Berne, 1836. 8.—*K. F. Hermann*, Quomodo Historiam scribere oporteat. Frankf. 1828. 8.—*K. G. Jacob*, Toxaris (*or Friendship*). Halle, 1825. 8. and Alexander (*or the False Prophet*). Cologn. 1828. 8. with notes.

4. Translations.—German.—*C. M. Wieland*. Lpz. 1788. 6 vols. 8.——French.—*J. N. Belin de Ballu*. Par. 6 vols. 8.——English.—*Th. Franklin*. Lond. 1780. 2 vols. 4.—*J. Carr*. Lond. 1778–98. 6 vols. 8.—*W. Tooke*, with the comments of Wieland and others. Lond. 1820. 2 vols. 4.

5. Illustrative.—*Jortin*, Remarks, in his *Tracts*, Philological, &c. Lond. 1790. 8.—*R. Porson*, in his *Tracts*, &c. by *T. Kidd*. Lond. 1815. 8.—*J. C. Tiemann*, Versuch über Lucians Philos. und Sprache. Zerbst. 1804. 8.—*J. T. Krebsius*, De malitioso Luciani consilio relig. Christ. ridiculam reddendi, in his *Opuscula Academica*. Lips. 1778. 8.

§ 122. *Hermogenes*, of Tarsus, lived about the middle of the 2d century. He left a celebrated work on rhetoric, consisting of five parts, which was written when he was about 17 years old. At the age of 25, he lost memory, language, and understanding.

1. Hermogenes lived to advanced age in this state, a striking and melancholy example both of the power and of the weakness of the human intellect. The account we have of him is drawn from Philostratus, Suidas, and Hesychius.—The parts of his Τέχνη ῥητορική were 1. Προγυμνάσματα, *Preparatory Exercises;* 2. Περὶ στάσεων, *On the states of the question;* 3. Περὶ εὑρέσεων, *On invention*, the most valuable part of the work; 4. Περὶ ἰδεῶν, *De Formis;* 5. Περὶ μεθόδου δεινότητος, *De effectu*. This work was long used as a text-book in the schools of rhetoric, and several commentaries were written upon it.

2. Under the title which the first part of *Hermogenes* bears, there exist two separate rhetorical works of two later authors; viz. the Προγυμνάσματα, of *Aphthonius*, based upon or extracted from Hermogenes, and the Προγυμνάσματα of *Theon*, explaining the principles of both the preceding.—*Schöll*, iv. 322, ss.

3. Editions.—The 1st part of Hermogenes was published *first* by *Hearn* in the *Bibl. der alten Lit. u. Kunst*. viii. and ix.—Afterwards in *Class. Journal* (v.-viii.), 1812.—Separately; *G. Visenmeer*. Norimb. 1812. 8.—*Ang. Krehl*, (with works of *Priscian*.) Lpz. 1819. 2 vols. 8.——The other 4 parts were printed *first* by *Aldus*, as cited § 113. The best editions are *J. Sturmius*, Gr. & Lat. Strasb. 1570–71. 4 vols. 8.—and *G. Laurentius*, Gr. & Lat. Genev. 1614. 8.

The Progymnasmata of Aphthonius and Theon were published together, by *J. Scheffer*. Upsal, 1680. 8.

§ 123. *Athenæus*, a grammarian and rhetorician, may be placed perhaps as well here as in any department, although he was properly an *encyclopædian* compiler. He was a native of Naucratis in Egypt, and lived at the beginning of the 3d century.

1 *a*. His Δειπνοσοφισταί, or *Banquet of the Sophists* or *Learned*, in 15 books, is a treasure of various and useful knowledge. It is a rich source of information on topics of philosophy, history, poetry, and antiquities, and preserves many interesting fragments and monuments, which the stream of time must otherwise have borne away from us. It is to be regretted, that the work has several *lacunæ*, or places wanting or defective, especially in the last book. The first two books, also, and the beginning of the third, are extant only in an abridgment or epitome, made by some grammarian at Constantinople.

2. The work is in the form of a dialogue. A number of learned men, above 20, lawyers, physicians, poets, grammarians, sophists, and musicians, meet at a banquet given by a rich citizen of Rome named *Laurentius*, and, in noticing the different instruments, materials, and preparations of their feast, remark upon almost every thing pertaining to the knowledge or customs of the ancient Greeks.—*Schöll*, iv. 297.—*Edinb. Rev.* vol. iii.

3. *Editions.*—B.—*Schweighäuser*, Gr. & Lat. Argent. (Strasb.) 1801-7. 14 vols. 8. Vols. i.-v. Gr. text, better than any previous ed.; vols. vi.-xiii. Commentary, exceedingly valuable; vol. xiv. Index. An Index Græcitatis promised. Cf. *Schöll*, iv. 309. *Dublin*, i. 335. *Month. Mag.* Jan. 1803. *Mons*, i. 194.—*G. Dindorf*. Lips. 1827. 3 vols. 8. Containing the Gr. text. Two vols. of Comment. &c. promised.——*F.*—There have been but few editions. *Princeps*, by *Aldus* (*Musurus* assisting as ed.). Ven. 1514. *frl.*—*Badratus* (*& Herlenus*). Bas. 1535. fol.—*Is. Casaubon*, Gr. & Lat. 1597-1600. 2 vols. fol. Very celebrated. The Latin version by *Dalecampius* (*Dalechamp*), first printed 1563, at Lyons; the 2d vol. printed 1600, contains Casaubon's Commentary.—*Same*, repr. Lyons, 1612-21, and 1657-64.—*G. H. Schäfer*. Lips. 1796. 8. Only 1st vol. published. The plan contemplated *three parts*, each consisting of 3 volumes; comprising the text, the commentary of Casaubon with notes, and the French version of *Villebrune*.

4. Translations.—French.—*Mich. de Marolles*, Par. 1680. 4. "very rare and not very good."—*J. B. L. Villebrune*, first printed, Par. 1789. 5 vols. 4. "faulty."——Latin.—In *Schweighäuser*, as just cited.—"There is no translation in English, Italian, or German." *Mons.*

5. Illustrative.—*S. Weston*, Conject. in Athenæum. Lond. 1784. 8.—*Jacobs*, Addit. Animadvers. in Athenæum. Jen. 1809. 8.—*R. Fiorillo*, Observ. Crit. in Athenæum. Gott. 1802. 8.—*A. Meineke*, Curæ crit. in Comicorum fragm. ab Athen. servata. Berl. 1814. 8.

§ 124. *Longinus* (Dionysius Cassius), a rhetorician and critic, who embraced the Platonic philosophy, and flourished in the 3d century. His birthplace was probably Athens, although it is not certain. Little is known of the circumstances of his life, excepting that he was a teacher and counsellor to Zenobia, queen of Palmyra, and was put to death by order of her conqueror, Aurelian.

1 *a*. Many works, now lost, were written by him. The treatise Περὶ ὕψους, *on the sublime*, which has come down to us only in a defective state, is a celebrated production. It does great honor to the judgment and fine critical powers of the author, and well illustrates, by principles and examples, the nature of the sublime in thought and composition.

2. Longinus spent a considerable part of his life as a teacher of rhetoric and criticism at Athens, before he became preceptor to Zenobia. He was born about A. D. 213, and died A. D. 273.—Of the various works, of which we have merely the titles, with a few fragments, the most important was that styled φιλολόγοι, or φιλολόγοι ὁμιλίαι, consisting of 21 books, containing criticisms upon authors of his own and more ancient times.

Ruhnken (under the fictitious name *Scherdam*), Diss. de vita et scriptis Longini. Lug. Bat. 1776. and in *Weiske*, cited below. Cf. *Schöll*, iv. p. 323.—*J. W. Knox*, Remarks on the supposed Dionysius Longinus; with an attempt to restore the Treatise on Sublimity to its original state. Lond. 1826. 8.

3. Editions.—B.—*B. Weiske*, Gr. & Lat. Lpz. 1709. 8. Repr. Lond. 1820. 8.——*F.*—*Princeps*, of *Robortellus*. Basil. 1554. 4.—*P. Manutius*. Ven 1555. 4.—*Æm. Portus*. Gen. 1569. 8. Basis of all subsequent till that of *Pearce*.—*G. de Petra*, Gr. & Lat. Gen. 1612. 8.—*Tollius*, Gr. & Lat. Traj. Rhen. 1694. 4.—*Pearce*, Gr. & Lat. Lond. 1724. 4. Much valued and often reprinted; best, Amst. 1733, with a commentary of F. Portus.—*Tunnermann & König*, Gr. Lat. Gall. & Ital. Veron. 1733. 4.—*F. N. Morus*, Gr. & Lat. Lips. 1769. 8. Valued for the superior Latin version; containing also a tract entitled *Libellus Animadv.* in *Long.* and an elegant essay *De notione Sublimitatis.*—*Toup*, Gr. & Lat. Oxon. 1778. 4. and 8. Celebrated. Reprinted 1806.

4. Translations.—German.—*J. G. Schlosser*. Lpz. 1781. 8. "with valuable psychological and æsthetical observations."——French.—*Boileau*, containing the *Reflexions Critiques*. Amst. 1701. 8. and in *Tunnermann*, cited above.——Italian.—*A. F. Gori*, Firenz. 1737. 8.——English.—*W. Smith*. Lond. 1739. 8. Often reprinted.

§ 125. *Themistius*, surnamed Euphrades, was a celebrated orator and sophist of the 4th century, a native of Paphlagonia. He acquired great reputation at Constantinople by his philosophy and his instructions in rhetoric. He enjoyed also the favor of several emperors, especially Constantine. Besides several commentaries, or *paraphrases*, illustrating Aristotle, we have from him 34 discourses, marked by clearness, order, and richness of expression.

1. He was highly regarded by Julian and his successors, down to Theodosius the Great, who intrusted him, although a pagan, with the education of his son, Arcadius. He was the master of St. Augustin, and a friend of Gregory Nazianzen, who styled him Βασιλεὺς λόγων. He resided for some time at Rome. He must not be confounded with *Themistius*, a *deacon* at Alexandria in the 6th century, and founder of the sect of *Agnoetæ*.—The titles and arguments of his *discourses* are stated by *Schöll*.—The *Paraphrases* are *four* in Greek, and *two* extant only in Latin versions.—*Schöll*, vi. 141; vii. 121.

2. Editions.—The *first*, the *Aldine*, under the title, *Omnia Themistii Opera* (cur. *V. Trincavelli*). Ven. 1534. fol. Containing the 4 Greek Paraphrases, and 8 Discourses.—The Latin Paraphrases were printed Ven. 1558 and 1570.——Of the *Discourses*, nine

quent editions, *H. Stephanus*, Par. 1652. 8. (14 Disc.)—*Dionys. Petavius*. Par. 1618. 4. (19 Disc.)—*J. Hardouin*. Par. 1684. fol. (33 Disc. Cf. *Schöll*, vi. 159; *Harles*, Brev. Not. 479.)—A discourse found and published by *Mai*, Milan. 1816. 4.—*G. Dindorf*, Themistii Orationes. (Gr.) Lips. 1832. 8.—A complete edition of Themistius is wanting.—Cf. *J. I. G. Roulez*, Obs. crit. in Themistii Orationes. Lov. 1828. 8.

§ 126. *Himerius*, a native of Prusa in Bithynia, flourished at Athens, as a sophist and speaker, under the emperor Julian, in the 4th century. He was an imitator of Ælius Aristides.

1. Like other sophists he traveled about, pronouncing discourses and harangues. Afterwards he was established at the head of a school in Athens. Basil, Gregory, and Nazianzen were among his pupils. He died A. D. 396; leaving above 70 discourses; of which we have only 24 entire and 10 imperfect. One of the most interesting is that in honor of Julian and the city Constantinople. His style is affected, and loaded with erudition.—*Schöll*, vi. 182.

2. The only complete edition is that of *Gottl. (Theoph.) Wernsdorf*. Gott. 1790. 8.—*Wernsdorf*, a professor at Dantzig, had spent many years in preparing this work, accompanied with a version and commentary, but died, 1774, without having found a publisher. In 1783, Harles published a specimen of the work, which induced a bookseller to publish the whole.

§ 127. *Julianus* (*Flavius Claudius*), more commonly known by the name of *Julian the Apostate*, became emperor of Rome on the death of Constantius, A. D. 361. He possessed undoubted abilities, and a philosophical turn of mind, yet was by no means free from sophistry and bigotry. He wrote *discourses*, *letters*, and *satires*. One of the most celebrated of his pieces is the satire called the *Cæsars*, Καίσαρες, or Συμπόσιον.

1. The epithet *Apostate* (Ἀποστάτης) was given to Julian on account of his openly renouncing the Christian religion, in which he had been educated by his uncle, Constantine the Great. He made great exertions in various ways to overthrow Christianity. He intended by rebuilding Jerusalem to disprove the predictions of the sacred scriptures, but his efforts were all defeated[1] by the most signal disasters. His opposition to Christianity was a leading motive for his warm patronage of the teachers in the Greek schools of philosophy[2]. He died in consequence of a wound received in battle, in an expedition against Persia, A. D. 363, at the age of 32. Gibbon has very speciously and artfully drawn his character[3].

[1] *W. Warburton*, Julian; a Discourse concerning the fiery eruption which defeated that emperor's attempt to rebuild the Temple. Lond. 1751. 8. 2d ed.—[2] See P. IV. § 81.—For an account of these schools and teachers or professors, see also *Schlosser*, Archiv. für Gesch. und Literatur. Frankf. 1830. vol. 1st.—[3] *Gibbon*, Rom. Emp. ch. xxiii. xxiv.—For the life of Julian, *Ammianus Marcellinus* is considered good authority.—His life written in French, by *Ph. C. de La Bletterie*. Amst. 1735. 12.—*Same*, transl. by *A. V. Devoucx*. Dubl. 1746. 8.—Also, in French, by *Tourlet*, as cited below.—The best probably; *A. Neander*, über den Kaiser Julianus und sein Zeitalter. Lpz. 1812. 8. See also his *Kirchengeschichte* (1829), B. ii. Abth. i. p. 51.—And *Ullmann's* Gregory of Nazianzus, p. 72.—Cf. *Murdoch's* Mosheim, vol. i. 265.

2. Among the most singular of his discourses are the two with the following titles; Εἰς τὸν βασιλέα Ἥλιον, *to the monarch, the sun;* and Εἰς τὴν μητέρα θεῶν, *to the mother of the gods* (Cybele); they exhibit his bigoted or hypocritical attachment to the grossest pagan absurdities.—Of the letters, one peculiarly interesting is addressed to a pagan priest, instructing him how to sustain the cause of paganism against the Christians.—*Schöll*, vi. 186. Cf. *Christ. Spect.* vol. v. p. 539.

3. Julian composed a work expressly against the faith of Christians. It is lost, and most that is known respecting it, is learned from a refutation written by *Cyrill* of Alexandria.—In the last century a French author, the *Marquis D'Argens*, undertook to restore the work of Julian, and published his performance, Berl. 1764. 8. It was soon refuted by *G. F. Meir*, Beurtheilung der Betrachtungen des Marq. v. Argens über den Kaiser Julian. Halle, 1764. 8; and by *W. Crichton*, Betrachtungen über des Kaiser Julian Abfall von der Christlichen Religion, &c. Halle, 1765. 8.

4. Editions.—Of his WORKS there have been three.—*Martinius & Cantoclarus*. Par. 1583. 8.—*Dion. Petavius (Petau)*. Par. 1630. 4.—B.—*Ez. Spanheim*. Lpz. 1696. fol. with the work of Cyrill mentioned above.—But neither of these contains all the *letters*. Several, not in Spanheim, are given by *Muratori*, Anecdota Græca. Patav. 1709. 4. and some others in *Fabricius*, Lux salutaris Evangelii. Hamb. 1731. 4.—Of separate *pieces*, we notice the following.—*The Cæsars*. Amst. 1728. 4. With plates by *B. Picart*, and French translation by *E. Spanheim*.—Best, by *J. M. Heusinger*, Gr. Lat. & Fr. Gotha, 1741. 8.—*The Cæsars* and *Misopogon*, by *H. I. Lasius*. Greifsw. 1770. 8.—*The Eulogy on Constantius*, by *G. H. Schäfer*. Lips. 1802. 8. with D. Wyttenbach's notes.—Of the *Letters*, by *H. L. Heyler*, Gr. et Lat. Mayenne, 1828. 8. with commentary; good.

5. Translations.—English.—*Cæsars*, &c., in *J. Duncombe*, Select Works of the Emp. Julian. Lond. 1784. 2 vols. 8.—French.—*Whole works*, by *R. Tourlet*. Par. 1821. 3 vols. 8.

§ 128. *Libanius*, of Antioch, lived also in the 4th century, and mostly at Constantinople. He belonged to the profession of sophists, and was distinguished beyond all his contemporaries in eloquence.

1 *a*. His writings were various. Besides a treatise styled Προγυμνασμάτων παραδείγματα, *Examples of rhetorical exercises* (or *præexercitationes*), and numerous *Letters*, we have also many of those pieces which were called Μελεταὶ, *Harangues* or *Declamations*. We may observe in the style of these discourses an affectation of Attic purity and elegance, by which the charms of natural ease and freedom are often lost.

2. Libanius suffered from the envy of rivals, by whose influence he was banished from Constantinople, A. D. 346. He retired to Nicæa and then to Nicomedia, but

was afterwards recalled to Constantinople. Subsequently, however, he withdrew, and passed the remnant of his days at Antioch, his native city. He was admired and patronized by Julian the Apostate, and in common with the latter cherished the hope of restoring the reign of paganism in the Roman empire. He has left an autobiography, styled Λόγος περὶ τῆς ἑαυτοῦ τύχης, which is placed among his *discourses*.

Schöll, vi. 159.—See also *Gibbon*, Rom. Emp. ch. xxiv.—*Tillemont*, Hist. des Empereurs, tome iv. p. 571.—*Lardner*, Heathen Testimonies, vol. iv. p. 576.—*F. C. Petersen*, Comment. de Libanio. Hafn. 1828. 4.

3. Schöll gives the Greek titles of above 60 of the *Declamations*. In the *Rhetorical Examples* are 13 sections, each devoted to examples of a separate kind. The *Letters* are about 2000; some of them to Christian Fathers; Basil and Chrysostom both were pupils of Libanius. He left also *Arguments to the Orations of Demosthenes*, which are usually given in the editions of this orator.——There exists a work entitled Ἐπιστολικοὶ Τύποι, or *Formularies of Letters*, of which it may be doubtful whether it should be ascribed to Libanius, or to Theon (cf. § 122. 2); in which the author notices above twenty classes or species of epistles, and gives an example of each class.

4. There is no edition of the *whole works* of Libanius. The most complete edition of the *Declamations* is that of *J. J. Reiske*, Altenb. 1791–97. 4 vols. 8. published after his death by his widow. It contains the *Rhetorical Exercises*.—Two additional discourses have been since published, one by *Ch. Siebenkees*, in his *Anecdota Græca*, Norimb. 1798. 8; the other by *A. Mai*, in his *Fronto*, Milan, 1815. 8; Rome, 1823.——The most complete edition of the *Letters* is that of *J. Ch. Wolf*. Amst. 1738. fol.—In the libraries of Spain are discourses and probably other writings of Libanius hitherto unpublished.

The work called *Formularies of Letters* was published, Gr. & Lat. at Lyons, 1614. 12.

5. Translations.—There is a German translation of five of the Discourses, by the *wife of Reiske*, in the *Hellas*. Lpz. 1791.

IV.—*Grammarians.*

§ 129. Next to the rhetoricians, it will be proper to notice the writers called grammarians, Γραμματικοί. This class included not only such as treated of the subjects now comprehended under mere grammar, but all who devoted themselves to any of the various branches of philology (cf. P. IV. § 71). This department of study began to be more specially cultivated in the period after Alexander, and particularly at Alexandria. It was in this period that catalogues were first formed of authors regarded as classical; these catalogues were called *canons*.

§ 130. The works of these grammarians were of various kinds. Among them were the following; Διορθώσεις, *revisions* of the text of classical authors; Ὑπομνήματα and Ἐξηγήσεις, *commentaries*; Σχόλια, explanatory *notes*; Ζητήματα, Λύσεις, *investigations* and *solutions* of particular difficulties; Γλῶσσαι and Λέξεις, which treated of dialectic and *peculiar forms* and *single words*; Σύμμικτα, collections of *similar phrases and passages* from different authors. Some wrote upon the subject of grammar in the most limited sense; some upon different specific topics included in it, as syntax, meter, dialects, and the like. These authors undoubtedly exerted considerable influence upon the language and literature of their own and subsequent times; and their works are of value to us, as containing much information respecting earlier periods and authors.

§ 131. The most distinguished that flourished before the fall of Corinth, B. C. 146, were Zenodotus, founder of the first school of grammar at Alexandria, Aristophanes of Byzantium his disciple, and Aristarchus of Samothrace, a disciple of Aristophanes. The latter was especially celebrated (cf. *Hor.* Art. Poet. 450); so that his name became a common designation for an eminent critic. Crates, Philemon, Artemidorus, and Sosibius are names which occur also in this period. That of Zoilus has been preserved as a common name for a severe and captious critic; he made himself notorious, in an age abounding with admirers of Homer, by his criticisms and declamations against that poet, and thus gained the epithet *Homeromastix*. Whatever the grammarians of this age composed, nothing remains to us but trivial and scattered fragments.—*Schöll*, bk. iv. ch. xxxv.

In the next period of Grecian literature, particularly after the time of Augustus, the list of grammarians is altogether larger. Only a few names can here be given. Of those who may be called lexicographers, Apollonius surnamed the Sophist, Erotianus, Timæus, and Julius Pollux, are the principal. Tryphon, son of Ammonius, Phrynicus the Arabian, and Ælius Mœris, wrote on dialects. Among the scholiasts and commentators may be mentioned Ptolemy VII., Didymus, Apion, and Epaphroditus. Of the writers on different topics of grammar, we may select Dionysius Thrax; Tryphon above named; Apollonius Dyscolus, and his son Herodianus; Arcadius of Antioch, author of a treatise on accents; and Hephæstion, whose Manual on Meters comprises nearly all that is known on the subject. Some of the above mentioned will be noticed separately.

Schöll, Hist. Lit. Gr. bk. v. ch. liv.—*Beck*, De Philologia Sæculi Ptolemæorum. Lips. 1818. 4.—*C. Koch*, Comment. de Rei Criticæ Epochis. Marb. 1822. 4.

§ 132. After the time of Constantine, letters continued to be cultivated by the grammarians. Constantinople was now the seat of erudition, as well as of the Roman empire; but the Greek language and not the Latin was the language of letters, and works were now translated from the Latin to the Greek[1]. A sort of University was founded here, in which all the branches of human knowledge were professedly taught. The teachers or professors were styled Οἰκουμενικοί. A valuable library was also established. *Philology* in its various parts was among the sciences taught by the *œcumenical* professors. These studies were not renounced with the destruction of the library and the decline of the royal college, but were continued with more or less attention until the final capture of the city by the Turks. The writers during this long period were very numerous; only a few have acquired celebrity; while many of their productions yet remain in manuscript. The names and works of the most important authors will be given below.—It may be proper to observe here, that the Greek literati, who fled from Constantinople on its capture in 1453, and exerted an important influence on the study of Greek letters in Italy and western Europe, belonged chiefly to the class denominated *grammarians*[2].

[1] See P. IV. § 79.—*C. F. Weber*, De Latine Scripta quæ Græci Veteres in linguam suam transtulerunt. Cassel. 1835. 4.—[2] Their labors, in their new retreats in the west, were also chiefly of a philological character; cf. § 7. 2.

§ 133 *t*. We shall place here some general references, and then proceed to notice separately a few of the *Grammarians*.

Lexicographical Collections.—ALDINE, Dictionarium Græcum, &c. Ven. 1497. fol.—Dictionarium Græcum, &c. Ven. 1524. fol.—H. STEPHANUS, *Glossaria duo e sinu vetustatis*, &c. 1572. fol.—VULCANIUS, Thesaurus utriusque linguæ, &c. Leg. Bat. 1600. fol.—*Cf. C. F. Matthiæ*, Glossaria græca minora, &c. Rig. 1774. 8.—*J. A. Ernesti*, de glos. græc. vera indole et recto usu. Lips. 1742. 8.—*Fabricius*, Bibl. Gr. vi. 141.—*Schöll*, Hist. L. G. vi. 231, ss.—Grammatical Collections.—ALDINE, *C. Lascaris*, Erotemata, &c. Ven. 1494. 4.—*Theod. Gaza*, Introd. Gram. &c. Ven. 1495. fol. and 1525. 8.—Thesaurus Cornucop. et Horti Adonidis. Ven. 1496. fol.—Erotemata *Chrysoloræ*, &c. Ven. 1512 and 1517. 8.—Respecting the *Aldine* collections, see *Fabricius*, Bibl. Græca, lib. v. c. 7, in the ed. of *Harles*, lib. iv. c. 39.—Also *Schöll*, Hist. Litt. Gr. as cited § 7. 2. Introduc. p. xliv. xlviii.—and *Renouard*, Annales de l'Imprimerie des Aldes, &c. Par. 1803. 2 vols. 8. Supplem. 1812.—H. STEPHANUS, in the Appendix to his Thesaurus (§ 7. 3).—PHIL. GIUNTA or JUNTA, Enchiridion grammat. Introd. &c. Flor. 1514, 1517, 1540. fol.—BER. JUNTA, *Theod. Gazæ* Grammat. &c. Flor. 1526. 8.—M. VACOSANUS, *Thomæ Magistri et Moschopuli* Eclogæ, &c. Lut. 1539.—VILLOISON, Anecdota Græca, &c. Ven. 1781. 2 vols. 4.—I. BEKKER, Anecdota Græca. Berl. 1814-21. 3 vols. 8.—W. DINDORF, Grammatici Græci. Lips. 1823. 8.—See *C. D. Beck*, Commentarii de literis et auctoribus Græc. atque Latinis. sect i. p. 47.—*Cf. J. Harris*, in his *Miscellanies*. Lond. 1781. 8. 4th vol. p. 247, ss.—*Harles*, Introd. in Histor. Ling. Græcæ, Proleg. § 10.—*Schöll*, Hist. Litt. Gr. Introd. p. lxii.—On the value of the *scholiasts*: *Jo. Mart. Chladenius*, Opusc. Academ. Lips. 1741. 8.

§ 134. *Hephæstion*, of Alexandria, lived about the middle of the 2d century. He is to be distinguished from the *mythographical* writer, who had the same name.

1 *w*. His *Manual on Meters*, Ἐγχειρίδιον περὶ μέτρων, contains almost every thing which is known respecting the rules and principles of the ancient critics on this subject.

2. The *first* edition was in *B. Junta*, cited § 133.—*A. Tournebouf*. Par. 1533. 4. with scholia.—*Best* edition, *Gaisford*. Oxf. 1810. 8. & Lips. 1832.

§ 135. *Apollonius Dyscolus* was also of Alexandria, and flourished in the 2d century under Hadrian and Antoninus Pius.

1 *w*. He has left us four grammatical treatises, viz. Περὶ συντάξεως, *Of Syntax*; Περὶ ἀντωνυμίας, *Of the pronoun*; Περὶ συνδέσμων, *Of conjunctions*; and Περὶ Ἐπιρρημάτων, *Of adverbs*. We have also a compilation styled Ἱστορίαι θαυμάσιαι, or *Wonderful Histories*.

2. The treatise on *Syntax* was published by *Aldus*, in *Thesaurus Cornuc.* cited § 133.—*Sylburg*. Francf. 1590. 4.—*J. Bekker*. Berl. 1817. 8.—That on the *Pronoun*, by *I. Bekker*, in the *Museum Antiquitatis Studiorum*. Berl. 1808. vol. i. p. 235.—The *other two* treatises, also by *I. Bekker*, in his *Anecdota*, cited § 133.—The *historical* compilation, by *Teucher*. Lpz. 1792. 8.

2. We have a work on Grammar from an earlier author, the Τέχνη Γραμματική of *Dionysius Thrax*, who lived at Alexandria, B. C. about 60.

Published in *Fabricius*, Bibl. Gr. (*Harles* ed. vol. vi.)—In *Villoison*, and *Bekker*, as cited § 133.

§ 136. *Ælius Herodianus* was a son of the Apollonius just mentioned. He enjoyed the favor of the emperor Marcus Aurelius Antoninus. There was another person of the same name, who was an *historian*, and must not be confounded with the *grammarian*.

1 *w*. Of many works written by the latter, the treatise Περὶ μονήρους λέξεως appears to be the only one that has been preserved entire.

2. This treatise is found in *Dindorf*, as cited § 133.—The titles of several other treatises are given by *Schöll*, v. 28. Fragments of some of which are given in *Bekker*, and *Villoison*, as cited § 133. and in *G. Hermann*, De emendanda ratione gram. Gr. Lips. 1801. 8.—The piece styled Ἐπιμερισμοί was published by *Eust. H. Becker*. Lond. 1819. 8.—*Cf. Schöll*, v. p. 27.

§ 137. *Julius Pollux* (for Polydeuces, Πολυδεύκης), of Naucratis in Egypt, flourished in the 2d century, at Athens. He was in profession a sophist, but is chiefly known by his Greek *Dictionary*.

1 *w*. It is entitled Ὀνομαστικόν. This work is divided into 10 books, according to sub-

jects. It is very useful, not only in illustrating Greek words and phrases, but also in explaining many subjects of general antiquities.

2. The following are some of the topics of the books respectively. 1. Gods, Kings; Commerce, Mechanic Arts; Houses; Things relating to War; Agriculture. 2. Age of Men; Members and parts of the Human Body. 3. Family Relations, Friends; Travels; Roads, Rivers. 4. Sciences. 5. Animals; the Chase. 6. Repasts; Crimes. 7. Of various Trades. 8. Things relating to the administration of Justice. 9. Cities, Edifices, Money, Games. 10. Furniture, Utensils, &c.

3. Editions.—B.—*W. Dindorf.* Lpz. 1824. 2 vols. 8. "The 4th and 5th volumes comprise the entire body of notes by the preceding editors."——F.—*Princeps*, by *Aldus* Ven. 1502. fol.—*Junta.* Flor. 1520. fol.—*Seber.* Francf. 1608. 4. with the Latin version first published by *Walther.* Bas. 1541. 8.—*T. H. Lederlin & T. Hemsterhuis.* Amst. 1706. 2 vols. fol. with a valuable Preface by the latter, on the use of the Dictionary.

4. We have before named (§ 131) as lexicographers, in the period of Greek literature designated by the epithet *Roman* (§ 9), three authors besides Pollux: *Apollonius Sophistes*, in the time of Augustus, from whom we have a *Homeric Lexicon*, Λέξεις Ὁμηρικαί[1]; *Erotian*, in the time of Nero, from whom we have a *Glossary to Hippocrates*[2]; *Timæus*, who lived later, in the end of the 3d century, and from whom we have a *Platonic Lexicon*, Λέξεις Πλατωνικαί[3].

[1] Published by *Villoison.* Par. 1773. 2 vols. 4.—by *H. Tollius.* Leyd. 1788. 8.——[2] Published by *Franz.* Lpz. 1780. 8.——[3] Published by *Ruhnken.* Leyd. 1754. 8. impr. repr. by *W. A. Koch.* Lpz. 1828.

§ 138. *Ælius Mœris*, surnamed the *Atticist*, flourished about A. D. 190. His work, styled Λέξεις Ἀττικῶν καὶ Ἑλλήνων, is preserved.

Editions.—B.—*W. A. Koch.* Lips. 1830. 8. with useful notes.——F.—The *first*, by *J. Hudson.* Oxf. 1712. 8.—next, *J. Fischer.* Lpz. 1756. 8. with the Lexicon of Timæus.—*J. Pierson.* Leyd. 1759. 8.——*J. Bekker* (with Harpocration). Berl. 1833. 8 mere text.

§ 138 *b*. Tryphon of Alexandria and Phrynicus the Arabian were mentioned (§ 131) in connection with Mœris, as having also written on dialects. There are some remains from them; the principal from Phrynicus, who lived in the latter part of the second century, is a work in thirty-seven books, called Προπαρασκευὴ σοφιστική, "*Apparatus sophistique*;" from Tryphon, who lived in the time of Augustus, a treatise on the *affections of words* (πάθη λέξεων), and a treatise on *tropes* (περὶ τρόπων).

Editions.—The *Apparatus Sophist.* by *I. Bekker*, in his *Anecdota*, cited § 133.—The selection of *Attic* nouns and verbs (another work of Phrynicus), by *C. A. Lobeck.* Lips. 1820. 8.—The treatises of *Tryphon*, in the *Museum Criticum*, Cambr. 1814. 8. vol. 1.—Cf. *Schöll*, vol. v. p. 11.

§ 139. *Harpocration*, of Alexandria, probably flourished as a contemporary of Libanius, in the 4th century. He was the author of a Lexicon entitled Λέξεις τῶν δέκα ῥητόρων, useful in reference to the Greek language generally, and the Attic orators in particular.

Published by *Aldus* (with Ulpian's Comm.). Ven. 1503. fol.—*Blancard.* Leyd. 1683. 4.—Betler, by *J. Gronov.* Leyd. 1696. 4. —A new edition, Lips. 1824. 2 vols. 8.—Later, by *J. Bekker.* Berl. 1833. 8.

§ 140. *Hesychius* lived at Alexandria, as is generally supposed, towards the close of the 4th century. He compiled a Greek *Lexicon* or *Glossary*, from the more ancient grammarians, and illustrated his selections by examples from the best Greek authors. Additions were made to this work by later hands, among which are probably the numerous theological glosses (*glossæ sacræ*). Perhaps, in its present state, it is the work as enlarged by some Christian author.

1. Editions.—B.—*J. Alberti* (completed by *Ruhnken*). Leyd. 1774-76. 2 vols. fol. A kind of Supplement is the work of *Nic. Schow*, Lips. 1792. 8. exhibiting the results of a collation of *Alberti's* edition with the only existing manuscript, that in the library of St. Mark at Venice.—A new edition has been expected from *Gaisford.*——F.—*Princeps*, by *Aldus.* Ven. 1514. fol. (ed. *M. Musurus*).—*Junta.* Flor. 1520. fol.—*Schrevelius.* Leyd. 1668. 4.—The *glossæ sacræ* were collected by *J. C. G. Ernesti.* Lpz. 1785. 8. with a Supplement, 1786. 8.——See *Schleusner*, Observ. in Suid. et Hesychium. Wittemb. 1810. 4.—*Schöll*, vi. 282.

2. The author of the Lexicon must not be confounded with *Hesychius of Miletus*, in the 6th century, under Justinian, from whom we have some remains not very important.
Published by *J. Orelli.* Lpz. 1820. 8.—*Schöll*, vi. 404. vii. 75.

§ 141. *Ammonius*, of Alexandria, probably lived in the latter part of the 4th century. He is said to have been an Egyptian priest, and to have fled from Constantinople on the destruction of the pagan temples. He was the author of a work entitled Περὶ ὁμοίων καὶ διαφόρων λέξεων. It is a work of some value in the criticism of words.

It was published by *Aldus*, in the *Dictionarium*, etc. cited § 133.—*H. Stephanus*, in Append. to his *Thesaurus*, cited § 7. 3.—Given also in *Scapula's* Lexicon, cited § 7. 3.—The best edition is *Valckenär.* Lug. Bat. 1739. 4. Repr. (ed. *Schäfer.*) Lpz. 1822. 8.—A good abridgment of *Valckenär's*, by *C. F. Ammon.* Erlang. 1787. 8.——A French translation, by *J. Pillon.* Par. 1874. 8.—There is a treatise by Ammonius, Περὶ Ἀκυρολογίας, *On improper use of words*, never printed.

§ 142. *Photius*, Patriarch of Constantinople, died A. D. 891. He may be

placed in the class of writers now under notice, although he was a man of letters in general, rather than a grammarian.

1. The life of Photius presents a series of interesting incidents. His character was not without some blemishes, and he experienced great vicissitudes of fortune. From a *layman* he was raised to the office of *patriarch*. He was deposed and banished; after ten or eleven years recalled and reinstated; but again deposed, and confined in a monastery, where he died.

Gibbon, Roman Empire, ch. lx.—*Milner*, Church History.

2 *u*. His Μυριόβιβλον, *Bibliotheca* or *Library*, is in many respects valuable. It contains critical notices of about 280 works of ancient writers, accompanied with extracts. Of a number of these works we should otherwise have scarcely known the titles. His *Lexicon* Λέξεων συναγωγή, although in a mutilated state, is useful in the study of the historians and orators.

3. Besides the works above named, we have also from Photius a work styled *Nomocanon*, a collection of canons of the church, and a number of *letters*, *homilies*, and *dissertations*.

For a particular account of the *Myriobiblon*, see *Schöll*, vi. 305.—*Fabricius*, in Bibl. Gr. X. 678. ed. *Harles*.—Cf. *Edinb. Rev.* No. xlii.—*Lond. Quart.* vi. 218.—*J. H. Leichii* Diatribe in Photii Bibliothecam. Lips. 1748. 4.

4. There is no edition of the *whole works* of Photius.—Of the *Library*, there have been, until recently, but *three* editions.—*D. Höschel*. Augsb. 1601. fol.—*P. Stephanus*. Genev. 1611. fol. with the version of *A. Schott*, first publ. Augsb. 1606.—*Same*, repr. by *Berthelin*. Rouen, 1653. fol.—A new edit. was commenced by *Bekker*. Berl. 1824. 4.——The *Lexicon* was first published by *G. Hermann*, with the *Lexicon of Zonaras*. Lips. 1808. 3 vols. 4. (by *Tittmann & Hermann*.) Photius, the 3d vol.—Better, *R. Porson*. Lond. 1822. 8. (ed. by *Dobree*.)—Cf. *J. F. Schlaurer*, Animadv. ad Photii Lex. Lips. 1810. 4.—*Same*, Curæ novis. in Phot. Lex. Lips. 1812. 4.——The *Nomocanon* was printed Par. 1620. fol. with *Balsamon*.——The *Letters* (243), by *Montacutius* (*Montagu*). Lond. 1651. fol.

§ 143. *Suidas* probably lived about A. D. 1000, although it cannot be made certain. He was the author of a *Lexicon*, compiled from various authors, grammarians, commentators, and scholiasts. It is not executed with much judgment, accuracy, or skill in arrangement. Yet it is of considerable value on account of its store of literary and antiquarian information; and many of its defects, especially in the apparent want of method, may be owing to interpolations and additions made by transcribers and others.

1. Editions.—*Princeps*, by *Dem. Chalcondylas*. Mil. 1498. fol.—*Aldus*. Ven. 1514. fol.—*Frobenius*. Bas. 1544. fol.—*Æm. Portus*, Gr. & Lat. Gen. 1619. 2 vols. fol.—*L. Kuster*, Gr. & Lat. Camb. 1705. 3 vols. fol. This is altogether superior to any preceding edition; yet not without defects. Some severe criticisms of *J. Gronovius* called forth an answer from *Kuster* in his *Diatribe Anti-Gronoviana*. Amst. 1712. 8.—*T. Gaisford*. Lond. 1833. a greatly improved ed.—*G. Bernhardy*, Gr. & Lat. Halle, 1836. 2 vols. (post *Thom. Gaisfordum*) with notes.

2. Illustrative.—The following works further illustrate Suidas.—*Toup* Emend. in Suid. Lond. 1760-75. 4 vols. 8; also in his *Opusc. crit.* Lips. 1790. 2 vols. 8. and ed. by *Burgess*. Lond. 1790. 4 vols. 8.—*Schweighäuser*, Emend. et Obs. in Suidam. Argent. 1789. 8.—*Reinesii* Observ. in Suidam (ed. *C. G. Müller*). Lps. 1819. 8.

§ 144. In this connection we ought to notice the work of an *unknown author*, who lived about A. D. 1000. It is a Greek Glossary, styled Ἐτυμολογικὸν μέγα, the *Etymologicum magnum*. Besides its value as a grammatical work, it is still more useful because it has preserved many passages of ancient authors, and furnished solutions of many difficulties in history and mythology.

1. Editions of the *Etymologicum*.—*Princeps*, by *Z. Calliergus* (ed. *M. Musurus*). Ven. 1499. fol.—*P. Manutius* (ed. *Torrisani*). Ven. 1549. fol.—*Commelin* (ed. *F. Sylburg*). Heidelb. 1594. fol.—*Panagiota* (of Sinope). Ven. 1710. fol.—*Schäfer*. Lpz. 1816. 4. a repr. of *Sylburg's*. To this last edit. the following works may be viewed as the 2d and 3d vols.; *F. W. Sturtz*, Etymologicum ling. Gr. Gudianum, &c. Lps. 1818. 4.—By *same*, Orionis Etymologicum. Lps. 1820. 4.—Cf. *Schöll*, vi. p. 277, 294.—*Mem. de l'Acad. des Inscr.* vol. xlviii. p. 105. Remarques crit. sur l'Etymolog. Magnum.

2. In the libraries of Europe are several Lexicons, or Glossaries, still remaining in manuscript, particularly in the Royal library of France.—We may also mention here one first published by *Villoison* in his *Anecdota*, cited § 133; the Ἰωνιά or *Violarium*, by *Eudocia*, wife of the emperor Constantine Ducas, and his successor for a short time, but soon after placed in a convent. In this retreat she wrote her work, a sort of hystorico-mythologic compilation, supposed to be of much value before Villoison published it.—*Schöll*, vi. p. 296.

§ 145. *Eustathius*, of Constantinople, flourished in the 12th century, and became finally bishop of Thessalonica.

1 *u*. He is particularly celebrated for his copious and learned *Commentary on Homer*, entitled, Παρεκβολαὶ εἰς τὴν Ὁμήρου Ἰλιάδα, and Παρεκβολαὶ εἰς τὴν Ὀδύσσειαν. We have also from him a less valuable commentary on Dionysius Periegetes.

2. The *Comm. on Homer* was *first* published, Rome, 1542-1555. 3 vols. fol. containing the Index of Devarius. (Cf. § 50. 5.)—This repr. Bas. 1560. 3 vols. fol.—An ed. commenced by *Politi*, Flor. 1730, but never finished.—Extracts from the Comm. often published with Homer.—*J. Bekker*, Eust. Comm. ad Hom. Odysseam. Lips. 1825. 2 vols. 4.—*Same*, Eust. Comm. ad Hom. Iliadem. Lips. 1829, 8.—Cf. *Bulletin des Sciences Historiques*, vol. iv. p. 387.——A commentary by Eustathius on Pindar is lost.—*Schöll*, vi. 269 ——Best ed. of *Comm. on Hom.* by *Stallbaum*, Lps 1825-30. 7 vols. 4.

3. *John Tzetzes* may be named in connection with Eustathius; he was a grammarian at Constantinople in the same century (cf. § 81).

§ 146. *Gregorius*, surnamed *Pardus*, and afterwards *Corinthius* from being the Bishop of Corinth, lived about the middle of the 12th century. Of his many works two only have been published; one is a treatise *on the Greek dialects*, Περὶ Διαλέκτων, and the other a *Commentary on* the last part of *the Rhetoric of Hermogenes* (cf. § 122. 1).

The *treatise on dialects*, edited by *G. Koen*, Leyd. 1766. 8. better than any ed. previous.—By *G. H. Schäfer*, Lpz. 1811. 8. still better.—The *Commentary* is given in *Reiske* (cited § 90), vol. viii.

§ 147. *Thomas Magister* or *Theodulus* may be mentioned here. He lived in the beginning of the 14th century (about 1310). After holding the place of the *Magister officiorum* under the emperor Andronicus Palæologus, he became a monk with the name of *Theodulus*. A work by him is extant, called Ἐκλογαὶ ὀνομάτων Ἀττικῶν.

First published by *Calliergus*, Rome, 1517. 8.—Bett. by *J. S. Bernard*, Leyd. 1757. 8. and *I. G. S. Schwabe*, Altenb. 1775. 8.—Cf. *G. Hermann*, Prog. de præceptis quibusdam Atticistarum. Lips. 1810. 4.—Latest ed. *F. Ritschel*, Hal. 1832. 8.

§ 147 b. Here might be mentioned Emmanuel *Moschopulus Cretensis*, Manuel *Moschopulus Byzantinus*, *Emmanuel Chrysoloras*, *Theodorus Gaza*, and other grammarians, whose labors were connected with the revival of classical learning in Europe. See § 7. 2. and P. IV. § 85. 1.

V.—*Writers of Epistles and Romances.*

§ 148 *a*. We shall next introduce the class of writings called *Letters* or *Epistles*. There are many extant, ascribed to distinguished men of ancient times. But a great portion of them are spurious, being the productions of the sophists and grammarians of later periods. Some of them, however, are unquestionably genuine; as e. g. those of *Isocrates*, *Demosthenes*, and *Aristotle*. In these (the genuine), there is generally a noble simplicity of manner, entirely free from the art and labor which are betrayed in the epistles fabricated in the age of the later sophists. The latter class were composed with designed reference to publication, and treat of various subjects, particularly subjects of an historical and romantic character. We shall mention below some of the principal authors of Greek epistles, either real or supposed.

§ 149. As the form of epistles was so often adopted by the sophists and others in composing pieces which were, properly speaking, works of *fiction*, we shall mention the names of the principal writers of *romance* in the same connection. The species of composition termed *romance* was unknown in the most flourishing periods of Greek literature. A modern writer has pointed out the reason. "In the most refined ages," says he, "the whole empire of fiction was usurped by the ingenious polytheism of the Greeks. This filled every imagination and satisfied the love of the marvelous so natural to man. Every festival renewed the tale of some god's singular adventures. The theatre owed its charms, in great measure, to the strange union of the heroic daring of mortals and the intervention of deities. In a nation so happily adapted for the elegant arts, fiction naturally assumed the garb of poetry, and the beautiful fables so well sung by the poets left no place for recitals in prose, composed as it were of vulgar dreams. The people, it must also be remembered, were all engrossed in public and active life. Retirement and solitude were almost unknown. The state, so to speak, made it a business to amuse its citizens in public. While such was the publicity of the master's life, the universal prevalence of domestic slavery, and the degraded and immured condition of the female sex, rendered private life a uniform and monotonous scene. Thus, while there was no opportunity to imagine any wonderful adventure, or very singular character and destiny, without violating probabilities, there was at the same time but little scope for the passion of love, which holds so important a place in modern romance." (*Villemain*, quoted by *Schöll*, iv. p. 304.)

§ 150. It was not until the *fifth* period of our outline (§ 9), that works of this description made their appearance, and scarcely any thing of the kind is earlier than the time of Augustus. These works are called in general *erotic tales*. But we may include in the same class, not only romances properly so called, or formal love stories, but also amatory letters, Milesian or magical tales, and imaginary voyages.

Of *imaginary voyages* one of the first authors was *Antonius Diogenes*, whose work, Τὰ ὑπὲρ Θούλην ἄπιστα, *The incredible things beyond Thule*, is quoted by Photius. It seems to have contained a tissue of absurdities in *forty-four* books. *Lucian* also wrote an imaginary voyage, entitled Ἀληθὴς ἱστορία, in two books; a satire upon voyagers who relate marvelous stories; full of grotesque representations, with malignant allusions to the miracles of the sacred Scriptures.

Milesian tales are so called because a certain Aristides of Miletus, of whom little is known, wrote a series of stories, the scene of which was Miletus. A specimen of this sort of tale is found in the piece of Lucian styled Λούκιος ἢ Ὄνος (cf. § 121). The Latin work of Apuleius, styled the *Golden Ass* (cf. § 471. 2), belongs to the same class of fictions.

Of *amatory letters* the only specimen, before the time of Constantine, is given in some of the letters of Alciphron (cf. § 159). In the next period, not long after Constantine, we find a work of this class, entitled Ἐπιστολαὶ ἐρωτικαί, ascribed to Aristænetus (cf. § 158).

§ 151. A work of Parthenius (cf. § 226), in the age of Augustus, may be considered as a precursor of the formal *romance*, being a collection of amatory tales, entitled Περὶ ἐρωτικῶν Παθημάτων, chiefly of a melancholy cast. But the most ancient writer of the proper romance was Jamblichus of Syria, in the reign of Trajan. His work styled Ἱστορίαι Βαβυλωνικαί, or *the Loves of Rhodane and Sinonis*, is quoted by Photius. The next author in order of time is probably Xenophon of Ephesus, to whom is ascribed a Greek romance, called Ἐφεσιακά.

In the period after Constantine, we find several romancers. Three, whose works were in verse, have already been named (§ 33). Besides these, there were at least *four* prose writers, whose romances are extant; Heliodorus, Achilles Tatius, Longus, and Eumathius. The romance ascribed to Chariton also was probably written in the same period. Xenophon, already named, is by some likewise placed here. Heliodorus is considered by many as the best writer of the whole class, and his work is said to have been the model, not only of the *Greek* romances, but also for the early *French* romances of the 16th century (cf. § 260. 3). Others pronounce Longus to be decidedly the first among the Greek romancers.

§ 152 *t*. The following are references on the class of authors and works now under notice. The principal names will be given in the subsequent sections; the real or supposed writers of epistles first, and the romancers after them.

1. On the epistles attributed to ancient Greeks.—*Schöll.* ii. 273.—*Schönheyden*, in the *N. Biblioth. der sch. Wiss.* vol. v.—Collections of Greek Epistles.—*Aldus*, Epistolarum Græcarum Collectio. Ven. 1499. 2 vols. 4.—Reprinted, Gen. 1506. fol. with Latin version ascribed to *Cujacius*.—*Camerarius*, Ἐκλογὴ διαφόρων ἐπιστολῶν, *etc.* Tübing. 1540. 8.—*Steph. Prevotæus*, Τῶν ἑλληνικῶν ἐπιστολῶν Ἀνθολογία. Par. 1583. 4.—*Ellh. Lubinus*, Gr. et Lat. Heidelb. 1609. 3 vols. 8. Rarely found complete.—*L. Allatius* (*Allazi*), Socrates et aliorum Epistolæ, Gr. & Lat. Par. 1637. 4.—*J. C. Orelli*, Collectio Epist. Græc. Gr. & Lat. 1815. 8.—*Savage*, Letters of the Ancients. Lond. 1703. 8.

2. On the Greek romance.—*Villemain*, Essai litteraire sur les Romans Grecs (in the *Collect. des R. Gr.* &c. cited below).—*Chardon la Rochette*, Melanges de crit. et de philol.—*Meiner's* Gesch. der Künste u. Wissensch. in Griech. u. Rom. vol. i. p. 276.—*Ramdohr's* Venus Urania, Th. 3. Abth. 1.—*Manso's* Abhandl. über d. griech. Romane, in 2d Bd. of his *Vermisch. Schrift. Lpz.* 1801. 2 Bde. 8.—*Warton's* Hist. Eng. Poetry, vol. ii. p. 183.—*J. Dunlop*, History of Fiction; a critical account of the most celebrated prose works of fiction from the earliest Greek Romances to the Novels of the present day. Edinb. 1816. 3 vols. 12. Cf. *Lond. Quart. Rev.* xiii. 384. and *For. Quart. Rev.* vol. ix.—*Schöll*, Hist. Litt. Gr. iv. 304, iv. 228.—*F. Passow*, Scriptores Erotici. Lips. 1833. 2 vols. 12.—On the origin of romance; *D. Huet*, de Origine Fab. Romanensium. Hag. Com. 1692. 8. Trans. French. Par. 1693 and 1711 (cf. § 80). 12. Transl. Engl. by *S. Lewis* (History of Romances). Lond. 1715. 12.—*Warton's* Diss. on Orig. Fiction in Europe; pref. to Hist. Eng. Poetry.—Collections of Greek romances; *Ch. G. Mitscherlich*, Scriptores erotici Græci, Gr. & Lat. Bip 1792. 4 vols. 8. containing A. Tatius, Heliodorus, Longus, and Xenophon.—*Biblioteca de' Romanzieri greci*, tradotti in Italiano. Flor. 1792.—*Biblioth. des Romans Grecs.* Traduits en Franc. Par. 1797. 12 vols. 12.—*Collect. des Romans Grecs*, trad. en Franc. avec des notes par *Courier*, *Larcher*, *&c.* Par. 1822-28. 14 vols. 16.

§ 153. *Anacharsis*, a native of Scythia, resided some years at Athens in the time of Solon, B. C. about 600, and was celebrated for his wisdom. There are *nine* letters ascribed to him, but they are not genuine.

1. He is said to have written a work on the laws of the Scythians, and a poem on war, which are lost.

2. The *Letters* are given in most of the *Collections* above named.—Separately, Par. 1561. 4. Gr. & Lat.—One of them (5th) is translated by Cicero (Quest. Tusc. v.); another (9th) is contained in the life of Anacharsis by Diogenes Laertius.

3. The name of Anacharsis is applied to a fictitious personage, imagined by the *Abbé Barthelemi*, as the basis of a sort of plot for a very interesting work on the history, literature, and arts of Greece, called the *Travels of Anacharsis the Younger*. The author imagines the Scythian to arrive in Greece some years before the birth of Alexander, to reside in Athens, making occasional excursions and journeys in different parts of Greece, until after the conquests of Philip, then to return to Scythia and give an account of his observations.

One of the best editions of this work is *Transl. &c.* translated from the French, Lond. 1806. 7 vols. 8. with a vol. of Plates, 4.

§ 154. *Phalaris*, tyrant of Agrigentum, respecting whose age there is uncertainty, probably lived B. C. about 560. To him are ascribed 148 letters.

1 *u*. Were they really his, they would show him to have been, not only far removed from the cruelty with which common tradition has charged him, but a man of the noblest feeling. But they are undoubtedly the work of some sophist of later times. On this point there is no longer any dispute; the vehement and ill-natured controversy between *Bentley* and *Boyle* respecting it gave the inquiry an importance, which the subject in itself did not possess.

2. The wits and scholars at the time of the famous controversy were generally against

Bentley, who wholly denied the genuineness of the letters; but his arguments have been considered by all since that time as perfectly conclusive.

For an account of the controversy, see *Monk's* Life of Bentley, Lond. 1830.—*Lond. Quart. Rev.* No. xci.—*North. Amer. Rev.* Oct. 1836.—*Cf. R. Bentley*, Diss. on Phalaris, cited § 63. 3.—*C. Boyle*, Dr. Bentley's Dissert. on the Epist. of Phal. examined. Lond. 1698. 12.—*J. Milner*, View of Dr. B.'s & Mr. Boyle's Diss. on the Epist. of Phalaris. Lond. 1698. 12.

2. The letters were first published in Latin, without date; the 2d ed. 1470.—In the original Greek *first*, 1498. 4. Ven.—In *Aldus*, 1499, as cited § 152. 1. also in the other Collections there named.—*C. Boyle*, Gr. & Lat. Lond. 1695. 8. repr. 1718. 8.—*J. D. V. Lennep & L. G. Valckenär*. Groning. 1777. 2 vols. 4. The 2d vol. containing a Latin translation of the tracts of Bentley.—*G. H. Schäfer*. Lpz. 1823. 8. A re-impr. of the 1st vol. of the preceding; and is probably the best edition.—*Schöll*, ii. 277.

§ 155. *Themistocles*, the Athenian general and orator (§ 88), flourished B. C. about 480. There are 21 letters extant, ascribed to him. They purport to have been written during his banishment, and their contents are chiefly of an historical nature. Their genuineness is very questionable; it was fully examined and controverted by Bentley.

The letters of Them. were published *first* by *J. M. Coryophilus*, Gr. & Lat. Rome, 1636. 4.—*E. Ehinger*. Frankf. 1629. 8.—*Ch. Schüttgen*. Lpz. 1710. 8.—*J. C. Bremer*. Lemg. 1776. 8.—*Cf. Bentley* on Phalaris, as cited above (§ 154. 2).

§ 156. *Socrates*, the most distinguished sage of Greece, was born B. C. 469, and drank the cup of hemlock under judicial sentence, B. C. 399. He committed nothing to writing, and probably had not the least agency in the composition of the 7 letters which are ascribed to him. Like most of the letters, which are called Socratic, professing to come from Antisthenes and other followers of Socrates, they are the production of some of the sophists.

1. The letters termed *Socratic* are 41 in number; among them, besides the 7 ascribed to Socrates, are 7 of Xenophon, and 12 of Plato. Cicero quotes one of the latter (*Quæst. Tusc.* V). Letters of Antisthenes and Æschines the philosopher are also included.

They are found in the Collections of *Allatius* and *Orelli*, cited § 152. 1.—*Cf. Schöll*, ii. 280, 361, 414.

2. The letters ascribed to *Isocrates* (cf. § 103. 2) and *Demosthenes* (cf. § 106. 3) are genuine; and most, if not all, of the 12 attributed to *Æschines*, the orator. Respecting those ascribed to *Euripides* (cf. § 63. 3), there is more doubt.

The letters of Æschines were published separately, by *T. S. Sammet*. Lips. 1771. 8.—Those of Isocrates, by *C. F. Matthiæ*. Mosc. 1776. 8.

§ 157. *Chion*, of Heraclea on the Pontus Euxinus, a contemporary and scholar of Plato, having slain Clearchus, tyrant of Heraclea, was himself put to death, B. C. 353. He was probably not the author of the 17 letters which bear his name. They treat particularly of the benefits of philosophical culture, and are inspired with ardent political enthusiasm, and are not without merit as to thought and style.

Published by *J. Cuchius*. Rost. 1603. 4.—*Fr. Morel*. Par. 1600. 4.—*J. Gottl. Cober*. Dresd. 1765. 8.—*A. G. Hoffmann*, joined to *J. C. Orelli's* fragments of Memnon. Lpz. 1816. 8. This is the best edition.

§ 158. *Aristænetus*, of Nicæa in Bithynia, was a sophist of the 4th century, who perished in an earthquake at Nicæa, A. D. 358. His letters, in two books, are of the erotic class (cf. § 150), and in a manner of writing rather light and sportive. They have, however, only the form and superscription of letters, being without that peculiar vivacity and interest which is imparted to personal correspondence. Possibly they are the work of a sophist of a still later age.

1. Editions.—All the editions have been taken from a single manuscript, still existing at Vienna; first published by *J. Sambucus*, (printer *Plantin*). Antw. 1566. 4.—Better than any previous edition, *F. L. Abresch*. Zwoll, 1749. 8. a vol. styled *Lectionum Aristænetearum libri duo*; and another entitled *Vir. erud. ad Arist. Epist. conjecturæ*. Amst. 1752. 8.—The most recent and complete, *Boissonade*. Par. 1822. 8.—*Schöll*, vi. 249.

2. Translations.—German.—*I. F. Herel*. Altenb. 1770. 8.——French.—*Harlet* (Brev. Not. p. 471) cites a French transl. Lond. 1739. 12.——English.—*Fuhrmann* (Kl. Handb. 533) cites an English. Lond. 1771. 8.

§ 159. *Alciphron* was a contemporary of Aristænetus, and a writer of the same class. Many of the letters are of the amatory kind. The style is agreeable, but too much ornamented, and showing too much of sophistic affectation. They reveal, however, many little peculiarities, otherwise not made known, in the private life of the Greeks.

1. *Schöll* places Alciphron much earlier, in the same age with Lucian in the 2d century; because, in the letters of Aristænetus, *Alciphron* and *Lucian* are represented as corresponding with each other. The letters are 116 in number, and styled Ἐπιστολαὶ ἁλιευτικαὶ καὶ ἑταιρικαί.

2. Editions.—The *first* by *Aldus*, cited § 152. 1.—*Bergler*. Lpz. 1715. 8. with a commentary. repr. Utrecht. 1790. 8.—*I. M. Wagner*. Lpz. 1798. 2 vols. 8.—There are materials for a better edition.—*Schöll*, iv. 314.

3. Translations.—German.—*I. F. Herel*. Altenb. 1767. 8.——French.—*Abbé de Richard*. Par. 1785. 3 vols. 12.——English.—*Ph. Munro* and *W. Bates*. Lond. 1791. 8. "Alciphron's Epistles, in which are described the Domestic Manners, the Courtezans, and the Parasites of Greece."

§ 160. *Heliodorus*, of Emesa in Syria, bishop of Tricca in Thessaly, lived at the close of the 4th century. In early life he wrote his Æthiopica, Αἰθιοπικά, in 10 books, respecting the *love of Theagenes and Chariclea*. It is very meritorious as a narrative, and still more so on account of its pure morality. Yet its diction has traces of the artificial taste and false eloquence of the sophists.

Cons. *Schöll*, vi. 228. *Fvr. Quart. Rev.* No. ix.

Editions.—*Princeps*, by *V. Obsopœus* (printer *Hervagius*). Bas. 1534. 4. from a manuscript obtained from a soldier who took it at the pillage of the library of *Matthias Corvinus*, at Buda, in 1526. (*Schöll*, vi. 229).—*J. Commelin*. Heidelb. 1596. 8. with the Latin version of a Pole named *Warszewicki*, first printed Bas. 1552. fol.—*J. Bourdelot*. Par. 1619. 8. erroneous. Repr. without correct. Lpz. 1772. 8. ed. *Schmid*.—The edition of *Mitscherlich*, Gr. & Lat. in 2d vol. of the *Scriptores Erotici*, cited § 152. 2. is better.—The best is said to be by *D. Coray*. Par. 1804. 2 vols. 8. with notes, &c. all in Greek. Repr. Lpz. 1805. 2 vols. 8.

2. Translations.—German.—*Meinhard*. Lpz. 1767. 2 vols. 8.—*K. W. Göttling*. Frankf. 1822. 8.——French.—*Mercier*, in the Biblioth. des Romans, cited § 152. 2.——English.—(Anonymous). Lond. 1791. 2 vols. 12.

§ 161. *Achilles Tatius* was a native of Alexandria, but of an uncertain age, although commonly placed in the 3d century, before Heliodorus. His history is almost entirely unknown.

1 *u*. He composed a romance, in 8 books, entitled Τὰ κατὰ Λευκίππην καὶ Κλειτοφῶντα, or *the story of Leucippe and Clitophon*. It is not without ingenuity and invention, and the style is agreeably animated, although its excellence is marred by frequent affectation of beauty and ornament.

See *Schöll*, vi. 232.—*Fvr. Quart. Rev.* No. ix.—*Villemain*, as cited § 152. 2.

2. Editions.—*Princeps*, by *J. Commelin* (ed. Bonnvitius). Heidelb. 1601. 8. with Latin version of *Croce* (*Crucceus*) that had been previously published, and *Longus*.—*Salmasius*. Leyd. 1640. 12.—*B. Gottl. L. Boden*. Lpz. 1776. 8.—*Mitscherlich*, as cited § 152. 2.—*Fr. Jacobs*, Gr. & Lat. Lpz. 1821. 2 vols. 8. the best edition.

3. Translations.—German.—*Ast & Güldenapfel*. Lpz. 1802. 8.——French.—*Mercier*, in 2d vol. of *Biblioth. des Rom.* cited § 152. 2.—There are several others.——English.—(*Anonymous*). Lond. 1720. 12.

§ 162. *Longus* was a sophist of the 4th or 5th century. He is the best *erotic* writer of the Greeks (cf. § 151). His romance in 4 books, commonly called the *Pastorals of Daphnis and Chloe*, is an attractive work, written with care, but sometimes too exact, and having some passages which are exceptionable on account of their freedom.

1. The period when this writer lived is wholly uncertain; the name is not mentioned by any ancient writer, and is by some supposed to have originated in mistake. The celebrated manuscript, now existing at Florence, does not name the author of the work, but bears the title Λεσβιακῶν ἐρωτικῶν λόγοι δ; and it is possible that, by some copyist, the last word was taken for the name of the writer.

Schöll, vi. 238.—Cf. *Fvr. Quart. Rev.* No. ix.

2. Editions.—*Princeps*, by *Columbanus* (printer, Junta). Flor. 1598. 4.—Three editions in the 17th century.—*Neulmus* (*Neuhne* publisher). Par. 1754. 4. with Latin version and plates.—*Boden*, Gr. & Lat. Lpz. 1777. 8.—*Villoison*, Gr. & Lat. Par. 1778. 2 vols. 4. one of the best editions. *Mitscherlich*, as cited § 152. 2.—* *G. H. Schäfer*, Gr. & Lat. Lpz. 1803. 8. a better *text*.—A splendid ed. with plates, was printed by *Didot*. Par. 1802. 4.—*E. Seiler*, Gr. & Lat. Lips. 1834. 8.

3. Translations.—German.—*J. C. Krabinger*. Landsh. 1809. 8.—*Fr. Passow*, with the Greek text. Lpz. 1811. 12.——French. *J. Amyot*. Par. 1559. 8. often reprinted. Par. 1827. 12. Gr. & Lat. & Gall.——English.—*G. Thornley*. Lond. 1617. 8.

§ 163. *Xenophon of Ephesus*, whose period of flourishing is unknown, was the author of the *story of Anthia and Abrocomas*, in 5 books.

1. Some have placed this writer as late as the 5th century; others suppose he must have lived before the time of Constantine; *Peerlkamp*, whose edition of the romance is cited below, thinks that its author was the earliest writer of the class, and that Xenophon is merely an assumed name.

Schöll, iv. 310.—*Dunlop*, Hist. of Fiction.

2. Editions.—The *first*, by *Ant. Cocchi*, Gr. & Lat. Lond. 1726. 8.—Two next editions faulty.—(*Fourth*) *Mitscherlich*, cited § 152. 2.—*A. E. de Locella*, Gr. & Lat. Vindob. 1796. 4. good.—Best, *P. H. Peerlkamp*, Gr. & Lat. Harl. 1818. 4.—*Schöll*, iv. 311.

3. Translations.—German.—*J. G. Krabinger*. Münch. 1820. 8.——French.—*Jourdan*. Par. 1748. 12. and in *Biblioth.* cited § 152. 2.——Italian.—*Salvini*. Lond. 1723. 12. before 1st edition of the original.

§ 164. *Chariton*, of Aphrodisia, is another romance writer of whom nothing is known. The work bearing his name is entitled Τῶν περὶ Χαιρέαν καὶ Καλλιρρόην ἐρωτικῶν διηγημάτων λόγοι ἡ, the *love-story of Chæreas and Callirrhoe*, in 8 books.

Schöll, vi. 248.—*Fvr. Quart. Rev.* No. ix.

1. This was *first* published by *J. Ph. d'Orville* (*Dorvillius*). Amst. 1750. 3 vols. 4. with a Lat. transl. by *Reiske*, and a very learned commentary.—Repr. of same ed. *C. D. Beck*. Lpz. 1783. 8.

2. Translations.—German.—*Heyne*. Lpz. 1753. 8.—*Schmieder*. Ebend. 1806. 8.——French.—*Larcher*. Par. 1763. 8.——English. —Lond. 1764. 2 vols. 12. (*Fuhrmann*, p. 523.)

§ 165. *Eumathius*, or *Eustathius*, of Egypt, also of an uncertain age, was a writer belonging to the same class. This person must not be confounded with

Eustathius the celebrated commentator upon Homer (cf. § 145). He wrote the *tale of Hysmine and Hysminias*, Τὸ καθ' Ὑσμίνην καὶ Ὑσμιναν δρᾶμα, in 11 books.

1. This romance, of little value, has been printed but seldom, (cf. Scholl, vi. 247).—*G. Gaulmin*, Gr. & Lat. Par. 1617. 8. repr. Viean. 1791.—*L. H. Teuchner*. Lpz. 1792. 8. (*Gaulmin's*, without notes.)

2. Translations.—German.—*Madam Reisle*, in the *Hellas* (Th. i. p. 101). Lpz. 1778.——French; in the *Biblioth.* and *Collect.* cited § 152. 2.

VI.—*Philosophers.*

§ 166 *a*. Grecian philosophy was not, properly speaking, of native origin; but was introduced, by various colonists, from Egypt, Phœnicia, and Thrace. It first appeared in the poets who treated, in their verse, of the nature of things, the origin of the world, the system of the gods, the principles of morals, &c. Linus, Musæus, Orpheus, and Hesiod, belong to this class; and even Homer may be included. The poets of Greece, it may be truly said, were her first philosophers. Cf. P. IV. § 40—42.

See *D. Tiedmann*, Griechenlands erste Philosophen, oder Lehen und Systeme des Orpheus, Thales, &c. Lpz. 1780. 8.—*Tiedmann*, Hist. Phil. (Fr. vers. of *Cousin*, or Engl. vers. by *Johnson*, cited § 183. 2.; sect. 75.)—*Enfield*, Hist. Phil. bk. ii. ch. 1.—*La Bietterie*, L'etude de la philosophie ancienne, in the *Mem. Acad. Inscr.* vol. xxvii. p. 163.—*Ritter*, Theil i. p. 137—174. as cited § 183. 2. "This author maintains that the earliest Greek philosophy has no traces of an oriental origin."

§ 167. It may be also remarked with propriety, that the next philosophers of Greece were her priests and legislators. Grecian philosophy had a religious aspect in its very beginnings, in the fanciful speculations of the poets respecting the origin of things, and the nature and offices of the gods. The notion of a multitude of supernatural spirits, having each an appropriate department in governing the world, could not but affect the philosophical reasonings of all embracing it. It was perfectly natural to inquire how these superior agents would make known their will, and predict to man the future, or warn him of danger. Thus was furnished a fruitful field of speculation upon the various subjects of augury, omens, oracles, and the whole system of divination. The ideas, which became incorporated into the popular belief, were indeed but a mass of absurdities not deserving the name of philosophy; yet it was about such ideas that the early Greeks expended much thought, or rather indulged in much imagination. Upon this foundation arose a curious fabric: divination, under the ingenuity of priests, who united to personal shrewdness and foresight some knowledge of physical nature, grew into a sort of regular science. The institutions termed *mysteries* had, in their nature and design, some intimate connection with this early *religious* philosophy. Cf. P. IV. § 41. P. III. §§ 70—75.

When the progress of society demanded the care of the lawgiver, and began at the same time to furnish the talents and knowledge requisite to frame successful codes, then philosophy assumed a new aspect. The moral and social nature of man began to be studied more. Reflecting minds examined into the motives by which men may be actuated, and contemplated the nature, proper punishments, and preventives of crime, the theory of government and of education. In learning the character of this *political* philosophy, we must consider particularly the civil institutions of Lycurgus and Solon, and the character and doctrines of those who are called, by way of eminence, the *wise men* of Greece.——A glance at the former shows us, that very particular reference was had to the training of youth for their future circumstances. The two legislators differed widely in their systems. The Spartan aimed to form a community of high-minded warriors; the other sought rather a community of cultivated scholars. The plans of education varied accordingly. Lycurgus enjoined abstinence and hardships; Solon furnished books and teachers. It must not be forgotten, however, that the Spartan system was two hundred years earlier than the Athenian.——The *seven sages* belong to the age of Solon, who was indeed himself one of them. They were all actually employed as magistrates and statesmen; but they were also the philosophers of the age. They were not merely speculative, like the disciples of the different sects afterwards; nor did they, like the preceding poets, indulge in fanciful dreams: they were rather men of shrewd practical observation. Hence the character of their philosophical fragments, which are wholly proverbial maxims, adapted for the conduct of life in manners and morals. Their precepts were not always given in formal statements, but sometimes clothed in symbolic expressions, which were understood only by those to whom they were explained. Fabulous tales were also sometimes employed for the same purpose; such were those of Æsop, in which moral and political maxims are drawn out into allegory.

On the political philosophy of the Greeks, *Enfield*, Hist. Phil. bk. ii. ch. 2.—*Ritter*, Theil i. p. 137, as cited § 183. 2.—*Warburton*, Div. Legation of Moses, bk. ii. sect. 1–3.—*Chevalier Ramsay*, Travels of Cyrus, bk. iv. & v.—*De la Barre*, Histoire de Lycurgue, in the *Mem. Acad. Inscr.* vii. 262.—*La Nauze*, Etat des Sciences chez les Lacedemoniens, in the *Mem. Acad. Inscr.* xix. p. 168

—*C. G. Heyne*, De Zaleuci et Charondæ legibus atque institutis, in his *Opusc. Academ.* tom. ii.—*Is. de Larrey*, Histoire des sept sages (with rem. by *Beaumarchais*). Lahaye, 1734. 2 vols. 8.

§ 168. The next aspect in which we find Grecian philosophy, presents it *as exhibited in the different schools, and sects.* This aspect was not distinctly assumed until a little after the age of Solon, during our *third* period of Greek Literature (cf. § 9). The first origin of different *schools* is commonly ascribed to the clashing interpretations, which were put upon Homer by the Rhapsodists (cf. § 21), who after rehearsing passages from the great poet and master, added their own explanations and comments. These interpreters disagreed in expounding the Homeric philosophy, and soon had followers or advocates among those not belonging to their particular profession.——At length two very eminent men arose and became each the head of a school in philosophy, about the same period: viz. *Thales* and *Pythagoras*, who died, the former about 540, the latter about 500 B. C.—Thales founded what is called the *Ionic school*, and Pythagoras the *Italic school.* From these two original schools, all the sects may be derived. We will first slightly notice these two, and then briefly speak of the sects that subsequently grew out of each.

§ 169. The *Ionic* was the earliest of the two schools. Thales, its founder, was a native of Miletus, possessed of wealth, and great talents. He traveled in Crete and Egypt. Ranked among the *seven* sages, he devoted much thought to political philosophy. But he also took up all the inquiries about the physical and material world, which were agitated by the Rhapsodists. The precept γνῶθι σεαυτόν is attributed to him.

Philosophy as studied in this school included in reality every branch of science, not only morals and politics, but rhetoric, mathematics, astronomy, and all that is now comprehended under natural philosophy and natural history.—It was a grand point of inquiry among the disciples to ascertain what was the *first* principle of all things in the universe. Some found it in one or other of the material elements; others recognized a *divine mind*, as prior to all other causes. The principal philosophers were Anaximander, Anaximenes, Anaxagoras, and Archelaus of Miletus.

Enfield, bk. ii. ch. ix.—*Cudworth's Intellectual System*, ch. i. § 22, and ch. iv. § 20.—*H. Ritter*, Histoire de la Philosophie Ionienne. Berl. 1821. 8.—*Same*, Geschichte, &c. Theil i. as cited § 183. 2.—*Abbé de Canaye*, sur le philosophe Thales, in *Mem. de l'Acad. des Inscr.* tome x.—*Johnson's* Tennemann, sect. 85–87.—*D. Tiedemann*, Geist. der Speculat. Philosoph. von Thales bis Socrates. Marb. 1797. 2 vols. 8.

§ 170. The *Italic* school was still more celebrated. Its founder, Pythagoras, was a native of Samos. After traveling, especially in Egypt, he taught morals and politics at Samos. For some cause he afterwards went to Italy, and established his school at Crotona in Magna Græcia. The pupils, whose numbers soon amounted to 600, dwelt in one public building, and held their property in common. Their business for each day was very regularly planned. They were divided into two classes, *probationers* and *initiated;* the latter only were admitted to all the privileges of the order, and made acquainted with its highest knowledge. This establishment was at length broken up by popular violence.

Under philosophy the Italic school, like the Ionic, included every object of human knowledge. But Pythagoras considered music and astronomy of special value. He is supposed to have had some very correct views of astronomy, agreeing with the true Copernican system. The beautiful fancy of the music of the spheres is attributed to him. The planets striking on the ether, through which they pass, must produce a sound; this must vary according to their different magnitudes, velocities, and relative distances; these differences were all adjusted with perfect regularity and exact proportions, so that the movements of the bodies produced the richest tones of harmony; not heard, however, by mortal ears.——One of his distinguishing peculiarities was the doctrine of *emanations;* God is the soul of the universe, pervading all things, incorporeal; from him emanated *four* different degrees of intelligences, inferior gods, dæmons, heroes, and men. Another was the doctrine of μετεμψύχωσις, or *transmigration of the soul.* General abstinence and self-government were strongly urged.—Some of his apophthegms and symbolic precepts are preserved. Cf. § 58. 1.——Some of the principal disciples were Empedocles (cf. § 64), Ocellus. Archytas, and Philolaus. The latter is said to have sold to Plato the records and books of the Pythagorean school.

Enfield, bk. ii. ch. xii.—*H. Ritter*, Geschichte der Philos. Theil i.—*Ramsay*, Trav. of Cyrus, bk. vi.—*Heeren*, by *Bancroft*, ch. xiv. p. 297.—*J. Scheffer*, de natura et constitutione philosophiæ Italicæ. Vitemb. 1701. 8.—*Dacier*, La vie de Pythagore, ses symbols, &c. Par. 1706. 2 vols. 12.—*Th. Kiesling*, Jamblichi de Vita Pyth. liber. Lips. 1815. 8.—*Cousin's* Tennemann, § 88–95.—*Good*, Book of Nature, vol. i. lect. 2.—*C. L. Grave*, De Pythagoreorum et Essenorum Disciplina et Sodalitiis. Gott. 1808. 4.

§ 171. The first school, that drew its descent from the *Ionic*, was the *Socratic.* This is so named from its founder, Socrates, who was a pupil of the last public teacher of the Ionic school. Socrates is entitled to the praise of being the best man of pagan antiquity; the charges brought by some against his purity being without evidence.—He was first trained to the manual employment of his father, a common statuary; but was afterwards patronized by a wealthy Athenian, named Crito, and enjoyed the instruction of eminent teachers. He was several times engaged in war as a soldier; in one engagement he saved Alcibiades when wounded; in another, Xenophon. After he

began to teach, most of his time was spent in public, and he was always ready and free to discourse. In the latter part of his life he was called to civil offices. His domestic vexations from his wife are proverbial, but very possibly exaggerated.——The trial, condemnation, and death of Socrates, are themes of intense interest both to the scholar and the philanthropist; and have fixed an indelible blot on the character of the Athenians. At trial he had no advocate, but made his own plea. Lysias had prepared an oration for his use, but he declined the favor; Plato would have spoken, but the court forbade it.

The Socratic mode of instruction has been mentioned before (P. IV. § 73). One of the grand peculiarities of Socrates was, that he confined the attention of his pupils chiefly to *moral* science. He considered the other subjects included in the studies of the old Ionic school as comparatively useless. He seems to have believed, but with some doubtings, the immortality of the soul. He left nothing in writing; but we have an authentic source of knowledge respecting his views in his *Memoirs*, Ἀπομνημονεύματα, by Xenophon. The writings of Plato cannot be so much depended on for this object, because he was himself the founder of a new sect. Those disciples of Socrates who adhered to their master simply, without advancing notions of their own, are sometimes denominated *pure Socratic*. Æschines, Cebes, and Xenophon are the principal.

Enfield, bk. ii. ch. iv.—*Rollin*, bk. ix. ch. iv.—*Gillies*, Hist. Greece, ch. xxiv.—*Milford*, ch. xxii. § 3.—*J. G. Cooper*, Life of Socrates, &c. Lond. 1771. 8.—*G. Wiggers*, Socrate comme homme, citoyen et philosophe. Rost. 1807.—*Fragnier*, Demon de Socrates, *Mem. de l'Acad. des Inscr.* iv. 360.—*Feret*, Sur le condemnation de Socrate, in the same *Mem.* &c. xlviii. p. 209.—*R. Nares*, Essay on the Demon of Socrates. Lond. 1712. 8.—*Cudworth*, Intell. System, ch. iv. § 23.—*Cousin's* or *Johns m's* Tennemann, § 113-118.—*Cousin's* Nouveaux Fragmens Philosophiques. Par. 1828. 8. p. 151.—*Schweighäuser*, Theology and Morals of Socrates, in his *Opusc. Academ.*—and transl. by *F. M. Hubbard*, in *Bibl. Repos.* July, 1838, and Jan. 1839.

§ 172. The Socratic school was soon divided into numerous branches. No less than *five* sects appeared, headed by philosophers who had listened to Socrates, and two of these ere long gave birth each to a new sect, thus raising the number to *seven*. These may be divided into two classes, and perhaps well designated as *Minor Socratic* and *Major Socratic* sects, the original and proper school of Socrates being called *Pure Socratic*.

The Minor Socratic were three; the *Cyrenaic*, *Megaric*, and *Eliac*.

The *Cyrenaic* had its name from Cyrene, in Libya, the native place of its founder, Aristippus. The peculiarities of this sect favored indulgence in pleasure. Its author was fond of luxury and ornament. The sect was of short duration. They were sometimes styled Ἡδονικοί.——The *Megaric* took its name from the native city of its founder, Euclid, who was born at Megara. It was also called *Eristic*, from its disputatious character, and *Dialectic*, from the form of discourse practiced by its disciples. This sect was famous for its subtleties in the art of reasoning. Some of their futile sophisms are recorded; e. g. the HORNED; *what you have never lost, you have; horns you have never lost; therefore you have horns.* These philosophers also agitated the controversy about *universals* and *particulars;* the same substantially as that which was so acrimonious in the middle ages, between the *nominalists* and the *realists*.——The *Eliac* was so called from Elis, the place where its founder, Phædo, was born and delivered his lectures. It is sometimes called Eretriac, from the circumstance that Menedemus, a disciple of Phædo, transferred the school to Eretria, the place of his own nativity. It opposed the fooleries of the Megaric philosophy, and the licentiousness of the Cyrenaic, but never acquired much importance.

On the *Cyrenaic* sect; *Enfield*, bk. ii. ch. v.—*Fr. Mentz*, Aristippus philosophus Socraticus, Halle, 1719. 4.—*Cousin's* Tennemann, § 121.——On the *Megaric; Enfield*, bk. ii. ch. vi.—*J. G. Hager*, Dissert. de modo disputandi Euclidis. Lips. 1736. 4.—*Cousin's* Tennemann, § 125.——On the *Eliac; Enfield*, bk. ii. ch. vii.

§ 173. The Major Socratic sects were four, viz. the *Cynic* and *Stoic*, *Academic* and *Peripatetic;* each of which was found at Athens, and will deserve a short notice.

The *Cynic* originated with *Antisthenes*, a pupil of Socrates. He maintained that all the philosophers were departing from the principles of that master. He assumed the character of a reformer; severe in manners; carefully negligent of dress, so much so as to provoke the ridicule of Socrates.——The Cynics were rather a class of reformers in manners, than a sect of philosophers. Their name is said by some to have been occasioned by their severity and sourness, which were such as to bring upon them the appellation of *Dogs*. They had two grand peculiarities; one was that they discarded all speculation and science whatever; the other, that they insisted on the most rigid self-denial.——One of the most famous of this sect was *Diogenes*. He carried the notions of Antisthenes to extravagance. Made up of eccentricities, he was always a censor, and his opposition to refinement often degenerated into rudeness. He satirized the instructions of other philosophers; having heard Plato define a man to be *a two legged animal without wings*, he stripped a cock of its feathers, and taking it into the Academy, exclaimed, "*See Plato's Man.*"——There are no writings of this sect except some fragments of Antisthenes.

On the *Cynics; Enfield*, bk. ii. ch. x.—*Barthelemy*, Trav. of Anach. ch. vii.—*Schül*, Hist. Litt. Gr. ii. 360.—The remains of Antisthenes are *two discourses*, given in *Reiske* (cited § 99. 2), 8th vol.; and some *sentences*, given in *J. Orelli*, Opuscula, &c. cited § 103. 1. The letters ascribed to him are in *J. Orelli*, Collectio, &c. cited § 152. 1.

§ 174. The *Stoic* sect may be said to have sprung from the *Cynic*. Its founder was *Zeno*, a native of the island of Cyprus. Brought to Athens by the mercantile pursuits of his father, he was accidentally introduced to the school of the Cynics, and from them he borrowed many of the notions of the sect he established. Zeno, however, visited the other schools which then existed and borrowed from all. The name Stoic was drawn from the Portico (P. IV. § 74) where he gave his lectures.

The Stoics differed from the Cynics, in as much as the former devoted themselves much to speculative studies, which the latter wholly discarded; but they resembled the Cynics in some degree in their general austerity of manners and character. Indifference to pleasure or pain, adversity or prosperity, they inculcated as the state of mind essential to happiness. The doctrine of *fate* was one of their grand peculiarities; they considered all things as controlled by an eternal necessity, to which even the Deity submitted; and this was supposed to be the origin of evil.—Their system of morals was in general strict and outwardly correct, but one which was based upon and which greatly fostered a cold, self-relying pride. It approved of suicide, which was perpetrated by Zeno himself. Yet it stimulated to heroic deeds.—In logic they imitated the quibbles and sophisms of the Megaric sect. The story of the sophist Protagoras and his pupil well illustrates the absurd trifling of their dialectics. Their system of logic and metaphysics, however, presents a classification which bears, in some respects, a striking resemblance to that of Locke. Objects of thought or knowledge are divided into *four* kinds; *substances*, *qualities*, *modes*, and *relations*.——The later Stoics are supposed to have borrowed some views from Christianity. They speak of the world as destined to be destroyed in a vast conflagration, and succeeded by another new and pure. One of them, addressing a mother on the loss of her son, says, "The sacred assembly of the Scipios and Catos shall welcome the youth to the region of happy souls. Your father himself (for there all are known to all) shall embrace his grandson, and shall direct his eyes, now furnished with new light, along the course of the stars, with delight explaining to him the mysteries of nature, not from conjecture, but from certain knowledge."

Among the most distinguished of the early disciples of this school were *Cleanthes*, immediate successor to Zeno (cf. § 72), and *Chrysippus*, who also became the public teacher in the school at Athens. The latter was celebrated as a disputant; "Give me doctrines," said he, "I will find arguments to support them." His industry, it is said, produced many hundred treatises; of which nothing remains except a few scattered citations.—Nor have we any written productions from Zeno, or any of the early Stoics. The principal authors whose works remain are *Epictetus* and *Antoninus*, who lived after the Christian era.

On the *Stoics*; *Enfield*, bk. ii. ch. xi.—*Cudworth*, Int. System, ch. iv. § 25.—*Adam Smith*, Th. of Moral Sentiments, pt. vii. sect. 2. ch. i. (p. 115, ed. Bost. 1817).—*Th. Brown*, On the Philos. of the Human Mind, lect. xcix. (p 547. 3d vol. ed. And. 1822).——On *Epictetus* and *Antoninus*; cf. § 193, 196.—*J. C. F. Meyer*, Commentatio in qua Stoic. doctr. eth. cum Christ. comparatur. Gott. 1823. 4.

§ 175. The *Academic* sect originated with Plato, a native of Athens, descended on his father's side from Codrus, and on his mother's from Solon. In youth devoted to poetry and painting, he wrote a poem, but, after comparing it with Homer, committed it to the flames. Captivated by the lectures of Socrates, he left poetry for philosophy. After much travel through the East and also in Magna Græcia, he opened his school in a public grove, from which the sect derived the name of the Academy (cf. P. IV. § 74). Over his door was the inscription Οὐδεὶς ἀγεωμέτρητος εἰσίτω; so much did he value mathematical science as a foundation for higher studies.

One of the peculiarities of the Platonic philosophy respected the relations of matter to mind. The system recognized a supreme intelligence, but maintained the eternity of matter; matter receives all its shapes from the will of the intelligence, yet contains a blind refractory force which is the cause of all evil. The human soul consists of parts derived from both these, the intelligence and the matter; and all its impurity results from the inherent nature of the latter constituent.—A very striking peculiarity was the doctrine respecting *ideas*. It was briefly this; that there exist *eternal patterns*, or *types*, or *exemplars* of all things; these exemplars are the only proper objects of science; to understand them is to know truth; on the other hand, all sensible forms, the appearances made to the several senses, are only shadows; the forms and shadows are addressed to the senses, the exemplars or types to the intellect. These exemplars were called *ideas*.—The doctrines respecting *matter* and *ideas* essentially controlled the *system of study* in this sect, and their *practical morality*. To gain true science, one must turn away from the things around him and apply his mind in the most perfect abstraction to contemplate and *find out* the eternal original patterns of things. And to gain moral purity, he must mortify and deny the parts of the soul derived from matter, and avoid all familiarity with the shadows. Hence probably the readiness to embrace the Platonic system manifested among the Christians of the middle ages, when the mystic notion of cleansing the soul by solitude and penance became so common.

The Academic sect was very popular, and eminent philosophers successively taught its doctrines in the grove. Some adhered closely to the views of Plato, and were

called disciples of the *Old* Academy, while others departed from them and formed successively the *Middle* and the *New* Academy. The *Old* was begun by Plato, B. C. about 400; the *Middle*, by Arcesilaus, B. C. about 300; the *New*, by Carneades, B. C. about 180.—The distinguishing point of difference between the three branches was their opinion respecting the certainty of human knowledge. The *Old* Academy maintained that *certain* knowledge can be obtained, not of the *sensible forms*, but only of the eternal *exemplars;* the *Middle*, that there *is* a *certainty* in things, yet it is *beyond* the attainment of the *human mind*, so that positive assertion is improper; the *New*, that man has the means of *knowledge*, *not infallible*, *but sufficiently certain* for all his wants.

On the *Academic* sect; *Enfield*, bk. ii. ch. i.—*Middleton's* Life of Cicero, sect. 12.—*Gillies*, Hist. Greece. ch. xxxii.—*J. F. Herbart*, De Platonici Systematis fundamento. Gott. 1805. 8.—*Ph. G. Van Heusde*, Initia Philosophiæ Platonicæ. Lips. 1827-31.—*Johnson's* or *Cousin's* Tennemann, § 128-138.—*Edinb. Rev.* July, 1837. Plato's Philos. and Bacon's compared.—*H. J. Richter*, De Ideis Platonis. Lips. 1827. 8.—*A. Kapp*, Platons Erziehungslehre, als Pädagogik für Einzelnen und als Staatspädagogik. Minden, 1835. 8.—See references under § 169.

§ 176. The *Peripatetic* sect grew out of the Academy, Aristotle its founder having been long a pupil to Plato. Having closed his labors as the teacher of Alexander, he returned to Athens, and his master, Plato, being dead, he commenced his Lectures in the Lyceum (cf. P. IV. § 74). He taught for 12 years. Accused of impiety by enemies and rivals, he retired to Chalcis, where he remained until his death.

The Peripatetics, according to the established practice of the philosophers, had their public and their secret doctrine, or the *exoteric* and *esoteric* (cf. P. IV. § 72). In his morning walk, Aristotle imparted the latter to his particular disciples; in his evening walk, he proclaimed the former, his public doctrine, to a mixed crowd of hearers. Very contradictory accounts have been given of the essential principles of Aristotle and his sect. But nothing perhaps was more distinctive than the *system of syllogistic reasoning*, which was introduced by the founder, and became so celebrated in subsequent ages, and for so long a period held the highest place in the plans of education.—Of the early disciples of this sect, Theophrastus and Strato were among the most eminent. They succeeded Aristotle as teachers in the Lyceum. Dicæarchus, the geographer, and Demetrius Phalereus, the rhetorician (cf. § 116), were also distinguished Peripatetics.

On the *Peripatetics; Enfield*, bk. ii. ch. ix.—*Gillies*, ch. xl.—*Cudworth*, ch. iv. 24.—*Smith*, Theory Mor. Sentiment, pt. vii. sect. 2 ch. i.—*Mitford*, ch. xvi. § 1.—*Edinb. Encycl.* Aristotle.—*Cousin's* or *Johnson's* Tennemann, § 139—150.——On the Logic of Aristotle; *Reid's* Analysis of A.'s Logic.—*Stewart*, Elements of Phil. Human Mind, vol. ii. ch. iii.—*J. Gillies*, Analysis, &c., in his Translation of A.'s Ethics and Politics. Lond. 1797. 2 vols. 4.—*Th. Taylor*, Diss. on the Philosophy of Aristotle. Lond. 1813. 4.—See references under § 191.

§ 177. We will next notice the sects which were derived from the *Italic* school (cf. § 168). They were *four*, the *Eleatic*, the *Heraclitean*, the *Epicurean*, and the *Skeptic*.

The *Eleatic* was founded by Xenophanes of Colophon, who early left his native country for Sicily, and thence passed over into Magna Græcia. Here he became a celebrated disciple in the Pythagorean school, but advanced new and different views in his own lectures. The sect derived its name from the place where some of his most distinguished followers belonged, Elea in Magna Græcia.—The doctrines of the Eleatic sect were atheistical. Matter is made up of infinitely small *atoms*, which have no property but a tendency to move. By the eternally varying motions of these atoms, every existence and every effect in the universe is caused. Yet there is no real change except in our senses. The soul of man is material.—The most distinguished supporters of this sect were Parmenides, Zeno of Elea, Leucippus, who is said to have been the chief author of the *atomic* theory, and Democritus of Abdera, commonly called the *laughing philosopher*. Another eminent follower of this sect was Protagoras of Abdera, who acquired great power and wealth at Athens in the profession of sophist, but was finally banished, his writings having been publicly burned, on account of his impiety.

The *Heraclitean* sect was instituted at Ephesus by Heraclitus, from whom it took its name. It is but little noticed as a separate sect. The doctrines were atheistic, and many of them more absurd than those of the Eleatic philosophers. One of the notions was, that all nature is full of souls or dæmons. *Fire* is the principle from which all things are produced, and those souls are the best which have the least moisture, and approach nearest to the primary fire.—The most celebrated name among the Heraclitists was *Hippocrates*, who in some points agreed with this sect, but was not properly speaking a disciple.

On the *Eleatic* sect, *Enfield*, bk. ii. ch. 13.—*Cudworth*, ch. i. § 8. ch. iv. § 20.—*J. G. Buhle*, Comment. de ortu et progressu pantheismi inde a Xenophane primo ejus auctore usque ad Spinozam. Gott. 1790. 4.—*Cousin's* Tennemann, § 97—102, 104, 105.—Fragments of their writings in *H. Stephanus*, Poesis Philosophica, cited § 47 *t.*—and in *A. Peyron*, as cited § 64. 2.—*Schäll*, ii. 317.—Respecting Xenophanes and Zeno of Elea, *Cousin*, Nouv. Fragm. (p. 9-55) cited § 171.

On the *Heraclitean* sect; *Enfield*, bk. ii. ch. 14.—*Cudworth*, ch. i. § 16. iii. 8. iv. 13.—*Ch. Gottl. Heyne*, Progr. de animabus siccis ex Heraclitео placito optime ad sapient. ac virt. instructis. Gott. 1781. fol. and in his *Opusc. Acad.* vol. 3d.—*Cousin's* or *Johnson's* Tennemann, § 103.—Fragments of writings, *Stephanus*, as just cited.—*Letters* ascribed to Heraclitus, in the Collections cited § 152. 1.

§ 178. The *Epicurean* sect had its name and origin from Epicurus, born near Athens.

He first gave lectures at Mitylene, but afterwards opened his school at Athens in a garden, in which he lived, and often supported large numbers of young men, who flocked to hear him.

The doctrines of this sect were derived from the atomic theory of the Eleatics, and were on the whole atheistic, although not so fully and formally. All happiness was founded in pleasure. This principle opened the way for the great licentiousness of the later disciples of this school. Epicurus explained and limited his language so as to recommend the practice of virtue. "It might have been his pleasure to be chaste and temperate. We are told it was so; but others find their pleasure in intemperance and luxury; and such was the taste of his principal followers."—The sect became popular, and existed to a very late period. Of the writings of the sect, only trifling fragments remain. Yet Epicurus alone is said to have written several hundred treatises. Hermachus, or properly Hermarchus, was successor to Epicurus, and inherited his books and garden.

On the *Epicureans; Enfield*, bk. ii. ch. 15.—*Gillies*, Hist. Greece, ch xl.—*Smith*, Theor. Mor. Sent. P. vii. sect. 2. ch. 2.—*Brown*, Intell. Phil. lect. 98.—*Cousin's* or *Johnson's* Tennemann, § 151–157.—Fragments of Epicurus. *J. G. Schneider*, Epicuri physica et meteorologia duabus epistolis ejusdam comprehensa. Lips. 1813. 8.—*J. C. Orelli*, Epicuri fragmenta librorum ii. et xi. de natura, &c. Lips. 1818. 8.—*Cf. Schöll*, iii. 321.

§ 179. The *Skeptic* sect was so named from its doctrines; it was also called *Pyrrhonic* from its founder Pyrrho. He was educated in the Eleatic sect, and particularly admired the notions of Democritus, from whom he drew the elements of his system. He was also instructed in the dialectic sophistries of the Megaric sect, and seems to have been disgusted with their frivolous disputes.

The doctrines of this sect were very similar to those of the middle Academy (cf. § 175), and many real skeptics concealed themselves under the name of the Academy, as their own sect was rather unpopular. Their essential peculiarity was, that nothing is certain, and *no assertion can be made*. Happiness they placed in tranquillity of mind, and this could be obtained only by absolute indifference to all dogmas. They ridiculed the disputes and contradictions of the other sects, especially the boasted confidence of the Stoic, and the proud sophistries of the Megaric. But Seneca well remarked in comparing the Megaric and the Skeptic sects, "I prefer a man who teaches me trifles to him who teaches me nothing; if the dialectic philosopher leaves me in the dark, the Skeptic puts out my eyes."——One of the eminent disciples of this sect was Timon, already mentioned as a poet (§ 45). The sect had its professors and teachers, down to the time of Sextus Empiricus, whose writings are a principal source of information respecting the views of the Skeptics.

On the *Skeptics; Enfield*, bk. ii. ch. 16.—*Gillies*, ch. xl.—*R. Bodersen*, de philosophia Pyrrhonia. Kil. 1819. 4.—*Cousin's* Tennemann, § 124.—*Langheinrich*, cited § 45.—*Schöll*, iii. 342.

§ 180. We have given a view of the sects as they grew one out of another. It may be remarked here, that four of them arose after the commencement of the 4th period in our division of the history of Greek literature (§ 9), viz. the Peripatetic and Stoic, descendants of the Ionic school, and the Epicurean and Skeptic, offspring of the Italic; all the others existed before the time of Alexander. It was in the 4th period also, that the *middle* and the *new* Academy appeared.——In the 5th period, i. e. after the Roman supremacy, Grecian philosophy lost much of the dignity and importance it had enjoyed. Its professors were viewed more in the light of mercenary teachers. The spirit of honest inquiry gave place to the prevalence of skepticism. Visionaries and impostors assumed the garb of philosophers, and new sects were formed under the old names, the outward forms and technical expressions being retained, with almost nothing else.—Such especially were the *New-Pythagoreans*. As eminent among these may be mentioned particularly, *Sextius*, in the time of Augustus, *Sotion* of Alexandria, under Tiberius, and *Apollonius Tyanensis*, the famous impostor.

On the *New-Pythagoreans; Enfield*, bk. iii. ch. 2. sect. 2.—*Cousin's* Tennemann, § 134.—*Schöll*, livre v. ch. 60.—*Souchay*, Des Sectes philosophiques, in the *Mem. Acad. Inscr.* xiv. 1.

§ 181. The *New-Platonists* also appeared under the Roman emperors. These professed to disentangle the pure doctrines of Plato from the additions and corruptions of the later Academicians; but they themselves mingled much that was foreign to his system, and soon prepared the way for the *Synchretistic*, or *Eclectic* schools.

The principle of the *Eclectics* was, to select whatever was true in the various conflicting doctrines of all the sects, and thus form an harmonious union. The first projector of this plan is said to have been *Potamo*, a Platonist of Alexandria. But *Ammonius*, of the same city, surnamed *Saccas*, is considered as the actual founder of the Eclectic school. Having been educated among Christians, he endeavored to incorporate in his system some of the principles of Christianity. And this sect numbered among its disciples both Christians and pagans. The more eminent of the pagans, before the time of Constantine, were Plotinus, Porphyry, Proclus, and Jamblichus.

On the *New-Platonists* and *Eclectics; Enfield*, bk. iii. ch. 2. sect. 3, 4.—*Cousin's* or *Johnson's* Tennemann, § 185, 200–219. *Schöll*, bk. v. ch. 61, 62.—*Matter*, Sur l'Ecole d'Alexandrie, cited § 68. 3.—For some account of the Alexandrian Platonism (and of the Museum at Alexandria), see also *Lond. Quart. Rev.* July, 1840. p. 34, ss.

§ 182. There were also during the same period, under the Roman emperors, followers and advocates of the principal ancient sects, as (besides the Academic) the Peripatetic, the Cynic, the Stoic, the Skeptic, and especially the Epicurean. It is not important, in this glance, to notice them separately; indeed the Eclectic principles held a great sway with the age, and under the prevalence of these on the one hand, and of a *Christian philosophy* on the other, the adherents to the old names had but a limited influence. After the time of Constantine, who died A. D. 337, the *New-Platonists*, who were generally great enemies of Christianity, established their school at Athens. The most distinguished philosopher was Proclus. This school was at length suppressed by Justinian (cf. P. IV. § 82).——Of the other systems the Peripatetic was the most in vogue among the Greeks, especially at Constantinople. Indeed it was not long after Constantine, when all, who did not embrace Platonism, were included under the general name of Peripatetics. Many writers employed themselves in attempting to explain and enforce the system.——In the 8th and 9th centuries the Peripatetic philosophy was introduced among the Arabians, and the works of Aristotle were translated into the Arabic language. By them it was propagated in the west of Europe in the 11th and 12th centuries. Here it gave rise to that scholastic philosophy, which exhibited such a singular union of acuteness and folly, and which reigned in Europe until the revival of letters.

On the *several sects* above named, under the emperors before Constantine; *Enfield*, bk. iii. ch. 2. sect. 5-8.—*Schöll*, livre v. ch. 63-67.——On the *Christian philosophy*, of the same period; *Schöll*, livre v. ch. 68.—*Enfield*, bk. vi. ch. 2.—*Ritter*, Geschichte d. Phil. vols. 5 and 6, as cited § 183. 2. Cf. § 285.——On the *New-Platonists* after Constantine; *Enfield*, bk. iii. ch. 2. sect. 4.—*Schöll*, livre vi. ch 93.——On the *Peripatetics* after Constantine; *Schöll*, livre vi. ch. 94.—Cf. *Hallam*, View of Europe in Middle Ages, ch. ix. pt. 2. (p. 362. 2d vol. ed. Phil. 1824.)

§ 183 *t*. We shall now mention some of the principal sources of information respecting the Greek philosophy, and then proceed to notice the more distinguished Greek philosophers, of whose written productions we still have remains.

1. Original sources.—The first and *most direct* are the extant *works of the philosophers themselves*; these works are to be noticed in the subsequent sections. But we may properly put here also some ancient authorities which are indirect.—t. Authors who composed memoirs of philosophers; *Diogenes Laertius*, cf. § 255 a; *Philostratus*, cf. § 255 b; *Eunapius*, cf. § 256 c.—2. Authors who wrote compendiums or sketches of philosophy; *Galen* (cf. § 273), to whom is ascribed a book on the *History of Philosophy*, which is given in the ed. of *Chartier*; *Plutarch* (cf. § 249), to whom is ascribed (perhaps falsely, however) a work *De placitis philosophorum* (cf. § 195. 3).—3. Authors who in their works have introduced, more or less fully, the doctrines and precepts of the philosophers; e. g. *Athenæus*, cf. § 123; *Cicero* (cf. § 408), a valuable source, especially in his *De Finibus*, and his *Quæstiones Academicæ*; the information is collected in *F. Gedike*, Ciceronis Historia Philosophiæ antiquæ. Berl. 1782. 3d ed. 1815. 8.—4. Christian authors, who wrote in controversy with the pagans; *Origen*, *Eusebius*, and others; cf. § 287, 288.

2. Modern works on the History of philosophy.—*Th. Stanley*, History of Philosophy. Lond. 1655. fol.—3d ed. 1701. 4.—*J. Brucker*, Historia Critica Philosophiæ, &c. Lpz. 1742-67. 6 vols. 4.—By *same*, Institutiones hist. Philos. Lpz. 1756. 8. and (ed. *Born*) 1790. 8.—*W. Enfield*, History of Philosophy, &c. (a translation and abridgment of *Brucker*). Lond. 1791. 2 vols. 4. Dubl. 1792. 2 vols. 8.—*H. Ritter*, Geschichte der Philosophie. Hamb. (I—V. Th.) 1829-41. 8.—*Ritter's* History of Anc. Philos. Translated from German. Oxf. 1838. 4 vols. 8. Now considered as high authority.—*W. G. Tennemann*, Geschichte der Philosophie. Lpz. 1798-1819. 11 vols. 8. one of the best works in this department.—By *same*, Grundriss der Gesch. d. Phil. (3d ed. by *Wendt*). Lpz. 1820. 8. Transl. into French by *Cousin*. Par. 1819. 8. Transl. into English by *A. Johnson*. Oxf. 1832. 8. This is valuable for its full references on the subjects noticed.—*J. G. Buhle*, Lehrbuch der Gesch. d. Philos. und ihrer Literatur. Gott. 1796-1804. 4 vols. 8.—*Degerando*, Histoire Comparée de systèmes de la Philosophie. 2d ed. Par. 1822. 4 vols. 8.—*W. T. Krug*, Geschichte der Philosophie alter Zeit, vornehmlich unter Griechen und Romern. Lpz. 1815. 8. The following abridgments may be added: *F. Ast*, Grundriss einer Geschichte der Phil. Landsh. 1807. 8.—*I. G. Gurlitt*, Abriss der Gesch. d. Phil. Lpz. 1796. 8.—*G. Socher*, History of the systems of Philosophy from the time of the Greeks down to Kant. Mun. 1802. 8. (in German).—*W. Anderson*, Philosophy of Ancient Greece. Lond. 1791. 4.—*Fenelon*, Abridged Lives of the Philosophers. Par. 1795. 8. Transl. into English by *Cormack*. A new ed. of the French. Par. 1820.—*P. W. Van Heusde*, Versuche Philosophischer Forschungen in den Sprachen. Utr. 1838. 8.—*P. W. Van Heusde*, Die Socratische Schule oder Philosophie für das neunzehnte Jahrhundert. Erlang. 1841. 8.—*H. Ritter & L. Preller*, Historia Philosophiæ Græco-Romanæ ex Fontium locis contexta. Hamb. 1838. 8.

3. We add here some references on the Philosophy of other nations.—Egyptian.—*Enfield*, *Ritter*, &c., as above cited.—*Heeren's* Ideen, &c. cited P. IV. § 171.—*C. P. Moritz*, Symbolical Wisdom of Egyptians, &c. Berl. 1793. 8. (in Germ.)—*Prichard's* Analysis, &c., cited P. II. § 12. 2. (*f*).——Persian & Chaldean.—*T. Hyde*, Hist. relig. vet. Persarum Oxon. 1700. 4.—*Anq. Du Perron*, Zend-Avesta, as cited § 16 *b*.—The *Desatir*, or sacred writings of the ancient Persians. Bomb. 1818. 8.—*J. G. Rhode*, System of the Religion of the Medes, Persians, &c. (in Germ.) Frankf. 1820. 8.—*Fr. Münter*, Religion of the Babylonians. Copenh. 1827. 4.——Hindoo. *W. Ward*, History, Literature, and Religion of the Hindoos. Lond. 1820. 4 vols. 8.—*F. Schlegel*, Language, &c., of the Hindoos (in Germ.). Heidelb. 1808. 8.—*N. Müller*, Opinions, Science, &c., of ancient Hindoos. Munst. 1822. 8.—*J. G. Rhode*, as cited P. II § 12. 2. (*f*).——Cf. *Tennemann's* Manual, § 66-73.

§ 184. *Æsop*, a Phrygian, generally supposed to have lived B. C. at least 600, does not strictly belong to the class of Greek philosophers; yet he may properly be named here, on account of the principles of moral and political philosophy embodied in his *Fables*.

1 *u*. He was born a slave, and served different masters; the last of whom, Iadmon of Samos, a philosopher, gave him his freedom. The other circumstances of his life are but imperfectly known, although they are detailed with considerable fullness in the biography of him ascribed to *Maximus Planudes*, a monk of Constantinople in the 14th century; upon which, however, little reliance can be placed.—The same Planudes also collected and enlarged the fables of Æsop, never, probably, committed to writing by himself. They had been put into Choliambic verse by Babrius (improperly called Babrias, and Gabrias), who lived in the time of Augustus (cf. § 31).

From this meter they were gradually reduced again to prose, and received their present form from Planudes.

Cf. *Sulzer's* Allg. Theorie, *Æsop.—Chr. vernehmt. Dicht.* vol. v. p. 269.—*Th. Tyrwhitt*, Diss. de Babrio. Lond. 1776. 8.

2. The *editions* of Æsop have been drawn from several different manuscript collections, containing different numbers of Fables, an account of which is given by *Schöll*, vol. i. p. 252, ss.——B.—*J. M. Heusinger*, Gr. & Lat. Lips. 1741, 1792. 8.—*F. D. Furia*, Gr. & Lat. Flor. 1809. 2 vols. 8. from an ancient MS. at Florence in the library of the Camini monks, and supposed to present the Fables as they were before the changes made by Planudes. Repr. Lps 1810. with additions; *Dibdin* says, "this appears to be, upon the whole, the very best."——B.—*Coray* Par. 1810. 8. with scholia, and plates; good.—*J. G. Schneider*. Brasl. 1812. 8. after the Augsberg MS., and containing 231 Fables of Æsop, with 50 of Babrius.—*G H Schäfer*. Lps. 1821. 8.

3. Translations.—The most ancient was probably that of *Hildebert*, of Tours, 12th century, in Latin verse; published Rome, 1743. 4.——German.—*J. C. Brenner*. Quedl. 1788. 8.—*J. F. W. Metz*. Lpz. 1794. 8.——French.—*A. le Grand*. Par. 1801. 8.——English.—*S. Croxall*. Lond. 1722. 8. 1788. 12.——Sanscrit.—Published at Calcutta, 1803. 8. entitled *Polyglot* translation of Æsop; in Persian, Arabic, Hindostanee, Sanscrit, &c.

4. There is another collection of Fables in Greek, being a version of those *Oriental tales* commonly ascribed to an ancient brahmin of India, named *Pilpay*. This version was made by *Simeon Sethus* of Constantinople, in the 11th century, under the title Στεφανίτης καὶ Ἰχνηλάτης (*le Vainqueur et l'Investigateur*).

The Greek text was published, by *Starke*. Berl. 1697. 8.—There are translations of these Fables in the modern languages.—*Schöll*, vii. 187.—*Sulzer*, Allg. Theorie, *Fabel*.

§ 185. *Ocellus Lucanus*, a pupil of Pythagoras, lived B. C. about 490. To him is ascribed an extant treatise, Περὶ τῆς τοῦ παντὸς φύσεως, *On the nature of things*. If genuine, it must have been written in the Doric dialect, and been changed into the common by some grammarian of subsequent times. Notwithstanding all its errors, it evinces much acumen, and contains some very valuable precepts upon education. Yet it is quite probably the work of a later author.

1. The question of the genuineness of this work has been much agitated. The conflicting opinions are examined by *Rudolphi*, in a Dissertation in his edition of the work. He ascribes it to Ocellus.—*Schöll*, vol. ii. p. 311.

2. Editions. *Best*; *Abbé Batteux*, Gr. & Fr. Par. 1768. 3 vols. 12.—*A. F. W. Rudolphi*. Lpz. 1801. 8. Gr. only, but with "a good commentary."——Early; *Princeps*. Par. 1539. 8.—*L. Nogarola*. Ven. 1559. 4. with version and notes. Repr. by *Commelin*, Heid. 1596. 8.—*Th. Gale*, in his *Opuscula Mythologica*. Cambr. 1671. 8.——Later; Marquis *d'Argens* (*Dargensius*). Berl. 1762. with French version and Commentary.

§ 186. *Xenophon*, an Athenian, was born B. C. 450, and died B. C. 356. Besides his great merit as a military commander, and as an historian, he is worthy of special notice as a philosopher, and one of the most excellent among the pupils of Socrates. The discrimination, solidity, precision, and mildness of manner so remarkable in his master, he acquired himself, and transfused into his writings. From the writings of Xenophon especially, we may learn the true spirit of the Socratic philosophy (cf. § 171).

1. He was born at the borough Ercheia. While a youth his personal comeliness attracted the attention of Socrates, who one day accidentally met him in the street, and invited him to his lectures. He accompanied Socrates in the Peloponnesian war, and was saved by his master in the battle of Delium (cf. P. IV. § 90. 6). At the age of 43, he engaged in the service of Cyrus the younger, and after the disastrous battle of Cunaxa, conducted the famous *retreat of the Ten Thousand*. Four or five years after his return to Greece, he entered into the service of Agesilaus, king of Sparta, as a warrior. Incurring by this the displeasure of the Athenians, he was accused for his former connection with Cyrus, and banished. He was received into protection by the Spartans, and enjoyed a pleasant retreat at Scillus, where he composed most of his works, and died at the age of 90.

Mitford's Greece, ch. xxiii. xxviii. sect. 9, (p. 273, vol. v. ed. Bost. 1823).—*J. B. Gail*, La vie de Xenophon. Par. 1795. 2 vols. 8.—*C. G. Krüger*, De Xenophontis vita questiones criticæ. Halle, 1832. 8.—*F. Delbrück*, Xenophon; zur Rettung seiner durch B. G. Niebuhr gefährdeten Ehre. Bonn, 1829. 8.

2. The works strictly belonging to the department of philosophy are *five*; viz. Ἀπομνημονεύματα Σωκράτους, *Memoirs of Socrates*; Σωκράτους Ἀπολογία πρὸς τοὺς δικαστάς, *Apology of Socrates*, not so much a defence from the charges laid against him as a justification of the motives which induced him to choose death; Οἰκονομικὸς λόγος, *Discourse on economy*, a treatise on morals applied to rural life; the last two have been considered by some to have formed originally parts of the *Memoirs*; Συμπόσιον φιλοσόφων, *The Banquet of Philosophers*, of peculiar excellence as to style, and designed to illustrate the purity of Socrates; Ἱέρων ἢ Τύραννος, *Hiero* or *The Prince*, comparing public and private life, with remarks on the art of governing.——There are six other pieces, which may be mentioned here, although less strictly of a philosophical character; Περὶ Ἱππικῆς; Ἱππαρχικός; Κυνηγετικός; Πόροι ἢ Περὶ προσόδων (*On the Revenues of Attica*); Λακεδαιμονίων πολιτεία; and Ἀθηναίων πολιτεία. The last two, however, may not be the productions of Xenophon; although the former of them seems to be a grateful return for the asylum furnished to him on his banishment from Athens. His intercourse with the king of Sparta was the occasion of a eulogy styled, Λόγος εἰς Ἀγησίλαον.

3. Editions.—WHOLE WORKS.—B.—* *J. G. Schneider*, Gr. & Lat. Lpz. 1815. 6 vols. 8. Repr. Oxf. 1820-23. 6 vols. 8.—*E. Wells*. Lps. 1798-1804. 6 vols. 8.—*Gail*, Gr. Lat. & Fr. Par. 1814-16. 11 vols. small 4. to which must be added a 12th vol. styled *Recherches historiques*, &c. Par. 1821. 4.—§* *F. A. Bornemann*. Goth. 1828. (commenced) in *Rost's* Bibliotheca.——F.—The *Princeps* was *Junta*, Flor. 1516. fol.—Next, *Aldus*, Ven. 1525. fol. Then *Brubachius* (with pref. by *Ph. Melanethon*), Hal. Saxo.

1540. 3 vols. 8. the first which actually contained all.—*H. Stephanus*, Gr. & Lat. Par. 1681. fol.—*Leunclavius*, Gr. & Lat. Par. 1625. fol.—*Wells*, Gr. & Lat. Oxf. 1703. 5 vols. 8.—‡ *C. J. Thieme*, Gr. & Lat. Lips. 1804. 4 vols. 8.——Memorabilia; Best, *Schneider*, (ed. by *Bensoell*). Gr. & Lat. Oxf. 1804. 2 vols 8.—*R. Kühner*, Xenoph. de Socr. Commentarii. Gothæ, 1841. 8. "excellent."—*Schutz*. Halle, 1823. 8.—*J. Greenwood*, Gr. & Lat. Lond. 1823. 8.—‡ *A. Herbst*. Halle, 1827. 8.—‡ *A. S. Packard*, Andov. & N. Yk. 2d ed. 1841. 12. with English notes. Cf. *N. Amer. Rev.* vol. 51. p. 242.——Apology, *Zeune* (*Zeunius*). Lpz. 1782. 8. with *The Banquet*, *Hiero*, *Economy*, and *Agesilaus*.—‡ *T. A. Bornemann*, Gr. & Lat. Lips. 1824. with the *Convivium* or Banquet.——Banquet, *Dindorf*. Lpz. 1823. 8.——Polity of the Athenians and of the Lacedæmonians, *Zeune*. Lpz. 1778. 8. with the *Revenues* and the treatises on *horses* and the *chase*.—Of the Lacedæmonians, *F. Haase*. Berl. 1833 8. with figures (*rerum tacticarum figuræ*).—*G. A. Sauppe*, Xenoph. Opusc. politica, equestria, venatica. Lips. 1838. 8. pp. 592.

4. Translations.—German.—*Whole works*, by *A. Ch. & K. Borheck*. Lemg. 1798–1808. 6 Th. 8.—*Memorabilia*, by *I. I. Hottinger*. Zür. 1819. 8.——French.—*Whole works*, by *Gail*, cited above.——English.—*Memorabilia*, by *S. Fielding*.—*Banquet*, by *Willwood*.—*Hiero*, by *R. Greaves*. Lond. 1793.—*Memorabilia*; with the Minor works, *Banquet*, *Hiero*, &c., trans. by several hands. Lond. 1813. 12.

5. Illustrative.—*F. W. Sturz*, Lexicon Xenophonteum. Lpz. 1801–4. 4 vols. 8. "Defective." (*Hermann.*)—*Rost*, Wörterbuch über Xenophons Memorabilien. Gotha, 1819. 8.—*L. Dissen*, De philosophia morali in Xenophontis de Socrate commentariis, &c. Gott. 1812. 8.—*Schweighäuser*, on the Theology and Morals of Socrates, &c., translated by *F. M. Hubbard*, in the Bibl. Repos. vol. xii. 47, and vol. i. sec. series, p. 161.—*C. A. Böttiger*, Hercules in Bivio, e Prodici fabula et monumentis priscæ artis illustratus. Lips. 1629. 8.

§ 187. *Æschines*, the philosopher, is not to be confounded with the orator of that name (cf. § 107). He was born at Athens, and became a pupil of Socrates.

1 *u*. We have under his name *three* philosophical *dialogues*, which are probably the work of another. They are characterized by their clearness of style, ease of manner, and instructive contents. The titles are, Περὶ Ἀρετῆς, on *virtue*; Ἐμπόριος ἢ περὶ πλούτου, on *riches*; and Ἀξίοχος ἢ περὶ θανάτου, on *death*.

Cf. *Ch. Fr. Meiners*, Judicium de quibusdam Socraticorum reliquiis, imprimis de Æschinis dialogis, in *Comment. Soc. Gott.* 1782.

2. These dialogues are found in many of the editions of Plato. They were published separately *first* by *J. Le Clerc*. Amst. 1711. 8.—The *best* edition is *J. F. Fischer*, Gr. & Lat. Lpz. 1796. 8.——The *Eryxias* and *Axiochus* are given by *Aug. Böckh*, in the work entitled, *Simonis Socratici* dialogi iv. &c. Heidelb. 1810. 8.

§ 188. *Cebes*, of Thebes, also a pupil of Socrates, B. C. 435, was the author of *three* dialogues. The third only is extant, entitled Πίναξ, the *Table*, nor is it certain that this is genuine. It treats of the state of souls before their union with bodies, of the character and destiny of men during life, and of their exit from the world. The plan is ingenious, and it is executed in an instructive and useful manner.

Schöll, ii. 346.—*Sevin & C. de Caylus*, on the Table, in the *Mem. Acad. Inscr.* iii. 137; xxix. 149.—Also *Garnier*, in the *Mem.* &c. xlviii. 455.—*F. G. Klopfer*, De Cebetis Tabula. Zwick. 1618. 4.

1. Editions.—The Picture or Table is commonly published along with *Epictetus* (cf. § 193).—The more important editions are, *Gronovius*. Amst. 1689. 12.—*Johnson*, Gr. & Lat. Lond. 1720. 8.—*Messerschmid*. Lpz. 1773. 8. Especially, *Schweighäuser*. Argent. (Strasb.) 1806. 12. first published in his *Epictetus*.—And *G. F. W. Grosse*. Meiss. 1813. 8.—On MSS. of Cebes, cf. *Harris*, (as cited § 133), vol. iv. p. 557.

2. Translations.—German.—*M. H. Thieme*. Berl. 1810. 8. with original text.——French.—*De Villebrune*. Par. 2 vols. 12. with text and Epictetus.——Cf. *Fuhrmann*, Klein. Handb. p. 243.

§ 189. *Plato* lived from 430 to 347 B. C. He was the son of Ariston of Athens, a disciple of Socrates, and founder of the Academy. He threw happily into a written form the oral discourses of that great master. Plato laid the first foundation for a scientific treatment of philosophy. Antiquity bestowed on him the epithet *divine*, and all in modern times have acknowledged his merit and admired his writings. His works consist of numerous *dialogues*, on different subjects, metaphysical, political, moral, and dialectic. They are exceedingly valuable for both style and matter, rich in thought, and adorned with beautiful and poetical images. Cf. § 175.

1. We have 35 dialogues of Plato (or 56 taking his *Republic* and his work on *Laws* by the number of books in them), besides the letters ascribed to him (cf. § 156). Several of the dialogues have been pronounced spurious by some critics, while others have strongly defended their genuineness. On this subject, and on the different schemes of classifying the dialogues, and also for an analysis of their contents, we must refer to *Schöll*[1].——Many *commentaries* on Plato have perished; yet many still remain. There are also excellent *scholia*[2].

[1] See *Schöll*, Hist. Litt. Gr. vol. ii. p. 364, ss.—Cf. *D. Tiedemann*, Dialogorum Platonis Argumenta exposita. Bipont, 1786. 8.—*Sydenham*, *Dobson*, &c., cited below (6).——[2] The *Scholia* were collected in the most complete form by *D. Ruhnken*, and were published after his death, under the title, *Schol. in Platon.* Amst. 1800. 8.

2. There are six ancient *biographies* of Plato; the earliest by Apuleius in Latin; the other five in Greek, including that of *Diogenes Laertius*, one by *Olympiodorus*, another by *Hesychius* of Miletus, and two anonymous.

Cf. *W. G. Tennemann's* Life of Plato in the *Selections*, &c., by *B. B. Edwards*, and *E. Park*. Andov. 1839. 8.—*Stallbaum. Ast*, &c., cited below (6).

3. It has been made a subject of inquiry, whether Plato did not derive some of his notions from the Hebrews.

Cf. *Enfield*, Hist. Phil. bk. ii. ch. 8.—*Ramsay*, Disc. on Theology of the Pagans.—*Jahn's* Bibl. Archæology, § 313.—*Prideaux*.

bk. vi. p. 1.—*Kidd*, on the Trinity, p. 335, sq.—*Chateaubriand*, Beauties of Christianity, bk. i. ch. 3.—*Eusebius*, Præparatio Evangelica, bk. 1.—The work styled, *Plato's Divine Dialogues*, and the Apology of Socrates; transl. from the Orig. Greek: with introductory dissertations and notes, discovering the source of the Platonic philosophy, and tracing it to the inspired word of God, translated from the French of M. Dacier.——We may here refer to *C. Scharvenius*, Das Christliche in Plato und in der Platonischen Philosophie. Hamb. 1836. 8.—also *N. Yk. Review*, for Oct. 1841, on the Relation of Platonism to Christianity.

4. Editions.—Whole Works.—B.—*I. Bekker*, Gr. & Lat. Berl. 1816-18. 10 vols. 8. Repr. (*Priestley*) Lond. 1827. 11 vols. 8. with notes of various editors.—The *Bipont* ed. 1781-87. 12 vols. 8.—*F. Ast*, Gr. & Lat. Lpz. 1819-32. 11 vols. 8. and 2 vols. of annotations.—*G. Stallbaum*, Lpz. 1821-26. 12 vols. 8. very good.——F.—*Princeps*, *Aldus*, Ven. 1513. 2 vols fol.—*Grynæus*, Bas. 1534. fol.—*H. Stephanus*, (ed. *Serranus*). Par. 1578. 3 vols. Gr. & Lat.——R.—*C. E. C. Schneider*. Lpz. 1830-33. 8.—§[9] *Stallbaum*, in *Rost's* Bibliotheca. Gotha, 1828-36. 6 vols. 8.—Many of the *dialogues* have often been printed separately; only a few of the editions can be named; *Symposium & Alcibiades*, by *Ast*, Landsh. 1809. 8.—*Crito & Phædo*, by *Fischer*, 1783. 8. Several *others* also by Fischer at different times.—*Phædrus* with 3 other dial. by *Heindorff*, Berl. 1802. 8. others also by *Heindorff* since.—*Gorgias*, by *Routh*, Oxf. 1784.—§ *T. D. Wholsey*, with Engl. Notes.—*Phædo* by *Wyttenbach*. Lugd. Bat. 1810. 8. Lpz. 1825. 8.—*Phædo* (Crito & Apologia Socratis), by *C. S. Stanford*, with English notes. Lond. 1835. 8.—*Hippias*, *Alcibiades* (and others), by *G. Burgess*, with English notes. Lond. 1833. 8.—Cf. *Moss*, Man. of Bibliography, vol. i. a supplement, &c.

5. Translations.—German.—Best, *Fr. Schleiermacher*, Berl. 1804-17. 2d ed. improved, 1835. Cf. Bibl. Repos. vol. v. p. 266.——French.—By *And. Dacier*, (10 dial.) Par. 1798. 2 vols. 12.—*Jean le Gros* (7 dial.). Amst. 1770. 2 vols. 8. By *Victor Cousin*. Par. 1840. 13 vols. 8.——English.—*Sydenham & Taylor*, Lond. 1804. 6 vols. 4. (50 dialogues and 12 epistles, with copious notes.) On Taylor, cf. *Ed. Rev.* vol. xiv.—*H. Spens*, Republic of Plato. Glasg. 1763. 4. with a Discourse concerning the Philosophy of the Ancients.

6. Illustrative.—The Platonic Lexicon of *Timæus*, already mentioned § 137. 4. Cf. *Schöll*, ii. 416.—*F. Ast*, Lexicon Platonicum. Lpz. 1835-38. 3 vols. 8.—*T. Mitchell*, Index Græcitatis Platonicæ. Oxf. 1832. 2 vols. 8.—*J. J. Wagner*, Worterbuch der Platonischen Philosophie. Gott. 1799. 12.—[9] *G. Stallbaum*, De Platonis Vita, Ingenio, et Scriptis; prefixed to his ed. of the *Apologia Socratis*, in the *Biblioth. of Jacobs & Rost*.—*F. Ast*, Platon's Leben und Schriften. Lpz. 1816. 8.—*I. Socher*, über *Platon's Schriften*. München. 1820. 8.—On the *Republic* of P. cf. *Southern Rev.* No. 7.—Plato and Aristotle compared, *North Am. Rev.* vol. 18.—Cf. *Fuhrmann*, Kl. Handb. p. 246.—Philosophy of Plato, *Brit. Critic & Quart. Theolog. Rev.* Jul. 1838. No. 47.—*Marsieu*, Parallele d'Homere et de Plato, in *Hist. Acad. des Inscr.* vol. ii. p. 1. Cf. vol. xlii. 11.—*Sydenham*, Synopsis or General Views of the works of Plato. Lond. 1759. 4.—*W. Dobson*, Translation of Schleiermacher's Introductions to the Dialogues. Lond. 1836. 8.—*A. Arnold*, Plat. Werke, einzeln erklärt und in ihrem Zusammenhange dargestellt. Hamb. 1836.—*J. Geddes*, Essay on the Manner of writing of the Ancients, particularly Plato. Glasg. 1748. 8.—*G. Stallbaum*, Diatribe in Platonis Politicum. Lips. 1841. 8.—*Karl F. Hermann*, Geschichte und System der Platonischen Philosophie. Heidelb. (1st vol.) 1839. 8.—See references given §§ 175, 188.

§ 190. *Timæus* of Locri, a Pythagorean philosopher, especially devoted to physical inquiries, was one of the instructors of Plato. From him Plato derived the name of one of his dialogues.

1 *u*. The treatise Περὶ ψυχᾶς κόσμου καὶ φύσιος, *On the soul of the world* and on *nature*, which is ascribed to him, was probably from a later author, and seems to have been drawn from the dialogue of Plato just alluded to, named Timæus.

Cf. *Meiner's* Gesch. der Wiss. in Griechenland und Rom. vol. i.—*Schöll*, ii. 313.

2. This treatise is given in *Bekker's* Plato (vol. viii.) and in other editions.—Separately, by *Marquis d'Argens*, Gr. & Fr. Berl. 1763. 8.—Also in *Batteux*, cited § 185.

§ 191. *Aristotle* has already been named as a rhetorician (§ 115). His father Nicomachus, was a physician and awakened in him in early life a fondness for the study of nature. But his intellectual powers were more fully developed by the instructions of Plato, whose lectures he attended for about twenty years.

1 *u*. After the death of Plato, he opened his own school in the Lyceum (cf. P. IV. § 74). It was the great merit of this philosopher, that he classified the objects of human knowledge in a methodical manner, and gave them more of that scientific form, which has since been preserved in treating upon them. He reduced logic to a system, and laid the first foundation of metaphysics. His works contain a great mass of clear thought, and solid matter, although his insatiable love of inquiry was often betrayed into abstruse subtilties, as idle as they were dark. He wrote upon a vast variety of subjects; especially on themes of logic, physics, metaphysics, politics and morals.

2. The works of Aristotle may be classed under the heads of Logic, Physics, Metaphysics, Mathematics, Ethics, Politics, Rhetoric, and Poetry. In the last department we have a Pæan or *Hymn to virtue*, and a collection of *epitaphs* and *epigrams* under the title of Πάιλος. Those belonging to rhetoric have been mentioned under that head (cf. § 115).—The works on logic are all included in the collection usually called the Ὄργανον, *Organum;* they are particularly the following; Κατηγορίαι, Περὶ Ἑρμηνείας, Ἀναλυτικὰ, Τοπικὰ, and Περὶ σοφιστικῶν Ἐλέγχων. It was in reference to the title of this collection, that the celebrated work of Lord Bacon was called *Novum Organum*.

For an account of the metaphysical and other writings of Aristotle, see *Schöll*, iii. p. 266.—*J. Gillies*, Hist. of Greece. Also *J. Gillies*, in the Translation below cited (4).—*F. Bitze*, Die Philosophie des Aristoteles in ihrem inneren Zusammenhange, &c. Berl. 1835-42. 2 vols. "highly commended."——*Stahr*, *Titz*, &c., as cited below (5).—*Buhle*, in the *Enchl. of Ersch & Gruber*. Cf. §§ 274, 176.—*Classical Journal*, vols. 16, 17, 18, 19.

3. Editions.—Whole Works.—B.—[9] *I. Bekker*, Berl. 1831-37. 5 vols. 4. vol. i.-ii. Gk. Text; vol. iii. Lat. version; iv.-v. Commentary.—*Duval*, Gr. & Lat. Par. 1629. 4 vols. fol.—*Buhle*, Gr. & Lat. Bipont. 1791. 5 vols. 8. but not completed.——F.—*Princeps*, by *Aldus*. Ven. 1495-98. 5 vols. fol. containing also Theophrastus. "One of the most splendid and lasting monuments of the Aldine press."—*Bebellius*. Bas. 1531. fol.—*P. Manutius*. Ven. 1551. 5 vols. 8.—*Sylburgius*. Francf. 1584-87. 5 vols. 4.—*Is. Casaubon*, Gr. & Lat. Lugd. 1590. 2 vols. fol.——Best editions of separate parts; Organon, *J. Pacius*, Gr. & Lat. Genev. 1605. 4.—Metaphysics, *C. A. Brandis*. Berl. 1823. 2 vols. 8.—Ethics, *Wilkinson*, Gr. & Lat. Oxf. 1716.

Repr. 1818. 8.—* *C. Zell*, Gr. & Lat. Heidelb. 1820. 2 vols. 8.—*C. L. Michelet*. Berol. 1835. 2 vols. 8.—Politica, *J. G. Schneider*, Gr. & Lat. Traj. ad Viad. (Francof. on Od.) 1809. 2 vols. 8.—† *A. Stahr*, Lpz. 1840. 4. a neat text, with critical notes on the readings, a German translation and exegetical commentary.—*De Anima*, * *F. Trendelenburg*, Jen. 1833. 8. pp. 1–102, text; 103–560, commentary; "very learned and valuable aid for understanding Aristotle's metaphysical writings."—Categoriæ, *E. A. Lexald*, Gr. & Lat. Heidelb. 1834. 8.

4. There were numerous Latin *Translations* of different treatises of Aristotle (*Schöll*, iii. 299), and also many *Commentaries* (*Dibdin*, i. 387. *Moes*, i. 150–173). We will only mention here some of the later translations.—German.—*Ethics & Politics* by *C. Garve*. Breal. 1801, 1802. 8.—*Organon*, &c., by *K. Zell*. Stuttg. 1836. 8.—*De Anima*, *C. H. Weisse*, Lips. 1829. 8. "with learned notes, but *Hegelian* in spirit."——French.—*Politics*, by *C. Millon*. Par. 1803. 3 vols. 8.——English.—*Politics*, *W. Ellis*, Lond. 1776. 4.—*Ethics and Politics*, by *J. Gillies*. Lond. 1797. 4. with introductions and notes. repr. Lond. 1813. 2 vols. 8.—*Metaphysics*, by *Th. Taylor*, Lond. 1801. 4. with copious notes.—*Virtue and Vice*, by *W. Bridgemann*. Lond. 1804. 8.—*Ethics and Rhetoric*, by *Th. Taylor*. Lond. 1817. 4. 2 vols. 8.

5. Illustrative.—* *A. Stahr*, Aristotelia (in German). Halle, 1832. 2 vols. 8. Vol. i. Life of Aristotle; vol. ii. writings and followers of Aristotle.—*A. Stahr*, Aristoteles bei den Römern. Lpz. 1834. 8.—*F. N. Titze*, De Aristotelis Operum serie et distinctione. Lips. 1826. 8.—*F. A. Trendelenburg*, De Arist. Categoriis. Berl. 1834. 8.—*C. H. Weisse*, Comment. de Platonis et Aristotelis in constituendis summis philosophiæ differentiis. Lond. 1826. 8.—*G. Pinzger*, De iis quæ Aristoteles in Platonis Politia reprehendit. Lips. 1822. 8.—*E. A. G. Gräfenhan*, Aristoteles Poeta. Mulhus. 1831. 4.—*K. L. Michelet*, Die Ethik des Arist. in ihrem Verhältnisse zum System der Moral. Berl. 1827. 8.—*A. Kapp*, Aristoteles Staatspädagogik als Ermahnungslehre für den Staat und die Einzelnen. Berl. 1837. 8. pp 312.—*J. W. Blakesley*, Life of Aristotle. Lond. 1838. 8. not very valuable.—A *Lexicon* of Aristotle is a desideratum; "until there is one," said Hermann in 1834, "there can be properly speaking no Thesaurus of the Greek Language." A *Lexicon Aristotelicum Græco-Anglicum* for the Ethics of A. was announced by *J. W. Moes*. Lond. 1837. 8. —See references §§ 176, 115, 183, 274.

§ 192. *Theophrastus*, of Eresus in the island Lesbos, about B. C. 321, was a scholar of Plato and Aristotle, and on the death of the latter became public teacher to the Peripatetic school.

1 *u*. He possessed eminent powers both in eloquence and philosophy; distinguished for watchful observation, he placed more reliance on experience than on speculation. We have treatises from him, which place him among the writers on natural history (cf. § 275). His ethical pieces, styled Ἠθικοὶ χαρακτῆρες, possess great worth, being written with brevity and eloquence, and stamped with truth, and evincing much knowledge of human nature. They have the appearance, however, of being merely extracts from the moral writings of Theophrastus, made subsequently to his times.

2. His original name was Tyrtemus, which was changed into *Euphrastus*, the *good speaker*, and *Theophrastus*, the *divine speaker*, probably by his disciples. He was attentive to the graces of elocution, and always appeared in elegant dress.—Besides the works above mentioned, we have also under the name of Theophrastus, a *Book of Metaphysics*, and a treatise Περὶ αἰσθήσεως, *On perception*. Several works by him are lost; of which the most regretted are three treatises on *Laws*.—*Schöll*, iii. 303.

3. Editions.—Whole Works.—B.—*J. G. Schneider* and *H. F. Link*, Gr. & Lat. Lpz. 1818–21. 5 vols. 8.——F.—*Princeps*, by *Aldus*; with Aristotle (§ 191. 3).—*Oporinus*. Basil, 1541. fol.—*D. Heinsius*, Gr. & Lat. Leyd. 1613. 2 vols. fol.—Characters; Best, *Fischer*, Gr. & Lat. Coburg. 1763. 8.—*Schneider*, Gr. & Lat. Jen. 1800. 8. "Perhaps, critically speaking, the best." (*Dibdin.*)——Metaphysics; *C. A. Brandis*, (with Ethics of Aristotle). Berl. 1823. 8.

4. Translations of the *Characters*.—German.—*I. I. Hottinger*. Munch. 1821. 8.——French.—The most celebrated is *Bruyer*. Par. 1696. 12. Ed. by *Schweighäuser*. Par. 1816. 12.—*Coray*. Par. 1799. 8. With Gr. text and notes.——English.—*E. Budell*. Lond. 1715.—*H. Gally*. Lond. 1725. 8.—*F. Horoell*, (Gr. & Eng.) Lond. 1824. 8. with notes, and plates containing 50 portraits.

5. Illustrative.—*H. E. Foss*, De Theophrasti notationibus morum. Halle, 1833. 8.—*C. Zell*, De Theophrasteorum Characterum indole. Frib. 1825. 4.

§ 193. *Epictetus*, of Hieropolis in Phrygia, lived about the beginning of the Christian era. He was originally a slave of Epaphroditus, the freedman and chamberlain of Nero. Having obtained his freedom, he resided at Rome until he was banished with the other philosophers by Domitian, and then he retired to Nicopolis in Epirus.

1 *u*. He was a Stoic of the severest principles and most undisturbed equanimity. His views are exhibited in the *Manual*, Ἐγχειρίδιον, which is ascribed to him. This was not written by him, but collected by Arrian from his lectures and conversation; it is distinguished more for its contents than for its style and manner.

2. The *Manual* was much read by Christians as well as pagans. There are two paraphrases of it, which were designed for use among the former.

Schöll, v. 194.—*Garnier*, On Epictetus, *Mem. de l'Acad. des Inscr.* vol. xlviii. p. 408.—*C. A. Heumann*, De Philosophia Epicteti. Jen. 1703. 4.—*J. F. Beyer*, Ueber Epiktet, und sein Handbuch. Marb. 1795. 8.—*J. A. Brieglieb*, Schule der Weisheit nach Epiktet. Cob. 1805. 8.

3. Editions.—B.—*J. Schweighäuser*, Gr. & Lat. with the comment. of Simplicius, and the paraphrases, under the title, *Epictetæ philosophiæ Monumenta*. Lpz. 1799. 5 vols. 8.——F.—*Princeps*, by *Ant. de Sabio*. Ven. 1528. 4.—*Upton*, Gr. & Lat. Lond. 1739. 4.—*Heyne*, Gr. & Lat. Lpz. 1776. 8.——R.—*A. Coray*. Par. 1826. 8. with the *Table of Cebes* and the *Hymn of Cleanthes*; and a modern Greek and a French version.—*J. Simpson*, Gr. & Lat. Oxf. 1804. 8. with the Table of Cebes, the Hercules of Prodicus, and the Characters of Theophrastus.

4. Translations.—German.—*Thiele*. Frankf. 1790. 8.—Best, *J. A. Brieglieb*. Lpz. 1803. 8.——Italian.—In the ed. of *Bodoni*, Gr. & Lat. Parm. 1793. 8.——French.—*A. G. Camus*. Par. 1799. 2 vols. 18.——English.—*Elizab. Carter*. Lond. 1759. 4. 1807. 2 vols. 8.

§ 194. *Flavius Arrianus*, of Nicomedia in Bithynia, under the emperor Hadrian and the Antonines, in the 2d century, was a Stoic, and a disciple of Epictetus. On account of his merit, he was presented with citizenship both at Athens and at Rome, and at the latter place advanced even to Senatorial and Consular honors. The emperor Hadrian conferred on him the government of the province of Cappadocia.

1 *u*. Besides the *Manual* above mentioned (§ 193), and the *historical works* to be noticed on a subsequent page (§ 250), he wrote a philosophical work, entitled Διατριβαὶ Ἐπικτήτου, cited by Photius as consisting of 8 books. The *four* books, commonly called *Dissertations of Epictetus*, are supposed to have been a part of the work.

2. In these books he professes to preserve, as far as possible, the very language of his master. Two other works of Arrian pertaining to philosophy, have wholly perished, viz. Ὁμιλίαι Ἐπικτήτου, *Familiar discourses of Epictetus*, and Περὶ τοῦ βίου τοῦ Ἐπικτήτου καὶ τῆς αὐτοῦ τελευτῆς, *Of the life and death of Epictetus*. Two astronomical pieces mentioned by *Photius*, on *comets* and on *meteors*, were probably from this philosopher.—*Schöll*, vol. v. 185, 239.

3. The *best* edition of the *Dissertations* is in *Schweighäuser*, cited § 193. 3.—That of *Upton*, Lond. 1741. 2 vols. 4. is good.—*Princeps*, that of *V. Trincavelli*. Ven. 1535. 8.

4. Translations.—German.—Best, by *J. M. Schultz*. Alton. 1801-3. 2 vols. 8.——English.—*Miss Carter*, as cited § 193. 4.——French.—*A. Coray*, Gr. & Gall. Par. 1827. 2 vols. 8.

§ 195. *Plutarch*, of Chæronea in Bœotia, flourished at the close of the 1st and beginning of the 2d century. His instructor at Athens was *Ammonius*. Afterwards he himself taught philosophy at Rome, by public lectures, yet without attaching himself to any sect exclusively.

1. Plutarch returned from Rome to his own country while young, and appears to have discharged with fidelity different offices in his native city. He is said also to have served as a priest of Apollo. As a philosopher, he rather favored the disciples of Platonism, and may be ranked among the New-Platonists.—*Schöll*, iv. 118; v. 76.—Cf. § 249.

2 *u*. He was a warm opposer of the Stoics and especially the Epicureans. In his numerous philosophical pieces we find an eloquent diction, and a rich fertility of thought, together with various knowledge and real prudence. They are important sources for learning the history of philosophy and of the human mind. Yet they are often surcharged with erudition and mysticisms, unequal in point of style, and sometimes even obscure. Although upon very various topics, they are usually all included under the common name of *moral writings* (*moralia*), under which are comprised 84 small treatises. Some of the more distinguished among them are those on *education* (Περὶ παίδων ἀγωγῆς), on *reading the poets* (Πῶς δεῖ τὸν νέον ποιημάτων ἀκούειν), and on *distinguishing the friend from the flatterer*, and the *Table Questions* (Συμποσιακὰ προβλήματα).

3. Among them is usually ranked a treatise, *on the opinions of philosophers* (Περὶ τῶν Ἀρεσκόντων τοῖς φιλοσόφοις), in five books; but there is doubt, whether it is the treatise written by Plutarch under that title; yet it is an important help in studying the history of ancient philosophy.

For an analysis of the philosophical pieces, see *Schöll*, Hist. Litt. Gr. vol. v. p. 76, ss.—Cf. *G. Fuchs*, Observ. Crit. in Plut. Moralia. Lips. 1820. 4. and, Animadv. in Plut. Opera. Lips. 1825. 8.

4. Editions.—Whole Works.—B.—*Reiske*, Gr. & Lat. Lips. 1774-79. 12 vols. 8.—*Hutten*, Gr. only. Tübing. 1791-1805. 14 vols. 8. Best text; with valuable selection of notes by various editors.——F.—*Princeps*, by *H. Stephanus*, Gr. & Lat. Par. 1572. 13 vols. 8.—*Cruserius*, Gr. & Lat. Francof. 1599. 2 vols. fol.—*Xylander*, Gr. & Lat. Franc. 1620. 2 vols. fol.——Moralia. Best, *D. Wyttenbach*, Gr. & Lat. Oxf. 1795-1800. 6 vols. 4. and 10 vols. 8. followed by *Animadversiones*, &c. 2 vols. 8. Cf. *Edinb. Rev.* April, 1803. *Dübner*, ii. 345.—*A. G. Winckelmann*, Plut. moralia selecta. Turici, 1836. 8. (vol. 1st.) Supplement to Wyttenbach.—*Didot* (printer; editor *F. Dübner*), Gr. & Lat. Par. 1839, ss. "correct reprint of Wyttenbach's recension, with a few emendations."——The *Princeps* or first, by *Aldus* (ed. *Demst. Ducas*), Plutarchi Opuscula lxxxii. Ven. 1509. fol.——Single Pieces. *On Education*; *Schneider*. Strasb. 1765. 8.—*On reading poetry*; *Krebs*. Lips. 1779. 8.—*On distinguishing the flatterer and friend*; *Krigel*. Lips. 1775. 8.—*On opinions of the philosophers*; *C. D. Beck*. Lips. 1787. 8.—*Consolatio ad Apollonium*, by *L. Uster*, and *J. C. Orelli*. Turic. 1830. 8.

5. Translations.—German.—*Moralia*, by *Kaltwasser*. Frankf. 1783-1800. 9 vols. 8.—*J. Ch. F. Bähr*, in the Coll. of *Tafel*, *Oriander*, &c.——French.—*Whole works*, by *J. Amyot*. Par. 1787. 23 vols. 8. Augm. par *C. Clavier*. Par. 1806. 25 vols. 8.—*Moralia*, by *Ricard* (with notes). Par. 1783-95. 17 vols. 12.——*English.—Moralia*, by *Th. Creech*, *M. Morgan*, and others. Lond. 1684. 5 vols. 8. 5th ed. Lond. 1718.

§ 196. *Marcus Aurelius Antoninus*, surnamed *the Philosopher*, and known as a Roman emperor in the 2d century, is also worthy of remembrance as a writer. His 12 books of *Meditations*, Τῶν εἰς ἑαυτὸν βιβλία ιβ΄, consist of instructive philosophical maxims and observations, relating to morals and the conduct of life, and exhibiting the practical principles of the Stoics.

1. He was generally a mild and excellent prince, but through a blind devotion to paganism he allowed the persecution of Christians during his reign. He died of a pestilential disease at Vindobona (now *Vienna*), in Pannonia, while engaged in war with the revolting tribes in that region, A. D. 180.—A remarkable deliverance of Aurelius and his army in a previous war is recorded by

Eusebius, and ascribed to the prayers of Christian soldiers constituting one of his legions (12th), to which, as a mark of distinction, he is said to have given the name of the "*Thundering Legion.*" *Whiston*, in the last century, strenuously defended the story; it was as strongly controverted by *Moyle*.

Schöll, v. 193. Cf. *Gibbon*, Hist. R. Emp. i. 83; ii. 42. (ed. N. Y. 1932).—*Miracle of the Thundering Legion*, &c., the Letters between Mr. Moyle and Mr. King. Lond. 1728. 8. contained also in *J. L. Mosheim*, Dissertationum ad Sanctiores Disciplinas pertinentium Syntagma. Lips. 1733. 4.—*H. Witsius*, Diatribe de Legione Fulminatrice, in his *Egyptiaca*. 3d ed. Herb. Nass. 1717. 4. —*Thomas*, Eloge de Marc-Aurelius. Par. 1773. 12.

2. Editions.—The *Princeps* edition was by *Xylander*, Gr. & Lat. Tigur. 1558. 8.—One of the *best* is *Gataker's*, Gr. & Lat. Camb. 1652. 4.—*Stanhope's*, Gr. & Lat. Lond. 1707. 8, and *Wolf's*, Gr. & Lat. Lips. 1729. 8. are good.—Better, *Schultz*, Gr. & Lat. Schlesw. 1802. 8.

3. Translations.—German.—*Best*, *Schultz*. Schlesw. 1799. 8.——French.—*T. P. de Joly*. Par. 1803. 12.——English.—*S. Graves*. Bath, 1792. 8. Lond. 1811. 12.—*J. Collier*. Lond. 1702. 8.

§ 197. *Sextus Empiricus* (Ἐμπειρικός, so called from his profession as a physician) was a Skeptic or Pyrrhonic philosopher, under Commodus, about A. D. 190.

1. He was a native of Mitylene, as *Visconti* has inferred from a medal of that city. Very little is known of his life.

Visconti, Iconographie, cited P. IV. § 187.—*Johnson's* Tennemann, sect. 189. *Schöll*, vol. v. p. 202.—Cf. *Stäudlin*, Geschichte und Geist des Skepticismus. Lpz. 1794. 2 vols. 8.

2 *u*. He left a work in *three* books, comprising the theory and principles of the Skeptic sect, entitled Πυῤῥώνειαι Ὑποτυπώσεις, ἢ σκεπτικὰ Ὑπομνήματα; and another in *eleven* books against the Mathematicians, Πρὸς τοὺς Μαθηματικοὺς ἀντῤῥητικοί, or rather against those teachers who professed positive knowledge; the last five being particularly opposed to the logicians and other philosophers. These works are very valuable in illustrating the history of philosophy, especially that of the Skeptical school.

3. Editions.—The *first* was printed at Paris, 1621. fol.—Latin versions of both works had been previously published. The next ed. was by *Fabricius*. Lips. 1718. fol. Another commenced by *J. G. Mund*. Hal. 1796. 4.—*Best*, *Struve*. Regiomont. 1823. 2 vols. 8.

4. Translations.—German.—*Buhle*. Lemgo, 1801. 8.——French.—Of the *Hypotyposes* (*anonymous*). Par. 1725. 12.

§ 198. *Plotinus*, of Lycopolis in Egypt, in the 3d century, was one of the most celebrated among the New-Platonists, and taught at Rome in the latter part of his life.

1. He was very enthusiastic and eccentric; yet was much admired at Rome, and patronized by the emperor Gallienus. The latter even meditated the scheme of establishing for him, in Campania, a colony of philosophers, to be named *Platonopolis*, where the imaginary republic of Plato should be realized. Plotinus died in Campania, at the age of 66. We have his life written by Porphyry.

Schöll, v. 121.—*J. Steinhardt*, Quæstiones Plotinæ. Lips. 1830. 4.—*Johnson's* Tennemann, § 203.

2 *u*. His writings are deficient in method, solidity, and purity of style, yet exhibit many signs of acumen and research. They consist of 54 books. These books one of his pupils, *Porphyry*, distributed into 6 *Enneads* or divisions, containing 9 books each. Porphyry endeavored also to improve the style, and indulged himself in interpolations and additions.

3. Editions.—Best, *F. Creuzer*, Gr. & Lat. Oxf. 1835. 3 vols. 4. with prolegomena and notes.—The only edition of the *complete works* is that printed at Basle (Bâle), 1580. and 1615. fol. with the Lat. version of *M. Ficinus*, which was first published without the original. Flor. 1492. fol.—The treatise on *Beauty*, separately by *Creuzer*, Gr. & Lat. Heidelb. 1814. 8.—The *Liber ad Gnosticos*, by *G. A. Heigel*. Ratisb. 1832. 12.

4. Translations.—A German translation commenced by *Engelhardt*. Erlang. 1820. 8. (1 vol. containing 1st *Ennead*.)

§ 199. *Porphyry* was born A. D. 233, at Batanea, a Syrian village near Tyre, and from this circumstance he was often called *the Tyrian*. His Syrian name was *Malchus* (*Melek*).

1 *u*. At Rome he became a scholar of Plotinus and an advocate of his philosophy. His writings were very various and numerous. Besides the *Life of Plotinus* and *of Pythagoras*, some of the more important are the pieces styled as follows: *On abstinence from animal food;* (Περὶ ἀποχῆς τῶν ἐμψύχων)[1]; Introduction to the categories of Aristotle (Εἰσαγωγὴ, ἡ περὶ τῶν πέντε φωνῶν); *Homeric Investigations* (Ὁμερικὰ ζητήματα); and *On the Cave of the Nymphs* (Περὶ τοῦ ἐν Ὀδυσσείᾳ τῶν Νυμφῶν ἄντρου).

2. Porphyry was instructed by Origen the Christian Father, probably at Cesarea; afterwards by Longinus at Athens. He was a violent opposer of Christianity, and wrote against it several treatises which are lost. His wife *Marcella* is said to have been a Christian. A letter from him to her was found and published by *Mai*, in 1816; it exhibits his practical philosophy[2].

[1] An analysis of the four books of this treatise is given by *Ricard* in his Transl. of Plutarch, as cited § 195. 4.——[2] This was published by *A. Mai*, Mil. 1816. 8. with the piece respecting *the philosophy from oracles*.——Cf. *Schöll*, vol. v. p. 199, n.—*Ritter*, as cited § 183.

3. Editions.—There is none of his *whole works*; and many of the pieces of Porphyry are as yet unpublished. *Fabricius*, Bl. Handb. p. 434.—The best ed. of the treatise on *Abstinence* is that of *I. de Rhôr*. Utrecht, 1767. 8. repr. Leyd. 1792. 4. containing also the *Cave of the Nymphs*, as ed. by *Van Goens*. Utr. 1765. 4.—The *Life of Plotinus* is found in the ed. of Plot. cited § 198. 3. —The *Life of Pythagoras* by *T. Kiessling*, Gr. & Lat. Lips. 1816. 2 vols. 8.

§ 200. *Iamblichus*, of Chalcis in Cœlo-Syria, in the beginning of the 4th century, was a New-Platonist, a scholar of Porphyry. He had the reputation of working miracles. We have a part only of his many writings. Notwithstanding the extravagance, mysticism, and fable with which his works abound, they are yet a valuable help in getting an idea of the philosophy of the later Platonists.

1. While Plotinus and Porphyry must both be called *enthusiasts*, Iamblichus may be stigmatized as an *impostor*. He was a warm advocate of paganism. A treatise by him, frequently cited under the title of *Egyptian Mysteries*, professes to be an answer from one Abgammon Magister to a letter which Porphyry had addressed to an Egyptian named Anebo, and which contained inquiries respecting the gods of the land.

Schöll, v. 144.—*Cousin's* Tennemann, § 217.—*Ritter*, as cited § 183.

2. There has been no edition of his *entire works*. Of separate parts, we notice the following: *Mysteries of the Egyptians*, by *Gale*. Oxf. 1678. fol.—*Life of Pythagoras* (with that by Porphyry), in *Kiessling*, cited § 199. 3.—The *Adhortatio ad Philosophiam*, by *T. Kiessling*, Gr. & Lat. Lips. 1813. 4.—*Theology of Arithmetic* (Τὰ θεολογούμενα τῆς Ἀριθμητικῆς), *Wechel*. Lpz. 1617. 8.

3. Translations.—English.—*Thos. Taylor*, English Translation of Jamblichus on Mysteries. Riswick, 1821. 8. *Cf. Class. Journ.* xvii. 213.—See also *Thos. Taylor*, Theoretic Arithmetic, containing the substance of all that has been written on the subject by Theo of Smyrna, Nicomachus, Jamblichus, Boethius, &c. Lond. 1816. 8.

§ 200 b. *Proclus*, a philosopher of the school of New-Platonists, was born at Constantinople, A. D. 412; he lived at Xanthus in Lycia, at Alexandria, and at Athens, and died A. D. 485. Several works by him are extant; of which the most important is the *Commentary on the Timæus of Plato*, written at the age of 28. At Alexandria he attended the lectures of Olympiodorus the Peripatetic, who is to be distinguished from *Olympiodorus* the New-Platonist, belonging to the close of the 6th century. The latter was the author of commentaries on four of Plato's dialogues.

See *Schöll*, vol. vii. p. 102, 106.—*Cousin*, Nouv. Fragm. Phil. (cited § 171) p. 264, ss.—*Burigny*, La Vie du Philos. Proclus, in the *Mem. Acad. Inscr.* xxxi. 138.—*A. Berger*, Proclus; exposition de sa Doctrine. Par. 1840. 4. pp. 127. "the system of Proclus methodically exhibited and supported step by step by references to his writings."

1. Editions.—*F. Creuzer*, Proclus & Olympiodorus, Gr. & Lat. Francof. 1820-95. 5 vols. 8.—*V. Cousin*, Procli Opera, Gr. & Lat. Par. 1820-27. 6 vols. 8. with Notes.

2. Translations.—English.—*Thos. Taylor*, Commentaries of Proclus on the Timæus of Plato, in five books. Lond. 1820. 2 vols. 4.

§ 201. *Stobæus* (*Johannes*) a native of Stobi in Macedonia, probably flourished about A. D. 500.

1 *a*. He collected from a multitude of writers in prose and verse a mass of philosophical extracts, which he arranged according to their subjects, in a work entitled Ἀνθολόγιῶν ἐκλογῶν, ἀποφθεγμάτων, ὑποθηκῶν, in 4 books. They are perhaps more correctly considered as *two* works: *one*, *Eclogæ physicæ et ethicæ*, in 2 books; *the other*, *Sermones*, also in 2 books. The whole collection is valuable, both on account of the contents in themselves and also of the numerous passages rescued from destruction only by being inserted therein.

2. *John of Stobi* cultivated the habit of reading with a pen in his hand. The selections which we have, were arranged, it is said, for the use of his son. Each chapter of the *Eclogæ* and of the *Sermones*, has its title, under which the extracts are placed, the sources whence they are drawn being noted in the margin. More than five hundred authors are quoted, whose works have mostly perished.—*Schöll*, vii. 133.

3. The *best* edition of the *Eclogæ* is *Heeren's*, Gr. & Lat. Gott. 1792-1801. 4 vols. 8. with dissertations and notes.—Of the *Discourses*, *Gaisford's* J. Stobæi Florilegium. Oxf. 1822. 4 vols. 8. 2d ed. 1823-25. with the Lat. vers. of H. Grotius, prolegomena and notes.—The *Eclogæ* and the *Sermones* were published by *Fr. Fabrus* (*Faure*, books. of Lyons), Gr. & Lat. Genev. 1609, fol.—The poetical extracts were collected and edited by *H. Grotius*. Par. 1623. 4. with a translation in Latin verse. *Cf. Schöll*, vii. 159.

VII.—*Mathematicians and Geographers.*

§ 202 *a*. The very name of *Mathematics* (*μαθήματα*, *μαθηματικὰ*) is an evidence that their scientific form originated among the Greeks, although the Egyptians and various eastern nations, in earlier times, possessed arithmetical, geometrical, and particularly astronomical knowledge. Arithmetic was in a very incomplete state in Greece before the time of *Pythagoras*. He was the first who considerably cultivated it; but it was left especially to Euclid to treat the subject scientifically and unite with it the study of geometry. The elements of geometry the Greeks seem to have derived from the Phœnicians; although the knowledge which Thales acquired in Egypt is not to be overlooked. The science was afterwards considered as a special means of improving the intellect, and an essential preparatory study for every philosopher. (Cf. § 175.) Hence its great estimation and high cultivation among the Greeks. There are many indications of the use and encouragement which the practical mathematics found among

them, especially in connection with mechanical sciences, as Statics, Hydrostatics, and Hydraulics. That the Greeks applied mathematics to architecture, and with the most happy success, uniting the rigid principles of science with the rules of taste, we have sufficient proof in the descriptions of their temples, palaces, porticos, and other edifices, and in the still remaining monuments of that art. Astronomy was introduced by Thales from Egypt. Pythagoras established several principles of this science. Other philosophers exhibited them in a written form.

§ 203. It is obvious, from what has been said, that mathematical studies in Greece can be traced back only to the two primary schools of philosophy, the Ionian founded by Thales, and the Italic by Pythagoras (cf. § 168).

From the time of Pythagoras, mathematics, as has been suggested, formed an essential part of philosophy. In the Academy they were specially cultivated; this may be inferred from the inscription (cf. § 175) placed by Plato himself over the door of his school. To the philosophers of this sect the science is much indebted. But in the want of historical evidence, it is impossible to give a definite account of the state of mathematical knowledge during the time preceding Alexander. The names of several mathematicians and astronomers are recorded. The most important are Archytas of Tarentum, inventor of various machines which astonished his contemporaries; Meton of Athens, author of the celebrated *lunar cycle* (cf. P. I. § 194); and Autolycus of Pitane, the most ancient mathematician whose works are preserved.

The works of *Autolycus* were first published by *C. Reuchlius* (*Dasypodius*). Strasb. 1572. 4. In Lat. transl. by *J. Auria*. Rom. 1587. 2 vols. 4.——A fragment of a treatise by *Archytas*, on *mathematical science*, is found in Porphyry; it was published by *J. Gramm*. Copenh. 1707. 4.—Cf. *Plutarch*, Sympos. vii. and Life of Marcellus.

§ 204. After the time of Alexander, mathematical studies became more prominent than before. Mathematics were no longer merely a part of philosophy in general, but held the place of a science by themselves. They were cultivated in all the schools which flourished in this period. The mathematical school of Alexandria was rendered illustrious by the reputation of Euclid, who had a numerous class of disciples, and among them Ptolemy I., the king of Egypt. One of the most distinguished names in this period, and indeed in all antiquity, is that of Archimedes of Syracuse, celebrated not only for his successful research into abstract principles, but also for his curious and wonderful mechanical applications and inventions. A third memorable name adorns this period, Apollonius of Perga, whose work on Conic Sections formed an epoch in the history of mathematics. Euclid, Archimedes, and Apollonius, with Diophantus, who lived in the third and fourth century after Christ, may justly be regarded as the great founders of mathematical science.——Other names belong to the period between Alexander and the capture of Corinth; as Heron of Alexandria, author of several treatises on branches of mechanics; Athenæus and Biton, who wrote on military engines and missiles; and Philon of Byzantium, who wrote on the same subjects, and to whom is ascribed a work on the *seven wonders* of the world.——Astronomy was cultivated with success in this period, and, according to some, an important influence was exerted by the intercourse with the Babylonians in the expedition of Alexander. Aristarchus of Samos, Eratosthenes of Cyrene, and Hipparchus of Nicæa, are the principal authors of whom we have remains.

Marcos, Astronomie solaire d'Hipparque. Par. 1828. 8.—*Wallis*, Aristarchus. Oxf. 1688. 8.

In the next period, i. e. between the fall of Corinth and the time of Constantine, we find no eminent authors in the pure mathematics. Several writers on astronomical subjects are mentioned; Claudius Ptolemy, in the age of the Antonines, was celebrated above all others. His system of astronomy, as is well known, was much in vogue, and exerted a great influence. Several authors on music, of whom fragments are still extant, are referred to this period; some of them were among the mathematicians of the age.

The remains of these authors are found in the collection of *Meibomius* (cited § 206 *d*. 1.)—Cf. *Schill*, bk. vi. ch. xliv.

§ 205. Between the time of Constantine and the overthrow of Constantinople, the list of Greek mathematicians is much larger, but contains few names of great eminence. Diophantus, a contemporary of the emperor Julian, and already mentioned as one of the four ancient fathers of mathematics, is the most important. Pappus and Theon of Alexandria, at the close of the fourth century, may be mentioned next. Hypatia, a daughter of Theon, inherited her father's love of mathematical science; she became a public teacher, and wrote several works which perished in the destruction of the Alexandrian library. Proclus the philosopher wrote on mathematics and astronomy. Leon of Constantinople, in the latter half of the ninth century, is spoken of by the Byzantine historians with much admiration. He was solicited by the Arabian Caliph, Al-mamoun, to remove to Bagdad; the emperor Theophilus, refusing to permit this, opened a public place for Leon to give instruction, and bestowed many honors and privileges upon him. He has left nothing by which we can judge of his merits. We will add only the name of Anthemius of Tralles, in the sixth century, employed by Justinian to construct the church of St. Sophia, of which, however, he only laid the foun-

dation, not living to complete the work. There remains a curious fragment of his work Περὶ παραδόξων μηχανημάτων.

Cf. *Schöll*, bk. vi. ch. xci.—The fragment of *Anthemius* was published in the *Mem. de l'Acad. Inscr. et Belles Lettres*, vol. xlii. by *Dupuy*, and separately, Par. 1774. 4.——Respecting the celebrated *Hypatia*, see *Menage*, Hist. Mulier. Philosoph.—*Desvignoles*, Dissert. in Bibl. German. vol. iii.—*Abbé Goujet*, Lett. in Contin. des Memoires de Litt. by *Desmolets*, vol. v. vi.—*Socrates*, Hist. Eccles. vii. 15.

§ 206. On the subject of *Geography*, the knowledge of the Greeks was very limited and imperfect; yet they had writers on the subject of much value in illustrating the condition of ancient countries.——The Periplus of *Hanno* is the earliest work extant. *Hecatæus* of Miletus, in his Περιήγησις γῆς, described the countries known at the time he wrote, in the reign of Darius, about 500 B. C. The Periplus of *Scylax* has been commonly referred to nearly the same period. The Anabasis of *Xenophon* may properly be mentioned among the geographical works anterior to the time of Alexander, being of great value in relation to upper Asia. *Pytheas*, of Massilia, a voyager and geographer, probably belonging to the same period, before Alexander, was the author of two works, a *description of the ocean* and a *Periplus*. The little now known of them is derived from Strabo and Pliny.——It was not until the period between Alexander and the Roman supremacy, that geography was elevated to the rank of a science. The honor of effecting this is ascribed to *Eratosthenes*, a very eminent mathematician and scholar, who flourished at Alexandria, B. C. about 230.

Cf. *Schöll*, bk. iii. ch. xviii.; bk. iv. ch. xlv.

§ 207. After the supremacy of Rome, greater advances were made in geographical knowledge. The first distinguished geographer of this period is *Strabo*, born about 60 B. C., whose work styled Γεωγραφικὰ is a thesaurus comprising nearly the whole history of geography from Homer to Augustus, with all then known upon the subject. The geographical poem of Dionysius of Charax belongs to the age of Augustus. We have a fragment of a work on Parthia, by Isidorus of Charax; published in the reign of Caligula. There are also some geographical pieces under the name of Arrian, who flourished in the reign of Hadrian and the Antonines. But a more important work is that of Pausanias belonging to the same age, and entitled, *Itinerary of Greece*. The most celebrated of all the ancient writers on geography was *Claudius Ptolemy*, already mentioned as a mathematician and astronomer about the middle of the second century after Christ. His system of geography remained the only manual in vogue for fourteen centuries.——After Ptolemy, the history of Greek letters presents no author of much importance in this department of study. Before the time of Constantine, Agatharcides of Cnidus, in the latter half of the 2d century, is said by Photius to have written several geographical works; and some extracts are preserved by Photius. We have also a fragment of Dionysius of Byzantium in the second century, and a sort of geographical epitome by a certain Agathemerus, probably of the third century. Of the Byzantine geographers, or those subsequent to Constantine, we may mention as the principal, Marcianus of Heraclea in Pontus, Stephanus of Byzantium, and Cosmas the Egyptian monk.

Cf. *Schöll*, vol. v. p. 275; vii. p. 33.—*S. F. W. Hoffman*, Periplus of Marcianus, Mesippus, &c. Lips. 1841. 8.

§ 208. There are some Greek writers on *Tactics*, who may be mentioned in this place. The most eminent is Onosander, or Onesander, who lived probably about the middle of the 1st century. He left a work on the military art, in a style remarkably pure for the age; it was a source whence all the later writers on the subject drew materials. Polyænus, a native of Macedonia, a rhetorician or advocate of the 2d century, should probably be mentioned as next in rank, although his work is rather an historical collection of stratagems than a treatise on tactics. Apollodorus, an architect in the time of Trajan, left a work entitled Πολιορκητικὰ, on *military engines*. The emperor Adrian is said to have composed a military treatise called Ἐπιτήδευμα, a fragment of which is still extant. Arrian and Ælian also left works on the subject of Tactics. The emperor Mauritius, of the 6th century, wrote a treatise on the military art. There are also some treatises written at a later period, which it is not important to specify.

Cf. *Schöll*, vol. v. p. 261. vii. 67.—*Haase*, in *Jahn's* Jahrb. für Philol. 1835.

§ 208*l*. We will now introduce some general references, and then speak of a few distinguished individuals, naming first the mathematicians and after them the geographers.

1. On the history of Mathematics among the Greeks, see references P. IV. §§ 24, 25.—*L. Lüders*, Pythagoras und Hypatia, oder die Mathematik der Alten. Lpz. 1809 8.—*Delambre* on the Arithmetic of the Greeks in *Peyrard's* Archimedes, cited § 210. 5.—*G. Costard*, Letter on the Rise and Progress of Astronomy among the Ancients. Lond. 1746. 8.—*G. Costard*, History of Astronomy. Lond. 1767. 4.——The principal Mathematical *Collections* are, that of *Thevenot*, Vet. Mathemat. Opera. Par. 1693. fol. and that of *Wallis*, in 3d vol. of his *Opera Math.* Oxf. 1699. fol.—*Cf. E. Bernard*, Vet. Mathematicorum, Gr. & Lat. & Arab. Synopsis. Lond. 1704. 8.——The following collections of writers on subjects connected with mathematics may be cited.—Astronomical, by *Aldus*. Ven. 1499. fol.—By *Petavius*, Uranologion, &c. Par. 1630. Amst. 1703. fol.—Musical, by *Meursius*, Lugd. Bat. 1616. 4.—By *Meibomius*, Antiq. Musicæ auctores, Gr. & Lat. Amst. 1652. 2 vols. 4.—On Tactics, by *Meursius*. Gr. & Lat. Lugd. Bat. 1613. 4.—*P. Scriverius*, Scriptores rei militaris. Vesal. 1670. 8.—*A. H. Baumgärtner*, Samml. aller Kriegschriftsteller der Griech. Übersetzt, &c. Mannh. 1779. 2 vols. 4.

2. On the history of Geography among the Greeks, *Gosselin*, Geographie des Grecs. Par. 1790. 3 vols. 4.—*Blair*, cited P IV. § 27.—We may also refer to *Malte-Brun*, and to *Mannert* and *Uhert*, cited § 7. 7 (*b*).—*E. Murray*, The Encyclopædia of Geography, ed. by *T. G. Bradford*. Phil. 1838. 3 vols. large 8. Part I. is the History of Geography.——Geographical Collections.—The first collection of Minor Greek Geographers was that of *Hüschel*. Augsb. 1600. 8.—The second, *Gronovius*. Leyd. 1697. 4.—The third, more complete, *Hudson*. Oxf. 1698–1712. 4 vols. 8.—Much preparation for a new edition was made by *Brodeau*, before 1812. On his death his *apparatus* passed into the hands of *Spohn* and *Friedemann*, from whom is expected an edition containing all the Greek Geographical remains, excepting those of the *four* authors sometimes denominated *Major*, viz. *Strabo*, *Pausanias*, *Ptolemy*, and *Stephen of Byzantium*.—*G. Bernhardy*, Geographi Graeci Minores, Gr. & Lat. Lpz. 1828. 8. not finished; but very good.

§ 209. *Euclid* lived at Alexandria B. C. about 300, in the time of the Egyptian king Ptolemy Soter. His native place is not known. He was a teacher of mathematics, particularly of *geometry*, in which branch he was the most distinguished scholar among the Greeks.

1 *u*. His *Elements* (Στοιχεῖα), in 15 books, were drawn up with great ability, and in a very perspicuous manner. There are two Greek commentaries upon this work, by Proclus and Theon. The latter flourished at Alexandria, in the 4th century (cf. § 205), and it is only according to his revision of the work that we now possess the Elements of Euclid. The 14th and 15th books are ascribed, and with great probability, to Hypsicles, who lived about the middle of the 2d century. Besides the Elements, we have also several other mathematical pieces ascribed to Euclid.

2. The principal works allowed to be genuine are the *Data* (Δεδομένα), containing geometrical theorems, and the *Phenomena* (Φαινόμενα), relating to astronomy.

Schöll, iii. 252.—*Fuhrmann*, Kl. Handb. p. 339.

3. There have been five editions of the Works of Euclid.—*Princeps*, by *S. Grynæus*. Bas. 1533. fol.—Bas. 1559. fol.—*C. Dasypodius* (*Rauchfuss*), Gr. & Lat. Strasb. 1571.—*D. Gregory*, Gr. & Lat. Oxf. 1703. fol.—Best of all, *Peyrard*, Gr. Lat. & Gall. Par. 1814. 3 vols. 4.—Of the Elements, *A. Caiano*, Gr. & Lat. Rom. 1545. 2 vols. 8.—*Ch. Melden*. Leyd. 1673. 12.—*Th. Heiselden*, (with the *Data*). Lond. 1732. 8.—Best, *Camerer*, Gr. & Lat. Berl. 1824. 8. (1st vol. containing 6 books of the Elements, with Excurs. and Plates.) 2d vol. continued by *C. F. Hauler*. 1728.—*J. C. Naida*. Hal. 1825. 8. good, containing first 6 books, with 10th and 12th.—*E. F. August*. Berl. 1826–30. 2 vols. 8. critical text.

4. Translations.—There have been many editions of the Elements in Latin; among the best, *Hermann*. Lpz. 1769. 8.—*S. Horsley*. (12 bks). Oxf. 1802. 8. also the *Data*. Oxf. 1803. 8.——English.—*R. Simpson* (bk. 1–6, 11, 12). Glasg. 1756. 4. and often reprinted.—*J. Williamson* (whole 15). Lond. 1781–88. 2 vols. 4.——German.—*I. F. Lorenz*. Hal. 1818. 8.——French.—*Peyrard*, above cited.

§ 210. *Archimedes* was born at Syracuse B. C. about 287, and was put to death by a soldier during the storming and capture of that city by the Roman general Marcellus, B. C. 212. He was celebrated especially for his skill in mechanics; but his inventive genius enriched almost every branch of mathematical science.

1. The sepulcher of Archimedes was near one of the gates of Syracuse, but was forgotten and almost overgrown with briars in the time of Cicero. It was discovered by the exertions of the latter, while Quæstor in Sicily, marked by a small pillar bearing an Iambic inscription and the figures of a cylinder and sphere.

Mélot, Vie d'Archimede, and *Fraguier*, Du tombeau d'Archimede, in the *Mem. Acad. Inscr.* ii. 321. xiv. 128.

2 *u*. He acquired his greatest celebrity by discovering the relation between the Cylinder and Sphere, and by contriving several military engines, by the aid of which the Syracusans defended themselves for three years against the Romans. We have several works from him; Περὶ τῆς Σφαίρας καὶ Κυλίνδρου, *On the Sphere and Cylinder;* Κύκλου μέτρησις, *The Measuring of the Circle;* Περὶ τῶν Ὀχουμένων, *Of floating bodies;* Ψαμμίτης, *Arenarius*, and others. In general it may be remarked, however, that we possess the works of Archimedes only according to the recensions of *Isidorus* and his pupil *Eutocius* in the 6th century.

3. Polybius, Livy, and Plutarch, speak of the engines invented by Archimedes to harass the Romans, but say nothing of his destroying their fleet by means of reflecting-mirrors, or burning-glasses, contrived for setting fire to the vessels. Lucian is the first author who mentions the burning of the fleet, but he does not tell the means. Tzetzes and the writers of the Bas-Empire, state that it was by the aid of mirrors. The story has been treated as a mere fable, although the possibility of the thing has been proved by *Buffon*[1].—Archimedes is said to have invented an instrument for representing the movements of the heavenly bodies[2]; noticed by Claudian in an epigram.—A magnificent vessel is described as having been constructed for the king of Syracuse, under the care of Archimedes[3].

[1] *Schöll*, iii. 360. vii. 57.—Cf. *Foreign Rev.* No. i. p. 305.—*Edinb. Rev.* vol. xviii.—*Lond. Quart. Rev.* iii. 99, 108.—*Gibbon*, Rom. Emp. iv. p. 74. ed. N. York, 1822.——[2] Cf. *D. Stewart*, Elem. of Philos. of Mind, vol. ii. p. 206. ed. N. York, 1814.——[3] Cf. *Schöll*, vii. p. 446. cf. P. IV. § 167. 2.

4. There have been four editions of the Works of Archimedes.—*Princeps*, by *T. Gechauff* (printer *Herzog*), Gr. & Lat. Bas. 1544. fol.—*Rivault* (printer *Morel*), Gr. & Lat. Par. 1615. fol. repr. 1646. ed. *Richard*.—*Borelli*. Messina, 1672. fol. repr. Palermo. 1685. fol.—Best entirely, *Sir. Robertson* (begun by *Torelli*), Gr. & Lat. Oxf. 1792. fol. with the commentary of Eutocius.—Of the *Dimensio circuli* (with the *Arenarius*), *Wallis*. Oxf. 1676. 8.—*S. Horsley*, Lat. version, with Euclid's Data, as cited § 209. 4.—*Arenarius*, with Engl. transl. by *G. Anderson*. Lond. 1784. 8.

5. Translations.—German.—*Sturm* (of the whole Works). Nürnb. 1670. fol.—*Hauber*, the Sphere and Cylinder. Tub. 1798. 8.—*Kritger*, the Arenarius. Quedl. 1820. 8.——French.—*Peyrard*, of whole Works. Par. 1807. 4. 1808. 2 vols. 8.——English.—*Anderson*, as above cited.

§ 211. *Apollonius*, surnamed *Pergæus* from his birthplace Perga in Pamphylia, lived at Alexandria about B. C. 250, under Ptolemy Euergetes. He studied mathematics under those who had been pupils of Euclid.

1 *a*. As a writer he is known by his work on *Conic Sections*, Κωνικὰ Στοιχεῖα, in 8 books. Only the first 4 books, however, are in the Greek; the 3 next are in a Latin translation from an Arabian version, and the 8th exists only as restored by Halley from hints found in Pappus.

2. The 4th, 6th and 7th books of the Conic Sections were translated from the Arabian about the middle of the 18th century, by *J. A. Borelli*.—The other works of Apollonius were Περὶ Ἐπαφῶν, *De Tactionibus*, or *Contacts* of lines and circles, and Ἐπίπεδοι τόποι, *Planes*, which have come to us in a very mutilated state; Περὶ Νεύσεων, *De Inclinationibus*, of which scarcely anything remains; Περὶ χωρίου Ἀποτομῆς, *De Sectione Spatii*, of which we have nothing; and Περὶ Λόγου Ἀποτομῆς, *De Sectione rationis*, which is preserved in Arabic.

3. The only edition of the *Conics* is that of *E. Halley* (begun by *Gregory*), Gr. & Lat. Oxf. 1710. fol.—Attempts have been made to restore some of the other treatises.—*De Tactionibus*; by *Camerer*. Goth. 1795. 8.—By *Hausmann*. Brsl. 1817. 8.—*J. Lawson*, the two books of *A. concerning Tangencies, &c.* Lond. 1796. 4.—On *Planes*, by *R. Simpson*. Glasg. 1748. 4.—On *Inclinations*, by *S. Horsley*, Gr. & Lat. Oxf. 1770. 4.—By *R. Barrow*. Lond. 1720. 4.—*De Sectione Spatii*; by *E. Halley*. Oxf. 1706. 8. with a Latin translation, from the Arabic, of the treatise *De Sect. rationis*.—By *A. Richter*, Des Apollonius zwei Bücher von Verhältniss-Schnitt (from the Latin of *Halley*). Elb. 1826. 8.

§ 212. *Pappus*, an Alexandrine philosopher and mathematician, flourished in the 4th century. His principal work, known to us, is entitled Μαθηματικαὶ συναγωγαὶ, *Mathematical Collections*, in 8 books.

1. This work is chiefly interesting on account of the extracts it contains from mathematical writings, which are lost. Other works are ascribed to him; as, a treatise on military engines, a commentary on Aristarchus of Samos, a work on geography, &c.

Cf. Schöll, vii. 49.—*Am. Quart. Rev.* No. xxi.

2. Only fragments of the Greek text have yet been published.—A fragment of the 2d book was published by *J. Wallis*, in his ed. of *Aristarchus of Samos*. Oxf. 1688. 8.—The second part of the 5th book, by *Eisenmann*. Par. 1824. fol.—The preface to the 7th book, by *Halley*. Oxf. 1706. 8. (with a treatise of Apollonius, as cited § 211. 3).—Some lemmas from the 7th book, in *Meibomius*, Dialog. de Proportionibus. Hafn. 1655. fol.——A *Latin version* of 6 books (3–8), by *Fr. Commandini*, an Italian mathematician of the 16th century, printed, Pesaro, 1588. fol. and (ed. *Manolessius*). Bolog. 1660. fol.—A fragment of the 4th book, not in this version, is given by *Bredow*, Epistolæ Parisienses. Lps. 1812. 8.

§ 213. *Diophantus* or *Diophantes*, of Alexandria, lived probably in the 4th century, under *Julian*. He composed an *Arithmetic*, Ἀριθμητικὴ, in 13 books, of which 6 are now extant. A work styled Περὶ πολυγώνων ἀριθμῶν is also ascribed to him.

1. The Arithmetic of Diophantus is not only important as contributing to the history of Mathematics, by making known the state of the science in the 4th century, but it is also interesting to the mathematician himself, as it furnishes luminous methods for resolving various problems. It presents also the first traces of that branch of the science which was called *Algebra*, in honor of the Arabian *Geber*, to whom its invention is ascribed.—*Schöll*, vii. p. 43.

2. Editions.—A Latin version of all his remains was published by *Xylander* (*Holzmann*). Bas. 1575. fol.—The first edition of the text was by *C. G. Bachet* (*de Mæziriac*). Gr. & Lat. Par. 1621. fol. repr. *Tolosæ* (Toulouse), 1670. fol. with notes of *P. de Fermat*.

3. Translations.—A German translation of the treatise Περὶ πολ. ἀριθ. (von den Polygonal-Zahlen) by *Pfeiffer*. Lps. 1810. 8.—Of the *Arithmetic*, by *Schultz*. Berl. 1822. 8. (containing also *Pfeiffer's*).

§ 214. *Hanno*, the first name we mention among the geographers, probably lived B. C. about 500. He was a Carthaginian general.

1 *a*. He is supposed to have written in the Punic language the *Voyage*, which, either during his life or shortly after, was translated into Greek, under the title Περίπλους. What we possess is considered by some as only an abstract of a greater work.

2. The full title is Ἄννωνος Καρχηδονίων βασιλέως περίπλους τῶν ὑπὲρ τὰς Ἡρακλέους στήλας Λιβυκῶν τῆς γῆς μερῶν ὃν καὶ ἀνέθηκεν ἐν τῷ τοῦ Κρόνου τεμένει ὑπολοῦντα τάδε. Hanno is represented as sent with a fleet of 60 vessels and 30,000 colonists to explore the western coast of Africa, and as having continued his voyage until his store of provisions failed. How far he proceeded[1] has been a theme of much discussion.—The age and authenticity of the Periplus have also been a subject[2] of dispute.

[1] *Bennell*, Geogr. of Herodotus, § 28.—Cf. *Vierthaler*, on the Peripl. of Hanno. Salzb. 1798. 8.——[2] *Dodwell*, Diss. in *Hudson's* Geogr. Min. cited § 208 *t*. 2.—*Bougainville*, Sur les Découvertes faits par Hannon, in the *Mem. de l'Acad. des Inscr.* xxvi. and xxviii.

3. Editions.—*Gelenius* (with *Arrian*). Bas. 1533. 4.—*Berkel*, (with *Stephanus Byzant*). Leyd. 1674. 12.—In *Hudson*, Geog. Min.—Separately, *I. H. Bähler*. Straeb. 1661. 4.—*Th. Falconer*, with an Engl. transl. Oxf. 1797. 8.—*J. L. Hug*. 1808. 4. with a list of authors on the subject.—An Engl. transl. is given in *Anthon's* Lempriere, *Hanno*.

4. There is extant another *Periplus* of an early date, that of *Scylax* of Caryanda[1], placed by some B. C. about 500.——*Pytheas*, of Massilia, at a later period[2], also wrote a *Periplus*.—That of Marcianus[3] belongs to a still later period.

[1] Cf. *Schöll*, Hist. Litt. Gr. vol. ii. p. 193.—It is contained in *Hudson's* Collection, cited § 208 *t*. 2.—Separately, by *I. Vossius*, Gr & Lat. Amst. 1639. 4.——[2] See *Murray*, as cited § 208. 2.—*Bougainville*, La vie et les ouvrages de Pytheas de Marseille, in the

Mém. Acad. Inscr. xix. p. 146.—*D'Anville*, Navigation de Pythéas à Thule, &c. in same *Mem.* 4to. xxxvii. 696.——[2] Cf. *Hoffmann*, cited § 207.

§ 215. *Eratosthenes*, of Cyrene, flourished B. C. about 230. He was a pupil of Callimachus and the philosopher Ariston, and distinguished as a mathematician and the first founder of scientific geography.

1 *u*. He was also known as a poet, interpreter of the old comic writers, a chronologist, and author of popular philosophical writings. In youth he lived at Athens; afterwards at Alexandria, having the charge of its famous library. Of his numerous writings, pertaining to the mathematical sciences, we have only some imperfect fragments. These belong chiefly to the work entitled Τὰ γεωγραφούμενα, which consisted of 3 books, and contained the first attempt at the measurement of the earth. The loss of this work is much regretted.

2. In the 1st book, Eratosthenes treated of *physical* geography; in the 2d, of *mathematical*; and in the 3d, of *political*. What remains is preserved chiefly by extracts made by Strabo.—A treatise called Καταστερισμοί, explaining the *constellations*, has passed under his name, but on various grounds it is considered as not genuine.—*Schöll*, iii. 375, 385.

3. Editions.—The fragments of Eratosthenes were published by *Archer*. Gött. 1770. 4.—More complete, *G. C. F. Seidel*, Gr. & Lat. Gött. 1789. 8.—Most full, and best, *Bernhardy*, Eratosthenica. Berl. 1822. 8.——The *Catasterismi* were published first by *J. Pell*. Oxf. 1672. 8. Cf. § 71. 3.—*Gale*, in his Opusc. Myth. Amst. 1688. 8.—Best, *I. C. Schmidbach*. Gott. 1795. 8.

§ 216. *Strabo* was born at Amasea in Pontus, and lived about the time of Christ, under Augustus and Tiberius. By his travels through Egypt, Asia, Greece, and Italy, he was the better qualified to write his great work on geography.

1 *u*. This is entitled Γεωγραφικά, and consists of 17 books. It is not a mere register of names and places, but a rich store of interesting facts and mature reflections, and is of great utility in the study of ancient literature and art. The first two books are a sort of general introduction; the rest are occupied in descriptions of particular countries, their constitutions, manners, and religion, interwoven with notices of distinguished persons and events.

2. The 3d book describes Spain and the neighbouring islands; the 4th, Gaul, Britain, and the islands adjacent, and the Alps with the tribes occupying them; the 5th and 6th treat of Italy, concluding with a survey of the Roman power; the 7th gives an account of the northern countries, and the nations on the Danube; the 8th, 9th, and 10th are devoted to Greece; the next six, from the 11th to the 16th, contain an account of Asia; and the 17th describes the countries of Africa.—The 7th book has come to us in an imperfect state; the rest complete. There is an abridgment or *Chrestomathy* of this work, made probably in the 10th century by some unknown Greek. There are also several collections of extracts from Strabo in manuscript.—Strabo wrote a continuation of Polybius under the title of Ὑπομνήματα Ἱστορικά.

Schöll, v. 278.—*Lond. Quart. Rev.* vol. v.—*A. H. L. Heeren*, De fontibus Geographicorum Strabonis. Gott. 1823. 8.—*Gosselin*, Geographie des Grecs, cited § 208. 2.

3. Editions.—*Princeps*, (in ed. *Aldi*). Ven. 1516. fol.—*Is. Casaubon* (2d ed. by *Morel*). Par. 1620. fol. Gr. & Lat. Considered good.—*Almeloveen*, Gr. & Lat. Amst. 1707. fol. Repr. of Casaubon, with additional notes.—*Siebenkees* (continued by *Tzschucke* and *Friedemann*), Gr. & Lat. Lps. 1796–1819. 7 vols. 8.—*Th. Falconer*, Gr. & Lat. Oxf. 1807. 2 vols. fol. The most ample ed. (yet censured). Cf. *Edinb. Rev.* vol. xiv.—*Class. Journ.* vi. 45; vii. 152, 445.—*Coray*. Par. 1816–19. 4 vols. 8. Best text; preface and notes in Greek.—*C. G. Groskurd*, Iberia (the 3d book of the Geography). Stralsund 1819. 8.——The *Chrestomathy* is found in *Hudson's* Geograph. Min. cited § 208 *t*. 2.

4. Translations.—German.—*Penzel*. Leng. 1775–77. 4 vols. 8.—*K. Kircher*, in the Collec. of New Transl. by *Tafel*, *Osiander*, &c.——French.—*La Porte du Theil* and *Coray*, (under patronage of Fr. Gov.). Par. 1805–14. 5 vols. 4. Cf. *Lond. Quart. Rev.* vol. v. 273.

§ 217. *Dionysius*, of Charax in Persia, was a contemporary of Strabo. He was sent by Augustus into the East in order to prepare a description of those regions for the use of his adopted son.

1 *u*. We have from him a geographical treatise in Hexameter verse, entitled Περιήγησις Οἰκουμένης, *a description of the habitable world*. From the title of this piece he has received the surname of *Periegetes*. Cf. § 32.

2. We have a learned commentary on the Periegesis, written by *Eustathius*.—The *Periegesis* is in the 4th vol. of *Hudson*, as cited § 208 *t*. 2. with the *Commentary*.—Also in *Matthiæ's* Aratus, cited § 71. 3.—Separately, an improved edition, *Hudson*, Gr. & Lat. Oxf. 1717. 8. with *H. Dodwell's* Diss. de ætate et patria Dionysii.—*E. Wells*, Gr. & Lat. Lond. 1738. 8.

§ 218. *Claudius Ptolemæus*, of Pelusium in Egypt, flourished in the middle of the 2d century, at Alexandria. He acquired great distinction in the sciences of geography, astronomy, and music.

1 *u*. Among the writings left by him, the two most important are the Μεγάλη σύνταξις, *Great Construction*, and the Γεωγραφικὴ ὑφήγησις, *a System of Geography*. The former, consisting of 13 books, now called the *Almagest*, is the earliest formal system of

astronomy. The latter, in 8 books, gives a geographical account of countries and places, with a designation of their *Latitude and Longitude*, for which the labors of *Marinus* of Tyre had laid the foundation. Of the other works of Ptolemy now extant we mention particularly his Κανὼν Βασιλέων, *Table of Kings*, which is of much value in the department of history and chronology.

2. The astronomical observations of Ptolemy were probably made in the *Serapeum*, or temple of Serapis, at Alexandria, and not in the Serapeum of Canopus. The name of *Almagest* is derived from the title which the Arabians gave to Ptolemy's astronomical work, to express their admiration. It was translated into the Arabic in the 9th century, with the patronage and aid of Caliph *Almamoun*. From the Arabic it was translated into Spanish and into Latin, before the Greek original was known in Europe. In the last book of the *Geography*, Ptolemy states the method of preparing maps, and here are found the first principles of projection. The lasting reputation of this work has been mentioned (§ 207).

Schöll, vol. v. 240-260, 312-323.—*Gosselin*, Ptolemy, Strabo, and Eratosthenes compared, &c. in *Geographie*, &c. cited § 208. 2.—*Bonamy*, Des Cartes geographiques des anciens, &c. *Mem. Acad. Inscr.* vol. xxv. p. 40.

3. Editions.—Almagest; *Grynæus*, Gr. & Lat. Basil, 1538. 2 vols. fol. with the Comm. of Theon.—*Abbé Halma*, Gr. & Fr. Par. 1813-15. 2 vols. 4.——Geography; *Princeps*, by *Erasmus*. Basil, 1533. fol. (There had previously been several editions of the Latin. Cf. *Schöll*, v. 319.)—*Montanus*, Gr. & Lat. Frankf. (and Amst.) 1605. fol. with maps by *G. Mercator*, after those of *Agathodæmon*, an Alexandrine of the 5th century.—Better, *P. Bertius*, Theatrum Geographiæ Veteris. Amst. 1618-19. 2 vols. fol. with maps, and containing Ptolemy's Geogr. Gr. & Lat. in the 1st vol. and the Itinerary of Antonine, the Tabula Peutingeriana, &c. in the 2d.—*Halma*. Par. 1828. 4. containing only 1st book and part of 7th, with a French version.—*F. G. Wilberg*, Ptolem. Geogr. libri octo, Gr. & Lat. Essend. 1842. 4.—Canon; *Perizonius*. Leyd. 1745. 8.—*Halma*. Par. 1820. 4.—The *Hypotheris of the Planets*, by *Halma*, Gr. & Gall. Par. 1820. 4.——For other works of Ptolemy and editions, see *Schöll*, vol. v. p. 255, &c.

§ 219. *Pausanias*, according to some born at Cæsarea in Cappadocia, perhaps however a native of Lydia, flourished in the 2d century. He traveled over Greece, Macedonia, Italy, and a great part of Asia.

1 *a*. In advanced life, at Rome, in the reigns of Hadrian and the Antonines, he composed his *Itinerary of Greece*, Ἑλλάδος περιηγησις. It consists of 10 books, which are frequently named from the provinces described in them. The work is full of instructive details for the antiquary, especially in reference to the history of art, as the author makes a point of describing the principal temples, edifices, statues, and the like. This gives his work an interest it would not otherwise possess.

2. The style of Pausanias is rather negligent; sometimes his descriptions are obscure; but he displays much judgment and knowledge, and casts light on very many topics of history and mythology.—*Schöll*, v. 307.

3. Editions.—*Princeps*, by *Aldus* (ed. *M. Musurus*). Ven. 1516. fol.—*Xylander*. Frankf. 1583. fol.—*Kühn*, Gr. & Lat. Lpz. 1696. fol.—Better, *Facius*, Gr. & Lat. Lpz. 1794-97. 4 vols. 8.—*I. Bekker*. Berl. 1826. 2 vols. 8.—Best, *C. G. Siebelis*, Gr. & Lat. Lpz. 1822-28. 5 vols. 8.—*J. H. C. Schubert & C. Walz*, Gr. & Lat. Lips. 1838. 3 vols. 8. "critical text."

4. Translations.—German.—*J. E. Goldhagen*. Berl. 1798. 5 vols. 8.——French.—*E. Clavier* (and others). Par. 1814-20. 6 vols. with original Greek and notes.——English.—*Th. Taylor*. Lond. 1793. 3 vols. 8. Illustrated by maps and views.

5. Illustrative.—*F. S. C. König*, De Paus. fide et auctoritate in historia, mythologia, artibusque Græcorum tradendis. Berl. 1832. 8.—*Heyne*, Ueber den Kasten des Cypselus, &c. nach dem Pausanias. Gött. 1770. 8.

§ 220 *a*. *Stephanus* of Byzantium was a grammarian and geographer, who lived towards the close of the 5th century. He wrote a copious grammatical and geographical Dictionary, called Ἐθνικά. Of the original work we have merely a fragment. There is an abridgment, however, Ἐθνικῶν ἐπιτομή, styled also Περὶ πόλεων, made by the grammarian *Hermolaus* in the time of Justinian.

The best editions of the *Epitome*; that of *A. Berkel* (completed by *Gronovius*). Leyd. 1688. fol. Amst. 1725. fol. and that by *W. Dindorf*, Gr. & Lat. Lpz. 1825. 4 vols. 8.

§ 220. *Cosmas* Indicopleustes was a native of Alexandria, who died about A. D. 550. He traveled in Ethiopia and India. His geographical work, in 12 books, is entitled Χριστιανικὴ τοπογραφία. He supposed the earth to be of a plane surface, and in the form of a parallelogram; and thought this to be the only view consistent with the representations of the Bible.

His *Topography* is given in *B. de Montfaucon*, Collect. Nov. Patrum Græc. Par. 1708. 2 vols. fol. Gr. & Lat.—A Description of Plants and Animals of India is given in *Thevenot*, Relations de Voyages Curieux (Par. 1665), as the work of Cosmas.—Cf. *Gibbon*, Rom. Emp. iv. 67, 428.

§ 221. *Onesander* and *Polyænus* have been named as prominent writers on military subjects. The work of the former is entitled Στρατηγικὸς λόγος, in 42 chapters. That of the latter is entitled Στρατηγηματικά, in 8 books; it is highly recommended by *Harwood*, for beginners in Greek, on account of its easy style and entertaining matter.

1. Editions of Onesander.—*First*, by *N. Rigault*, Gr. & Lat. Par. 1599. 4.—*N. Schwebel*. Nuremb. 1761. fol. with the French version of *Zurlauben*, and engravings of ancient military engines.—*Coray*. Par. 1822. 8. with *Zurlauben's* version, forming the 5th vol. of his *Poverga Bibliothecæ Græcæ*.

2. Editions of Polyænus.—*First*, by *I. Casaubon*, Gr. & Lat. Lyons, 1589. 12.—Best, by *Coray*. Par. 1807. as the 1st vol. of his *Bibliotheca Græca*.—There is an Engl. transl. by *R. Shepherd*. Lond. 1793. 4.

VIII.—*Mythographers.*

§ 221 *a*. The principal existing sources, whence the traditions and fables of the Greeks may be learned, are *three;* the *poets*, who bring forward *mythical* ideas and fabrications, either incidentally, or as the subjects of particular songs; the *historians*, who weave into their narratives the popular faith and tales, and make known historical circumstances which serve to illustrate the same; and finally the *mythographers*, who have made it their particular business to treat of mythological subjects and to present connected views or specific details of the ancient fables.—Some of the principal writers of the latter class will be named in the following sections.

The following Collections pertain to this subject.—*Aldus* (Fabulists). Ven. 1505. fol.—Th. *Gale*, Historiæ poeticæ scriptores antiqui. Par. 1675. 8.—By *same*, Opuscula Mythologica, et Physica, et Ethica, Gr. & Lat. Camb. 1671. 8.—Amst. 1688. 8.

§ 222. *Palæphatus*, an Athenian, probably lived about B. C. 320; some place him in the time of Homer, but without sufficient grounds.

1 *a*. His book Περὶ ἀπίστων, *On things incredible*, contains 50 *Muthi*, or fables, with an explanation of them. It is probably but a corrupted abridgment of the first part of the larger work, in 5 books, ascribed to this author, but now lost. The style is very simple and easy, and the contents amusing and instructive; it is often used as a reading-book in teaching the elements of the Greek language.

2. Editions.—It is found in *Aldus*, and *Gale*, *Opusc.* cited § 221 *a*.—Separately, best, † *J. F. Fischer*. Lps. 1789. 8.—*H. N. Evanth.* Lps. 1816. 8. with a Lexicon; for schools.

3. Translations.—German.—*J. D. Büchling*. Hal. 1821. 8.——French.—*Poliar*. Lausanne, 1771. 12.

4. *Euhemerus*, supposed to have been a native of Messene, lived about the same time with Palæphatus. He wrote a work entitled Ἱερὰ ἀναγραφή, the object of which was to show that the mythological deities were mortals, who had conferred benefits upon their fellow-men, and on that account were deified. This was translated by Ennius into Latin. Both the original and the version are lost, with the exception of some passages in Eusebius and Lactantius.

Cf. *Schöll*, Litt. Gr. vol. iii. p. 249.—*Dunlop*, Hist. Rom. Lit. vol. i. 94. ed. Phil. 1827.—*Sevin*, and *Foucher*, in the *Mem. de l'Acad. des Inscr.* vol. viii. 107. xxxiv. 417.

§ 223. *Heraclitus* was a grammarian, whose epoch and history are wholly unknown. He is to be distinguished from the philosopher of Ephesus bearing the same name (cf. § 177).

1 *a*. He is mentioned as the author of two mythographical works; one entitled Περὶ ἀπίστων, *Of things incredible;* the other, Ἀλληγορίαι Ὁμηρικαί, *Homeric Allegories*. The former seems to be a mere abridgment. The latter is a more considerable work, but gives the most forced and unnatural explanations to the fictions of the poet. It derives value from containing poetical fragments of Archilochus, Alcæus, Eratosthenes, and others.

2. The first work is given in *Gale*, Opusc. cited § 221 *a*.—Separately, by *L. H. Teucher*. Leng. 1796. 8. school ed.—The other, in *Gale* also.—Separately, by *C. Gessner*, Gr. & Lat. Bas. 1544. 8. as the work of *Heraclides* of Pontus.—Better, by *N. Schow*. Gott. 1782. 8.——A German translation by *J. G. Schulthess*. Zür. 1779. 8.

3. There is another work extant with the title Περὶ ἀπίστων. It is from an *unknown* author, who is supposed to have lived much later, about the time of the emperor *Leo* the Thracian. It contains 22 sections, and appears to be an abstract of a larger work.

Published by *L. Allatius*. Rome, 1641. 8.—*Gale*, in Opusc. cited above.—*Teucher*, with Heraclitus cited above.

§ 224. *Apollodorus*, a son of Asclepiades, was a grammarian, who lived at Athens, B. C. about 145. He was a pupil of Aristarchus and embraced the Stoic philosophy.

1 *a*. According to Photius he wrote a *History of the gods* (Περὶ θεῶν), in 24 books. We have, however, only 3 books under the title of Βιβλιοθήκη, or *Library*, which may be an abridgment of the forementioned, but perhaps is a wholly different work. It contains a brief account of the gods and heroes before the Trojan war.

2. It is given in *Gale*, Hist. Poet. cited § 221 *a*.—Separately, best, *Heyne*. Gött. 1803. 2 vols. 8. with excellent commentary.—*E. Clavier*, Gr. & Fr. 1805. 2 vols. 8.—For schools, *C. L. Sommer*. Rudolst. 1823. 8.—German Translation, by *F. Bayer*. Herborn, 1802. 8.—Cf. *Schöll*, v. 36. iv. 57.

§ 225. *Conon*, also known as a grammarian, lived at Athens in the time of Cæsar and Augustus, B. C. about 40.

1 *a*. He wrote 50 mythical *Narratives*, Διηγήσεις, which are now extant only in the abstracts given by Photius in his *Bibliotheca* (cf. § 142). They are addressed to Archelaus, king of Cappadocia. Although containing little that is peculiarly interesting, they are yet of some value in illustrating ancient history, relating particularly to the origin of colonies.

2. They are given in *Gale*, Hist. Poet. cited § 221 *a*.—Separately, *J. A. Kanne*. Gött. 1798. 8.——French translation by *Abbé Gedoyne*, in the *Mem. de l'Acad. des Inscr.* tom. xiv. p. 170.—Cf. *Schöll*, v. 41.

§ 226. *Parthenius*, born at Nicea, lived under the emperor Augustus, and is said to have been one of the preceptors of Virgil.

1 *n.* He wrote a work dedicated to *Cornelius Gallus*, and entitled Περὶ ἐρωτικῶν παθημάτων, *On amorous affections*, designed to furnish that poet with materials for song. The narratives contained in it were drawn from the old poets, and clothed in an easy and prosaic style. He seems to have written other works, both in prose and verse, although the elegiac poet of this name mentioned by Suidas was perhaps another person.

2. The work is found in *Gale*, as last cited.—Separately, *Cornarius*, Gr. & Lat. (printer *Frcben*). Bas. 1531. 8.—*Trucher.* Lpz. 1802. 8. with *Conon.*—Best, *Lagrand* and *Heyne.* Gott. 1798. 8. with *Conon.*—*F. Passow*, Lpz. 1824. 8.—For the account of Parthenius by Suidas, see *Schöll*, v. 42.

§ 227. *Phurnutus*, or more correctly *Annæus Cornutus*, born at Leptis in Africa, probably lived in the last half of the 1st century. He seems to have been the teacher of *Persius*, and a disciple of the Stoic sect in philosophy.

1 *n.* We have from him a *Theory of the nature of the gods*, Θεωρία περὶ τῆς τῶν Θεῶν φύσεως, in 35 sections. It is an attempt to solve the common fables by the help of allegories, mostly of a forced and extravagant character.

2. Given in *Gale*, Opusc. Myth. cited § 221 *n.*—*Villoison* left the *Apparatus* for a new edition; now in the Royal Library of France. (*Schöll*, v. 179.)—On *Cornutus* see *Enfield's* Hist. Phil. bk. iii. ch. ii. § 7.—*D. Martini* Disputatio de *L.* Ann. Cornuto. Lugd. Bat. 1825. 8.

§ 228. *Hephæstion* (cf. § 134), often called *Ptolemæus* son of Hephæstion, was a native of Alexandria, and lived in the 2d century under Trajan.

1 *n.* His mythological work bore the title Περὶ τῆς εἰς πολυμάθειαν καινῆς ἱστορίας, *Of new history pertaining to erudition*; it consisted of 7 books, but we have only the brief extracts found in Photius.

2. Published by *Gale*, Hist. Poet. cited § 221 *n.*—By *L. H Teucher*, with *Conon and Parthenius.* Lpz. 1802. 8.—Cf. *Schöll*, v. 43.

§ 229. *Antoninus Liberalis*, of whom little is known with certainty, most probably lived in the 2d century under the Antonines.

1 *n.* His *Collection of metamorphoses*, Μεταμορφώσεων συναγωγή, is a compilation gathered from various writers, in 41 sections. The style is very unequal, and shows that the author drew his materials from poetical sources.

On Antoninus and other mythographers, see *Bast*, Lettre Critique; in Lat. transl. by *Schäfer.* Lpz. 1809. 8.

2. Editions.—Contained in *Gale*, Hist. Poet.—Given by *J. G. Walch*, in his *Phædrus.* Lpz. 1713. 12.—Separately, *Princeps* by *Xylander* (*Holtzmann*). Basil, 1568. 8.—*Munker*, Gr. & Lat. 1676. 12.—Better, *Verheyk*, Gr. & Lat. Leyd. 1774. 8.—A school ed. by *Teucher.* Lpz. 1808. 8. with the Fables of *Gabrias.* Cf. § 184. 1.—*G. A. Koch*, Gr. & Lat. Lips. 1832. 8.

§ 230. *Sallustius*, who was a Platonic philosopher in the time of Julian and Jovian, and was Consul A. D. 363, may be mentioned here.

1 *n.* He must not be confounded with *Sallust* the Latin historian, nor with the Cynic of the same name in later times. He lived at Athens and Alexandria, and acquired much celebrity as a speaker. He has left a work entitled Περὶ θεῶν καὶ κόσμου, *On the gods and the world*, in 21 chapters. It is perhaps a philosophical rather than mythological treatise, and seems to be directed specially against the system of Epicurus. The author maintains the eternity of the world and the immortality of the soul.

2. Editions.—Published *first* by *Naudæus*, Gr. & Lat. Rom. 1638. 12.—*Gale*, Opusc. Myth. above cited.—*Formey*, Gr. & Fr. Berl. 1748. 8.—*J. C. Orelli*, Gr. & Lat. Zür. 1821. 8.—The titles of the chapters are given in *Schöll*, vii. 80.

3. Translations.——*German*, by *Schulthess.* Zürich, 1779. 8.

IX.—*Historians and Biographers.*

§ 231 *n.* In very early times the Greeks, like other nations of antiquity, had few, if any, regular historical records. The art of writing was not brought into that frequent and general use which is requisite for such purposes. Oral traditions, visible monuments, and commemorative festivals were the principal means of transmitting a knowledge of important and interesting facts. The oral accounts were commonly thrown into the form of verse and song; and thus the poets were the first historians. Their poems, in epic, lyric, and dramatic forms, presented the story of the fabulous and heroic ages, and were impressed on the memory in youthful education; were sung at the festivals of the gods and the funeral celebrations of heroes, and afterwards circulated by means of written copies. When afterwards the use of writing became more common, and prose composition began to be cultivated, historical narrative was the first and principal application of it.——*Pherecydes*, of the island Leros, and the three Milesians, *Dionysius*, *Cadmus*, and *Hecatæus*, who lived between 550 and 500

B. C., are named as the earliest authors of history in prose.——At this period truth and fable were more carefully distinguished; the former was selected as the proper material for prose and history, and the latter was left to the sole use of the poet. Afterwards writers began to record the history of their own times and connect it with the traditionary accounts of former ages. The art of writing was more sedulously cultivated. The theory of historical composition was investigated and fixed on philosophical principles. Ere long, Greece possessed historians who are even to the present day viewed as masters in the art, in respect both of matter and manner.

G. F. Creuzer, Historische Kunst der Griechen. Leips. 1803. 8.—*G. J. Vossius*, De Hist. Græcis, as cited § 240.—On early methods of preserving knowledge, *Du Pin*, (as cited § 240), bk. i. sect. 2.—*G. Hermann*, De Hist. Gr. Primordiis, cited § 1. 2.

§ 232. It was in the earliest part of the period between Solon and Alexander, that historical compositions in prose began to be produced. Some of the earliest writers were natives of Asia Minor. Such authors were termed λογογράφοι, and their performances λογογραφίαι. These authors, besides drawing from traditionary accounts and the works of poets, consulted all the monuments of antiquity; inscriptions, altars, statues and edifices erected or consecrated in connection with particular events. The *logographies* were the first fruit of this spirit of investigation. They were a kind of writing holding an intermediate place between epic poetry and veritable history. We have no entire specimen of them; but there are many fragments, for which we are indebted to quotations made by historians and writers on mythology in later periods, by the scholiasts and some of the Christian Fathers. The works of the prose writers named in the preceding section belonged to this class. Cadmus is mentioned by Pliny (Nat. Hist. vii. 56) as the most ancient author of the kind. There are extant fragments of Pherecydes of Leros, Acusilaus of Argos, Hecatæus of Miletus, Charon of Lampsacus, Xanthus of Sardis, and Hellanicus of Mitylene.

G. F. Creuzer, Hist. Græc. antiquiss. Fragmenta. Heidelb. 1806. 8.—*Abbé Sevin*, respecting Hecatæus and Charon, in the *Mem. de l'Acad. des Inscr. et Belles Lett.* vol. vi. p. 472; xiv. p. 66.—The fragments of Hellanicus collected and published by *F. W. Sturz*. Lps. 1787. 8.—Those of Pherecydes and Acusilaus by the *Same*. Lps. 1789. 8. 2d ed. Lps. 1824. 4.—*C. D. Hüllmann*, Anfänge d. Gr. Geschichte. Königsb. 1814. 8.—*R. H. Klausen*, Hecatæi Fragmenta. Berl. 1831. 8.

§ 233. The writers just mentioned are, however, scarcely entitled to the name of historians. *Herodotus* is the earliest Greek author who gave a finished and connected form to the narration of interesting events, and was with much justice styled by Cicero, the father of history. After him, and partly contemporary, were *Thucydides* and *Xenophon*. These three are the most eminent of all the Greek historians, and their works are among the most valuable remains of Greek prose composition. They all belong to the most brilliant period of Grecian literature. Their histories were chiefly occupied with Grecian affairs, and are the grand source of our knowledge respecting the Grecian states, in the periods to which they relate.——There were several other historians before the time of Alexander, known to us only by a few fragments of their works, or by the judgment passed on them by ancient writers. The most important of these were *Ctesias*, a contemporary of Xenophon, and *Theopompus*, who lived a little later. We have slight fragments, likewise, of Philistus of Syracuse, and Ephorus of Cumæ in Æolia.

The fragments of *Philistus* published by *Göller*, in his *De Situ et or. Syracusarum*. Lips. 1818. 8. Cf. *Sevin*, on Philetus, *Mem. Acad. Inscr.* xiii. p. 1.—Of *Ephorus*, by *M. Marx*. Carlsr. 1815. 8.—Of *Theopompus*, by *R. H. E. Wichers*. Leyd. 1829. 8. Cf. *A. J. E. Pflugk*, De Theop. vita et scriptis. Berl. 1827. 8.—*F. Koch*, Proleg. ad Theopomp. Chium. Stett. 1603. 4.——Of *Ctesias*, in *Wesseling's* Herodotus, cited § 241. 3. Cf. *K. L. Blum*, Herodot. und Ktesias, die frühesten Geschichtsforscher des Orients. Heidelb. 1836. 12.—Cf. *Schöll*, vol. ii. p. 176.

§ 234. It may be proper to notice here a class of writers who confined themselves to the history and antiquities of Athens. Their works are cited under the common name of Ἀτθίδες, or Treatises on Attica. As the materials for these works were drawn not merely from loose traditions, but from various authentic sources, their loss is to be regretted, although they were no doubt abundantly charged with fable and full of imperfection. Works of this description were written in the period before Alexander, by Clitodemus and Phanodemus, of whom little is known. Four others of the same class belong to the period following the time of Alexander, viz. Demo, Androtion, Philocorus, and Ister.

The fragments of these authors were collected and published by *Lenz* and *Sibelis*; (Philochorus and Androtion), Lps. 1811. 8. (Phanodemus and Clitodemus, Demon and Ister), Lps. 1812. 8.—*Schöll*, ii. 185; iii. 224.

§ 235. The principal historian in the next period, from Alexander to the Roman supremacy in Greece, is *Polybius* of Megalopolis. He published several historical works, which are all lost with the exception of a part of his *Universal History*. This was without a rival in its kind. In style and eloquence it is inferior to the histories of the great masters of the preceding era; but it may be considered as the first successful attempt to exhibit in a philosophical manner the principles of morals and politics as developed in the changes of human society. Polybius may justly be ranked among the most distinguished of ancient historians.——In this period there were numerous writers who composed historical performances chiefly relating to the life and exploits of Alexander, although including often much other matter. Almost every thing from

their pens, however, has perished. The following were some of the writers; Callisthenes, Hieronymus or Jerome of Cardia, Diodotus of Erythræ, Nearchus and Nymphis of Heraclea.

Sainte-Croix. Examen des Historiens d'Alexandre-le-Grand. 2d ed. Par. 1805. 8.—*Clayton*, Crit. Esq. into the life of Alexander the Great. Lond. 1793. 4. Cf. *Dibdin*, vol. i. p. 330.—*Abbé Sevin*, Recherch. sur la vie et sur les ouvr. de *Callisthenes*, in the *Mem. de l'Acad. des Inscr.* &c. tom. vii.; de *Jerom* de Cardie, in vol. xiii.; de *Diodote*, in vol. xix.—*Ang. Mai*, Julii Valerii res gestæ Alexandri Macedonii, translatæ ex Æsope Græco. Mediolani, 1817. 8.—Fragments of *Nymphis*, in the collection of the remains of Memnon and other writers of Heraclea, by *J. C. Orellius*. Lpz. 1816. 8.—Respecting *Nearchus*, see under Arrian § 250.—*Schöll*, bk. iv. ch. 36.

§ 236. There were also in this period, between Alexander and the capture of Corinth by the Romans, other historical authors, some of whom ought at least to be mentioned here; as Hecatæus of Abdera, Berosus the Chaldean priest, Abydenus his disciple, and Manetho of Diospolis in Egypt. We may name also Timæus of Tauromenium, who, on being banished from Sicily, resided at Athens, and is quoted by Cicero as a model of the Asiatic style of eloquence (*Brut.* 95. *De Orat.* ii. 13); Aratus of Sicyon, already mentioned among the poets (§ 71); Phylarchus his contemporary; and Polemo Periegetes. Of only a part of these authors have we any remains. The most important fragments are those of Berosus and Manetho.

See *Schöll*, bk. iv. ch. 37. The fragments of *Hecatæus* were published by *P. Zorn*. Altona, 1730; also in *Creuzer's* Hist. Græc. cited § 232.—For those of Berosus, see *Jos. Scaliger*, De emendatione Temporum; also *Fabricius*, Bibl. Gr. vol. xiv.—*J. D. Richter*, Chald. Historiæ. Lips. 1825. 8. with life of Berosus. A work on antiquities, under the name of Berosus, was published in Latin by *J. Annius* or Nanni, a Dominican of Viterbo, who died 1502. This forgery, with other pieces, was printed by *E. Silber*. Rome, 1498.—The remains of *Manetho* were also published by *Scaliger* in the treatise above cited. The discovery (in 1792) of the Armenian version of Eusebius has furnished the means of a more complete collection. Cf. *Journal des Savans*, 1820. See § 288.—*Sir J. Marsham* endeavored to reconcile Manetho with the Scriptures in his *Chronicus Canon*. Lond. 1662. fol.—Cf. *Shuckford*, Sac. and Prof. Hist. Connected, bk. xi. (2d vol. p. 133. ed. Phil. 1824.)—*The Ancient Fragments*, containing what remains of the writings of Sanconiathon, Berosus, Abydenus, Megasthenes, and Manetho; Translated by *J. C. Cory*. Lond. 1828. 8.

§ 237. The period which comes next, the time of Roman supremacy, produced a great number of historians, but all of secondary rank. We will name first those who wrote before the Christian era. The two most important authors were *Diodorus Siculus* and *Dionysius Halicarnasseus*, who flourished but shortly before the time of Christ, and whose works are in part still extant.——There were several authors whose works are lost: as, Castor of Rhodes, a contemporary of Julius Cæsar; Theophanes of Mitylene, friend and biographer of Pompey; Timagenes of Alexandria, selected by Augustus as his historiographer, but discarded for certain imprudent sallies of wit; Posidonius the Stoic; and Juba, son of the king of Numidia, taken captive by Julius Cæsar, and educated at Rome. Here may be mentioned also Nicolaus of Damascus, and Memnon of Heraclea, who both lived in the time of Augustus, and of whom some fragments remain.

J. Bake, Posidonii Rhodii Reliquiæ doctrinæ, &c. Lugd. Bat. 1810. 8.—The fragments of *Nicolaus*, were published by *Orellius*, Lpz. 1804. with a Supplement, 1811.—Those of *Memnon*, by *H. Stephanus*. Par. 1594; and by *Orellius*. Lpz. 1816.—See *Schöll*, bk. v. ch. 53.

§ 238. Of the historians between the time of Augustus and Constantine, one of the most interesting and important is *Flavius Josephus* the Jew. His history of the destruction of Jerusalem, of which he was an eye-witness, is on many accounts of great value. It was written originally in Hebrew, or rather in the Syro-Chaldaic, and afterwards by himself translated into Greek. It is a work full of tragic interest.

Plutarch, who flourished in the 1st century of the Christian era, must be included among the historical writers, not only because his Lives partake so much of an historical character, but on account of several other works upon historical topics. After Plutarch, the most important historians were Arrian, Appian, Dion Cassius, and Herodian. Ælian is placed among the historians, but holds a low rank. Polyænus ought perhaps also to be mentioned here, as his work already noticed (§ 221) is of an historical character.

There were some other historical writers in the times of which we are speaking, to whom it may be suitable barely to allude. Herennius Philo of Biblus, in the 2d century, is said to have written several historical works, particularly to have translated into Greek from Phœnician the antiquities of Sanconiathon. Praxis or Eupraxidas, the author of the work ascribed to Dictys Cretensis, lived in this period, probably in the time of Nero. Phlegon of Tralles in Lydia wrote, besides other pieces, a sort of universal chronology, most of which is lost; in a fragment of this is mentioned an eclipse of the sun in the 18th year of Tiberius, which has by some been supposed to refer to the darkness that took place at the crucifixion of Christ.

Respecting Sanconiathon, see *R. Cumberland*, Sanconiathon's Phœnician history, translated from the 1st book of Eusebius de Præpar. Evang. &c. Lond. 1720.—*Christ. Meiners*, Hist. Doct. de vero Deo, vol. i.—*H. Dodwell*, Diss. on the Phœnician History of Sanconiathon. Lond. 1680. 8. also in his *Works*. Lond. 1723.—*Cory's* Ancient Fragments, cited § 236.—A work entitled *Phœnix* or a Collection of Fragments, &c. N. York, 1836. 12. containing Sanconiathon, Zoroaster, Hanno, &c.—*F. Wagenfeld*, Sanconiathonis Hist. Phœn. Gr. & Lat. Brem. 1837. 8. Cf. *Bibl. Repos.* July, 1837. p. 249. April, 1839. p. 440.

The remains of *Phlegon* were published by *Franz*. Halle, 1822.—Several publications appeared in England early the last century, on the eclipse mentioned by him; e. g. *Sykes*, Dissertation upon the Eclipse, &c. Lond. 1732. 8.—*Whiston*, Testimony of Phlegon, &c. Lond. 1732. 8.—*Chapman*, Phlegon examined, &c. Lond. 1734. 8.—Cf. *Lit. & Theol. Rev.* No. v. p. 53, 57.

§ 239 a. In entering upon the long period from Constantine to the capture of his

favorite city by the Turks, the first historian we meet is *Eusebius*, a Christian and bishop of Cæsarea, one of the most distinguished men of the age, and particularly patronized by the Emperor Constantine. The only work of this author which belongs strictly to classical literature is his *Chronicle* or *Universal History*, Παντοδαπὴ ἱστορία. (Cf. § 288.) After Eusebius, we find a long list of historical authors. There are, however, only two names of much importance, viz. *Zosimus* and *Procopius* (cf. § 256, § 257), until we come to the mass of writers still less celebrated, and commonly grouped under the name of *Byzantine historians*. This series of authors, beginning with the 7th century, extends to the final overthrow of Constantinople. "They have little merit, except that they are the only sources whence we can derive the history of the middle ages. A few among them exhibit a degree of purity and elegance in style; but most of their works are destitute of taste and of method, and degraded by superstition and abject flattery."

The Byzantine writers have been divided into *four classes*. The *first* included *Zonaras*, Nicetas Acominatus, Nicephorus Gregoras, and Laonicus Chalcondylas, which four authors form what is termed the *Corpus* or *Body* of Byzantine historians, properly speaking. Taken together, they give a complete history of the period from Constantine to the capture of Constantinople by the Turks.——A *second* class includes the writers that have been termed *Chroniclers*, who attempted to give general histories, or annals extending from the beginning of the world to their own times. Schöll mentions 15 or 16 names belonging to this class.—The *third* consists of such as confined themselves to the history of a short period, a particular event, or of certain individuals, and may rather be called *biographers*. Above 20 names are given in this class; *Agathias* was one of the more eminent among them.—The *fourth* class is composed of authors who occupied themselves rather with antiquities and statistics. Of 10 or 12 included in this number, Constantine Porphyrogenitus was one of the principal. Of this class also was *Lydus*, whose treatise on the Roman magistrates, discovered in 1784, is considered by Niebuhr as a valuable source of information.

The treatise of Lydus was published by *Hase*. Par. 1812. 8.——The works of the Byzantine authors were first published at Paris, with the patronage of Louis 14th, under the title of *Corps de l'Histoire Byzantine*, 1648–1711. 36 vols. fol.—They were reprinted Ven. 1729, sq. 25. in 23 vols. fol. the 23d vol. consisting of works not in the 1st edit.—Cf. *Schöll*, vi. 415.—A new and more complete edition was commenced by *Niebuhr*, and continued after his death by *J. Bekker* and others, under the auspices of the Academy of Sciences at Berlin, 26 vols. 8. published, 1828–38. Cf. *Bibl. Repos.* ii. 408.——Much use of the Byzantine writers was made by *Gibbon*, in his *Decline and Fall of the Roman Empire*.—Also by *L. Cousin*, in his *Histoire de Constantinople* depuis le regne de l'ancien Justin jusqu'à la fin de l'empire *traduite sur les originaux grecs*. Par. 1685. 11 vols 12.

§ 239 b. In relation to *Biography*, we may remark that, as a department of composition, it seems to have been almost wholly overlooked by the earlier Greeks. In the period between Augustus and Constantine it received more attention. The Lives of *Plutarch*, already alluded to (§ 238), are the most valuable productions in Grecian biography. In the 3d century we find two biographical works, the Lives of *Diogenes Laertius* and the Lives of *Philostratus*, which are important sources of information respecting the ancient philosophy. We may also mention here the Lives of Moses and some of the Patriarchs, by *Philo the Jew*, of Alexandria; and likewise the biographical pieces of *Porphyry* (cf. § 199).—After Constantine, we have the Lives of *Eunapius*, and the works of a large number of the *Byzantine* writers, one class of them being, as we have just remarked, denominated *biographers*.

§ 240. We now proceed to notice separately the most distinguished Greek Historians, giving first some general references.

On the Greek historians generally.—*G. J. Vossius*, De Historicis Græcis. Lugd. Bat. 1651. 4. ed. by *Westermann*. Lips. 1838. 8. *L. E. Du Pin*, Universal Library of Historians. Transl. from French. Lond. 1709. 2 vols. 12.—*J. G. Meusel*, Bibliotheca Historica. Lpz. 1782–1802. 11 vols. 8. This work contains a notice of the authors ancient or modern who have written on the history of Grecian or Roman affairs, or on the history of any people; with some account of *their* productions.—The following is a valuable collection. *J. G. Eichhorn*, Antiqua Historia ex ipsis vet. Scriptorum Græc. narrationibus contexta. Lips. 1811. 4 vols. 8. It forms a complete body of ancient history, composed of extracts from Greek authors, arranged in systematic order. On the margin are indicated the argument, the book and chapter of the author whence each passage is taken, and the date. The 1st vol. is devoted to the empires and states of Asia; the 2d to Greece; the 3d and 4th to Italy. Eichhorn also published a similar Collection, drawn from Latin authors, *Antiqua Historia* in ipsis vet. Scriptorum Lat. narrationibus. Lips. 1811. 2 vols. 8.—A plan for reading the ancient historians, is given in *Priestley's* Lectures on History (lect. xx.–xxiv); also in *Tytler's* Elements of History (pt. i. sect. 4).——We may mention here *J. B. Gail*, Le Philologue, ou Recherches historiques, militaires, géographiques, grammaticales, &c. d'après Hérodote, Thucydide, Xenophon, Polybe, &c. Par. 1814–28. 21 vols. 8. with an Atlas of 107 plates, 4to.

§ 241. *Herodotus*, of Halicarnassus in Caria, flourished B. C. about 450. He is the oldest Greek historian whose whole works are preserved.

1 *n*. His History, in 9 books, which have been named after the *nine muses*, was originally rehearsed in part at the Olympic games, and at the Panathenæan festivals of Athens, and ultimately improved and finished at Thurium in Lower Italy. Its main subject is the history of the Greeks, whose conflicts with the Persians he details down to the battle of Mycale; but he also introduces much that pertains to the Egyptians and Lydians. That he wrote in his 44th year, is a circumstance of some importance in reference to his chronology. His style is characterized by dignity and simplicity united, and presents a striking resemblance to the poetical drapery of Homer, the more obvious perhaps from being in the Ionic dialect. The contents of the work are also highly instructive and useful; although some things in it have no sufficient evidence to

support them. He too readily adopted as matter of fact whatever the Egyptian priests related to him, either from traditionary reports, or possibly from their own arbitrary invention. It must be remembered, that he offers many things merely as popular traditions and rumors.

The names of the muses are said to have been given to the different books of Herodotus by the hearers, who admired their style and manner when rehearsed at the games. It was at one of these rehearsals that *Thucydides* was affected to tears.—*Schöll*, ii. 140, n. *Rollin*, Hist. of Polite Learning, ch. ii. art. 1. sect. i.

2. *Plutarch* boldly assailed the veracity of Herodotus, in his piece styled Περὶ τῆς Ἡροδότου κακοηθείας. The Father of History is ably defended by a modern, the Abbe *Geinoz*.

See *Mem. Acad. Inscr.* vol. xix. p. 115. xxi. p. 120. xxiii. p. 101.—*Larcher*, as cited below.—*Gillies*, Hist. Greece.—*Schöll*, iv. 162.—*H. Estienne* (H Stephanus), Apologie pour Herodote. La Haye, 1735. 3 vols. 12.

3. Editions.—B.—*Schweighäuser*, Gr. & Lat. Strasb. 1816. 6 vols. 8. repr. Lond. 1817. 6 vols. 8. To this belongs the *Lexicon Herodoteum*, by the *same* editor, published 1824. 2 vols. 8.—*T. Gaisford*. Oxf. 1824. Lpz. 1826. 4 vols. 8. Gr. only; but "rich in explanatory notes." The Notes may be purchased separately.——F.—*Princeps*, by *Aldus*. Ven. 1502. fol.—*Gale*, Gr. & Lat. Lond. 1679. fol.—*Wesseling*, Gr. & Lat. Amst. 1763. fol. much celebrated.——R.—*Laing*, Gr. & Lat. Edinb. 1806. 7 vols. 8. —*Borheck*, Gr. Lemg. 1808. 3 vols. 8. "defiled with typographical errors."—*Schultz* (the parts relating to the war with the Persians). Halle, 1809. 2 vols.—*G. H. Schäfer*, Gr. & Lat. Lips. 1825. 3 vols. 8.—*J. C. F. Bähr*. Lpz. 1835. 4 vols. 8. Gr. only; Gaisford's text; with dissertation, &c., and maps.—§ *G. Long*, with English Notes. Lond. 1832. 8. with a Summary of Herod. and copious Index, published 1839. 8.—*C. W. Stocker*, with Engl. Notes. Lond. 1832. 2 vols. 8.—§ *Strutt*, in the *Biblioth.* of Jacobs and Rost.—§ *C. S. Wheeler*, Bost. 1842. 2 vols. text of Schweighäuser, with Engl. Notes.

4. Translations.—German.—*Degen*. Frankf. 1784–91. 6 vols. 8.——*J. Lange*. Berl. 1812. 1824. 2 vols 8. "best for a philologian."——French.—*Larcher*. Par. 1786. 7 vols. 8. 1802. 9 vols. 8.—In *Gail's* ed. Gr. & Fr. Par. 1821. 4 vols. 8.——English.—*Beloe*. Lond. 1791. 1812. 4 vols. 8. enriched with valuable notes."—*P. E. Laurent*. Oxf. 1837. 2 vols. 8.

5. Illustrative.—*Porti* Diction. Ionicum Græco-Lat. &c. new edit. Oxf. 1821. 8. *Struve*, of Königsberg, has been preparing a new Lexicon of Herodotus. Cf. § 7. 4. (*f*).—*Borheck*, Apparatus ad Herodotum intelligendum. Lemg. 1795–99. 5 vols. 8.—*Creuzer*, Comment. Herodoteæ. Lpz. 1819. 8.—*Const. Fr. de Volney*, Supplement a l'Herodote de Larcher, &c. Par. 1809. 2 vols. 8.—*Rennell*, Geographical System of Herodotus, &c. 2d ed. Lond. 1830. 2 vols. 8. with maps.—*B. G. Niebuhr*, Dissertation on the Geography of Herodotus, with Researches into the History of the Scythians, Getæ, and Sarmatians; transl. from German. Oxf. 1830. 8.—*E. Waardenburg*, Dissert. de nativa simplicitate Herodoti. Lugd. Bat. 1830. 8.—*G. L. Heyse*, de vita Herodoti. Berl. 1827. 8.—*F. Hutzig*, De Cadyti urbe Herodotea. Gött. 1829. 4.—*P. H. Larcher*, Notes on Herodotus, transl. from the French. Lond. 1827. 2 vols. 8.

§ 242. *Thucydides*, an Athenian, flourished a little after Herodotus, B. C. about 420. His master in rhetoric was Antiphon. In the Peloponnesian war he was a commander of the Athenian allies.

1 *a*. During his banishment from his native city, he prepared the materials for his History, of which that war forms the subject. His work does not, however, contain an account of the whole war, but terminates with the beginning of the 21st year. It is characterized by an impartial love of truth, and a style noble and highly cultivated, yet sometimes obscure from its very closeness and fullness of thought. The ancients viewed him as a model of good Attic; and Demosthenes formed his style upon Thucydides. The History is usually divided into 8 books, sometimes 13. Of most of the incidents related, he was himself an eye-witness; the rest he collected with great diligence and careful scrutiny.

2. On his banishment he retired to Scaptesyle in Thrace, where his wife owned a valuable mine, and spent there 20 years, returning, it is said, near the time when Athens fell into the hands of the Spartans under Lysander, B. C. 404.

Schöll, ii. 157.—*Smith*, Discourse on the Life of Thucydides, in his Transl. cited below.—*Rollin*, Polite Learning, ch. ii. art. 1. sect. 2.

3. Editions.—B.—*Bekker*, Gr. & Lat. Oxf. 1824. 4 vols. 8. with Greek scholia and notes of Wasse and Duker.—§ *E. F. Poppo*, Gr. Lips. 1821–38. 10 vols. 8. said to be very learned and complete.—*Gottleber* and *Bauer*, Gr. & Lat. Lpz. 1790–1804. 2 vols. 4. Better as repr. (by *Priestley*) Lond. 1819. 6 vols. 8.—*F. Göller*, 2d ed. Lpz. 1836. 2 vols. 8. with Latin notes; considered as one of the best for common use.——F.—*Princeps*, by *Aldus*. Ven. 1502. fol.—*Junta*. Flor. 1526. fol.—*H. Stephanus*, Gr. & Lat. Par. 1564. fol.—*Hudson*, Gr. & Lat. Oxf. 1696. fol. celebrated.—*Duker*, Gr. & Lat. Amst. 1731. 2 vols. fol.—The *Bipont*, Gr. & Lat. 1788. 6 vols. 8.——R.—*P. Elmsley*, Gr. & Lat. Edinb. 1804. 8 vols. 12. accurate and very good.—*J. B. Gail*, Gr. Lat. & Gall. Par. 1807. 12 vols. 8. with maps and plates.—*C. F. F. Haack*. Lpz. 1820. 2 vols. 8. text, with brief notes.—*Same*, Gr. & Lat. with scholia. Lond. 1823. 4 vols. 8.—*S. T. Bloomfield*. Lond. 1830. 3 vols. 12. a good school ed. with Engl. notes.—*T. Arnold*. Oxf. 1835. 3 vols. 8. with maps from actual survey; considered good.

4. Translations.—German.—*Heilmann*. Lemg. 1760. 8. edit. by *Bredow*. Lemg. 1823. 8.—*Max. Jacobi*, Düsseld. 1806. 4 vols. 8.——French.—*Levesque*. Par. 1795. 4 vols. 8.—*Gail*, as above cited.—*A. F. Didot*, Par. 1833. 4 vols. 8. with the Gr. text.——English.—*Smith*. Lond. 1753. 4th ed. 1805. 2 vols. 8. Phil. 1818.—*S. T. Bloomfield*. Lond. 1819. 3 vols. 8.——Modern Greek, by *N. Dukas* (*Doukas*), with orig. text. Vienn. 1806. 10 vols. 8.

5. Illustrative.—*T. F. Benedict*, Comment. Critici in Thuc. Lips. 1815. 8.—*E. F. Poppo*, Obs. Crit. in Thuc. Lips. 1815. 8.—*Creuzer*, Herodot und Thucyd. Versuch einer näbern Würdigung ihrer historischen Grundsätze. Lpz. 1798.—*L. P. Huspeden*, de Periclis laudatione funebri Thuc. ii. 35. Lips. 1831. 8.—*D. H. Meyer*, Periclis ap. Thuc. oratio fun. expl. Osn. 1832. 8.—*Smith*, Discourses on Thucydides and his History, pref. to Transl. above cited.—*Lex. Thucydideum*, a Gr. and Engl. Dict. Lond. 1824. 8. —*Maps* and *Plans* illustrative of Thucydides and Herodotus. Oxf. 1829. 2 vols. 8.—*F. Göller*, De situ et origine Syracusarum ad explicandam Thucydidis historiam. Lips. 1818. 8.

§ 243. *Xenophon* has already been named among the philosophers (§ 186). He is also distinguished as an historian.

1 *a*. His style is peculiarly excellent in narrative, being uniformly simple, tasteful, and agreeable. The work entitled Ἑλληνικά comprises 7 books, and may be considered as a continuation of Thucydides. It relates the closing scenes of the Peloponnesian

war, and carries on the history of the Greeks and Persians down to the battle of Mantinea. The *Expedition of Cyrus*, Κύρου Ἀνάβασις, is also in seven books, and gives an account of the attempts of the younger Cyrus, and the celebrated retreat of the 10,000 Greeks.

2. The *Cyropædia*, Κύρου παιδεία, is usually ranked as an historical work, although some place it among the philosophical writings of Xenophon. It consists of 8 books, unfolding the education and life of the elder Cyrus. Many, both ancients and moderns, have considered it as a sort of historical and political romance. Cicero remarks (lib. 1. Ep. 1. ad Q.) that Xenophon's design was not so much to follow truth as to give a model of a just government. There are several points of discrepancy between Xenophon and Herodotus in giving the history of Cyrus, especially in reference to the circumstances of his birth, the manner of his uniting the Median and Persian thrones, and the occasion of his death.

Cf. *Gillies*, Hist. Greece, ch. vii. xxxii. (vol. i. p. 315. and iii. p. 501. Lond. 1801.)—*Mitford*, ch. xliii. sect. I (vol. vii. p. 158. Bost. 1823).—*Schöll*, ii. p. 172, and references there given.

2. Editions.—Whole Works, see § 186.—Hellenica. Best, *J. G. Schneider*. Lpz. 1821. 8.—*Morus*, Gr. & Lat. Lpz. 1778. 8.—*Bothe*. Lpz. 1823. 8.—*L. Dindorf*. Oxf. 1831. 8.—Anabasis, *Hutchinson*, Gr. & Lat. Oxf. 1735. 8. often repr. Best, Camb. 1785. 8. with Porson's addenda.—*Lion*. Gött. 1822. 2 vols. 8.—*C. G. Krüger*. Hal. 1826. 8. with excellent notes in Latin.—*E. H. Barker*, with Engl. notes. Lond. 1831. 8.—Cyropædia, *Hutchinson*, Gr. & Lat. Oxf. 1727. 4. often repr. Latest, Oxf. 1812. 8. (1st Am. Phil. 1806. 8.)—*Poppo*. Lpz. 1821. 8.—*Weckherlin*. Stuttg. 1822. 8.—*Bornemann*, in *Kost's* Bibliotheca.—*E. H. Barker*, with Engl. Notes and Questions. Lond. 1833. 12.

4. Translations.—German.—*Cyropædia*, by *Meyer*. Frankf. 1813. 8.—*Anabasis*, by *Halbcart*, 2d ed. Bresl. 1822. 8.—*Hellenica*, by *Borheck*. Frankf. 1753. 8.—French.—*Cyrop.* by *Dacier*. Par. 1777.—*Anab.* by *Larcher*. Par. 1778. 2 vols. 12 (*Fabricius*, p. 218).—English.—*Anab.* by *E. Spelman*. Lond. 1742. 8. By *N. S. Smith*, Gr. & Angl. with notes. Lond. 1824. 8.—*Hellenica*, by *W. Smith*. Lond. 1770. 4.—*Cyrop.* by *Ashley*. (Am. ed. Phil. 1810. 8).

5. Illustrative.—*Fischer*, Kommentar über die Cyrop. (ed. *Kreinöl*). Lpz. 1800. 8.—*F. A. Bornemann*, Der Epilog der Cyropädie erläutert. Lpz. 1819. 8.—C. *Hoffmeister*, De Cyro Xenophontis. Meurs. 1828. 4.—*J. Clark*, De Vita Cresi, in Cyropædia, &c. Lugd. 1826. 8.—*J. M. Holzmann*, Wörterbuch zu Anabasis und Cyropædie. Carlsr. 1818. 8.—(Venzer, de Xenophontis historico. Lips. 1790. 8.—*Rennell*, Illustrations of the Expeditions of Cyrus and Retreat of the Ten Thousand. Lond. 1816. 4.—*Praguier*, also *Banier*, sur Cyropædia, in *Hist. Acad. des Inscr.* ii. 45. vi. 400.—*Freret*, on Geogr. of Cyrop. in the *Mem. Acad.* iv. 588. —*W. Ainsworth*, On the Cilician and Syrian Gates (mentioned by Xenophon), in the *Journal of Lond. Roy. Geog. Soc.* vol. viii. p. 185.—*W. Williams*, Essay on the Geography of the Anabasis. Lond. 1829.—*Maps* and *Plans* illustrative of Xenophon and Polybius. Oxf. 1829. 8.—*K. W. Krüger*, De authentia Anabaseos Xen. Hal. 1825. 8.

§ 244. *Ctesias* lived in the same period, B. C. about 400. He was a native of Cnidus in Caria, and a physician by profession.

1 *u*. He wrote a work on the Assyrian and Persian history (Περσικῶν), in 23 books; and also *one* book on India (Ἰνδικῶν). He employed the Ionic dialect, and his style is commended by the ancient grammarians. The credibility of his accounts has been often questioned, yet there are many considerations that weigh in favor of it. The loss of his works is much to be regretted. We have some fragments of both, however, preserved in Photius.

2. Ctesias is at variance in many points with both Herodotus and Xenophon. His history of India abounds with fables, some of which are supposed to have arisen from ascribing an actual existence to such hieroglyphical and emblematic figures as are still found on the ruins of Persepolis.

Schöll, ii. 174. vii. 436.—*Gedoyn*, Mem. de l'Acad. des Inscr. tom. xiv.

3. The fragments of Ctesias are given in many editions of Herodotus.—Separately, *H. Stephanus*. Par. 1557.—*A. Lion*. Gött. 1823. 8.—*Bähr*. Frankf. 1824.

§ 245. *Polybius*, of Megalopolis in Arcadia, flourished between 200 and 150 B. C. distinguished as a statesman and a warrior. He lived many years at Rome, where he became an intimate friend of the younger Scipio; the last six years of his life were passed in his native land.

1 *u*. His work, entitled Ἱστορία καθολική, *General History*, consists of 40 books; and is a universal history for the period of 53 years, from the beginning of the second Punic war to the the reduction of Macedonia under Perseus, B. C. 167. We have only the first 5 books entire, and some fragments of the rest as far as the 17th. Polybius was the author of a new method of treating history, expressed by the term *pragmatic*. His details of military operations are more particular and interesting from his personal experience in the military art. His style is not pure and classical, yet it is vigorous and manly, and evinces both learning and reflection.

2. "Polybius," says Schöll, "gave a new character to history, and created a new kind, *l'histoire raisonnée*, or *pragmatique* (πραγματική). Not content with merely relating events, he unfolds their causes, and explains their consequences. He paints characters and passes sentence upon actions. Thus he forms the judgment of his reader, and prompts the reflections which may prepare him for the administration of public affairs (πράγματα)."—Cf. *Cicero* de Or. ii. 5.—Of the books after the 17th we have no remains, except what is found in two meager abridgments, which the emperor Constantine Porphyrogenitus caused to be made.—Polybius was born B. C. 205, and died B. C. 123.—*Schöll*, iii. 226—230.

3. Editions.—B.—*Schweighäuser*, Gr. & Lat. Lpz. 1789-95. 9 vols. 8. with a copious *Lexicon Polybianum*. Repr. Oxf. 1823.

5 vols. 8.——F.—*Princeps*, by *Obsopœus*, Gr. & Lat. Hagan. 1530. fol.—*Arlenius*, Gr. & Lat. Bas. 1549. fol.—*Casaubon*, Gr. & Lat. Par. 1609. fol. highly commended.—*Gronovius*, Gr. & Lat. Amst. 1670. 3 vols. 8.—*Ernesti*, Gr. & Lat. Lps. 1764. 3 vols. 8.

4. Translations.—German.—*F. W. Beniken*. Weim. 1820. 8.——French.—*V. Thuillier*, with comment. of *Chev. Folard*. Par. 1797. 6 vols. 4. and with Suppl. Amst. 1753. 7 vols. 4.——English.—*Hampton*. Lond. 1772. 4 vols. 8. 1809. 3 vols. 8. Cf. *Mose*, ii. 530.

5. Illustrative.—*Lipsius*, Comment. ad Polybium, cited P. III. § 275.—*Reiske*, Animadversiones ad Polybium. Lips. 1763. 8.—*J. Moor*, Criticisms on Polybius, &c. Glasg. 1759. 12.—*Dryden's* Character of Polybius, &c.—See references, § 531. 4.

§ 246. *Diodorus Siculus*, of Argyrium, lived under Julius Cæsar and Augustus. By his travels over a great portion of Europe and Asia, and also in Egypt, and by a diligent perusal of the earlier Greek and Latin historians, he prepared materials for his great historical work.

1 *a*. This is composed of 40 books, under the title of Βιβλιοθήκη ἱστορική, extending from the earliest times down to Cæsar's Gallic war, B. C. about 60. A large part of the work is lost; we have only 15 books (viz. 1–5 and 11–20), with fragments of the rest. It is marked by a careful indication of the order of time, but has less merit in point of style, or accuracy in other respects.

2. Diodorus employed 30 years in completing his *Historical Library*. For a view of the plan and contents, we refer to *Schöll*, vol. iv. 81, and *Rollin*, Polite Learning, ch. ii. art. 1. sect. 6.

3. Editions.—B.—*L. Dindorf*. Lips. 1828–31. 5 vols. 8. "the most critical and valuable."—*Heyne & Eyring*, Gr. & Lat. Bipont, 1793–1807. 11 vols. 8.—*Wesseling*, Gr. & Lat. Amst. 1746. 2 vols. fol.——F.—*Princeps*, by *Obsopœus*. Bas. 1539. 4. (bks. 16–20.)—*H. Stephanus*. Par. 1559. fol. (10 bks. 1–5 & 11–15.)—*Rhodomann*, Gr. & Lat. Han. 1604. fol.

4. Translations.—German.—*Stroth & Kaltwasser*. Frankf. 1782–87. 6 vols. 8.——French.—*Abbé Terrasson*. Par. 1777. 7 vols. 12.——English.—*G. Booth*. Lond. 1721. fol.

§ 247. *Dionysius Halicarnasseus* has been mentioned among the rhetoricians (§ 117). He lived 22 years at Rome, and there collected the materials for his *Roman Archæology*.

1 *a*. This work, Ἀρχαιολογία Ῥωμαική, comprised 20 books, and was designed to make known to the Greeks the origin, history, and constitution of the Romans. It extends from the building of the city to the beginning of the first Punic war. There are now extant only the first 11 books, and some fragments of the rest, in part recently discovered by *Mai*. The extant books bring the history to the year of Rome 312, B. C. 442. His narrative is not wholly impartial, being often too favorable to the Romans, and his style is not unexceptionable. Yet we may obtain from this work the best insight of the Roman system and constitution, because the author was led, in explaining to the Greeks a novel and strange subject, to enter into particulars much more than the Roman writers needed to do.

2. We learn from Photius, that Dionysius made an abridgment of his work in 5 books. *Mai* supposed he had discovered this abridgment in a manuscript in the Ambrosian Library at Milan; but the specimen published by him does not justify the opinion.

Schöll, vol. iv. p. 100.—*K. L. Struve*, Ueber die von A. Maius bekannt gemachten Bruchstücke des Dionysius, &c. Königsb. 1820. 8.

3. There have been three editions of the Whole Works.—*Princeps*, that of *Sylburg*, Gr. & Lat. Frankf. 1586. 2 vols. fol. (there were editions in Latin earlier).—*Hudson*, Gr. & Lat. Oxf. 1704. 2 vols. fol.—*Reiske*, Gr. & Lat. 1774–77. 6 vols. 8.—A better edition wanted.—The Archæology, *R. Stephanus*. Par. 1546. fol. (with other works).—*Grimm*. Lps. 1786. 8. (but containing only a part).—The fragment discovered in the Amb. Libr. was published by *Mai*. Mil. 1816. 4. Repr. Frankf. 1817. 8.

4. Translations of the *Archæology*.—German.—*Benzler*. Lemg. 1771–72. 2 vols. 8.——French.—*Jay & Bellanger*. Par. 1723. 2 vols. 4. 1808. 6 vols. 8.——English.—*Ed. Spelman*. Lond. 1758. 4 vols. 4.

5. Illustrative.—*Petit-Radel*, and *Raoul-Rochette*, on the authenticity of Dionysius, &c. in the *Mem. de l'Institut*, Classe d'Hist. et Litt. Anc. vol. v. p. 143.—*Hooke*, Observat. on Rom. Senate, Dionysius Halyc. &c. Lond. 1758. 4.—*E. Stanley*, Review of *Hooke's* Observations, &c. Lond. 1758. 8.—*P. F. Schulin*, De Dionys. Hal. historico, &c. Heidelb. 1821. 4.—*W. Busse*, De Dionysii Hal. vita et ingenio. Berl. 1841. 4.

§ 248. *Flavius Josephus*, the Jew, was born at Jerusalem A. D. 37. He possessed a large knowledge of the world, united to much familiarity with Greek learning. Belonging to the sect of the Pharisees, and being a descendant from the royal Asmonæan family, he held the prefecture of Galilæa with much reputation. He became a prisoner to Vespasian, but obtained his freedom and accompanied Titus during the siege of Jerusalem. Afterwards he lived at Rome.

1 *a*. His *Jewish Wars*, in 7 books, he wrote originally in Hebrew or Syro-Chaldaic, afterwards in Greek (Ἰουδαϊκὴ ἱστορία περὶ ἁλώσεως) in order to present the work to the emperor. Subsequently he composed his *Jewish Antiquities* (Ἰουδαϊκὴ Ἀρχαιολογία), in 20 books, containing the history of the Jews and their ancestors from the creation to the 12th year of the emperor Nero. The genuineness of a passage of the 18th book, respecting Christ, is very questionable, and is by many considered as an interpolation. We have also from Josephus a work in two books on the antiquity of the Jewish nation, and an autobiography. With all their defects the writings of this author are of great value in illustrating the Bible and the history of religion.

2. The work on the antiquity of the nation is in reply to Apion, a grammarian of Alexandria.—A work styled Εἰς Μακκαβαίους λόγος (found in some editions of the apo-

cryphal scriptures as the *fourth book of Maccabees*) has been erroneously ascribed to Josephus.

An account of the discussion respecting the disputed passage above mentioned, is given in *Schöll* (vol. iv. p. 116).—Cf. *N. Forster*, Dissertation upon the account supposed to have been given of Christ by Josephus. Oxf. 1749. 8.

3. Editions.—Whole Works, best, *Hudson*, Gr. & Lat. Oxf. 1720. 2 vols. fol.—*Havercamp*, Gr. & Lat. Amst. 1726. 2 vols. fol.—*Oberthür*, Gr. & Lat. Lpz. 1782. 3 vols. 8. (promising to be the best, but not completed on account of the editor's death.)—Auto-Biography, Gr. & Lat. *Hase*. Brunsv. 1786. 8.—De Bello Judaico. *E. Cardwell*, Gr. & Lat. Oxf. 1837. 2 vols. 8.

4. Translations.—Latin.—*Rufinus* (or *Cassiodorus*). 1470.—German.—*Hedion*. Strasb. 1531. fol.—*Ott*. Zür. 1736. 6 vols. 8.—Spanish.—*Gl. de Palencia*. Sev. 1492. fol.—French.—*Verard* (printer). Par. 1492. fol.—*Gillet*. Par. 1756. 4 vols. 4.—Italian.—Florence, 1493. fol.—English.—*Whiston*. Lond. 1737. fol. often reprinted. Lond. 1841. 8. with Introduction by *H. Stebbing*, and plates.

§ 249. *Plutarch* was named among the philosophers (§ 195), but also deserves a place with the historians.

1. In his *Parallel Lives*, Βίοι παράλληλοι, he exhibits and compares, in a very full and instructive manner, the characters of the most distinguished Greeks and Romans. There are 22 parallels, giving the lives and characters of 44 persons; with which is connected the biography of 5 individuals taken singly. The lives of several others, said to have been written by him, are now lost.

The *Lives of Plutarch* have been universally considered as a rich treasure for the antiquary, the statesman, and the scholar. They contain citations of a vast number of ancient authors, many of whom are wholly lost.—*Heeren*, de fontibus et auctoritate vit. paral. Plut. Commentationes. Gött. 1820. 8.—*A. Lion*, De ordine quo Plutarchus vitas scripserit. Gött. 1819. 4.

2. We have several other works of an historical character from him; among them, *Roman Questions* (Αἰτίαι Ῥωμαϊκαί) and *Grecian Questions* (Αἰτίαι Ἑλληνικαί), in which he discusses various points of Greek and Roman antiquities; *Comparison of analogous events in Greek and Roman history; On the fortune of Alexander*, &c. The *Lives of the ten orators*, ascribed to him (§ 99), is not considered as genuine.—A son of Plutarch, named *Lamprias*, formed a catalogue of his father's works, styled Πλουτάρχου Βιβλίων πίναξ, which is preserved in part, and given in Fabricius.—*Schöll*, vol. iv. 118–163.

3. The *Lives* are published in the editions of the *whole works*, cited § 195.—Separately, *Princeps*, by *Junta*. Florence, 1517. fol.—Best, *Bryan & Du Soul*, Gr. & Lat. Lond. 1729. 5 vols. 4.—*Coray*. Par. 1809. 6 vols. 8. with notes in modern Greek.—§ *G. H. Schäfer* (in *Teubner's* Coll.) Repr. Lond. 1829. 6 vols. 12.—§ *F. Jacobs*, in the *Bibliotheca*, 1836.—Of editions of *Particular Lives*, we mention the following. *J. C. Held*, Æmilius Paulus and Timoleon. Solisb. 1832. 8.—*J. C. F. Bähr*, Alcibiades. Heidelb. 1822. 8.—*A. S. Vögel*, Brutus. Turic. 1833. 8.—*C. Sintenis*, Themistocles. Lips. 1832. 8. Pericles. Lips. 1835. 8.—Lives of the Ten orators, *A. Westermann*, Quedlinb. 1833. 8. with notes and an essay respecting the author.

4. Translations.—Latin.—*Campanus*. Rom. 1540. 2 vols. fol. The Lives were published in Latin versions several times before the first edit. in Greek.—German.—*Kaltwasser*. Magd. 1799–1806. 10 vols. 8.—*Klaiber*, in the Collection of *Tafel*, &c.—French.—*Amyot*, Whole Works of P. (rec. ed.) Par. 1784. 18 vols. 4. (cf. *Futtermann*, p. 394.)—*Dacier*. (rec. ed.) Par. 1812. 15 vols. 18.—English.—*J. & W. Langhorne*. Lond. 1770. 6 vols. 8. with notes and a Life of Plutarch. Several times reprinted. Lond. 1841. large 8. with 50 portraits.

§ 250. *Flavius Arrianus*, of Nicomedia, in the 2d century, has already been mentioned among the philosophers (§ 194). He was not without celebrity as a writer of history, in which department he was a very successful imitator of Xenophon.

1 *a*. He composed an account of the *Expedition of Alexander* in 7 books, Ἱστορίαι ἀναβάσεως Ἀλεξάνδρου βιβλία ζ, and a work on the *Affairs of India*, Ἰνδικά, which continues the history of Alexander. The latter has been considered as the 8th book of the former, but without grounds, although there is indeed a connection by the subject. The former is written in the Attic dialect; the latter, in the Ionic. In the latter work, he borrowed much from the *Periplus* of Nearchus.

The Periplus of Nearchus, here mentioned, is found in *Hudson*, Geogr. Min. as cited § 208. 2.—See also *W. Vincent*, Voyage of Nearchus, &c. cited below.—Cf. P. IV. § 27.

2. Arrian wrote also several other historical works, which are lost; among them a *history of Parthia*, Παρθικά, in 17 books; of *Bithynia*, Βιθυνιακά, in 8 books; of the *times subsequent to Alexander*, Τὰ μετὰ Ἀλεξάνδρου.—There are still extant, besides what has here been named and his philosophical writings (cf. § 194), a treatise on *Tactics*, Τέχνη τακτική; another on the *Chase*, Κυνηγετικός; and a *Periplus of the Black Sea*, Περίπλους Εὐξείνου. A Periplus of the *Red Sea*, Ἐρυθρᾶς θαλάσσης, also bears his name.—*Schöll*, iv. 166. v. 266, 306.

3. Editions.—Whole Works. The only edition, *A. C. Borheck*. Leang. 1792. 1811. 3 vols. 8. not highly commended.—Exped. of Alex. Best, *Schmieder*, Gr. & Lat. Lpz. 1798. 8.—*J. E. Ellendt*. Königsb. 1832. 2 vols. 8. Gr. only; best text, with explanatory notes.—Indica, *Schmieder*. Hal. 1788. 8. A good edition of *both* these together, *Raphel* (by *Schmid*), Gr. & Lat. Amst. 1757. 2 vols. 8.—Tactica.—Best, *Blancard*, Gr. & Lat. Amst. 1683. containing also the *Periplus* and *Chase*. The *Periplus* are also in *Hudson*, Geog. Min. cited § 208. 2.—The Periplus of the *Erythr. Sea*, in *W. Vincent*, Voyage of Nearchus from the Indus, and Periplus of the Erythræan Sea. Gr. & Eng. Lond. 1797. 1810. 3 vols. 4.—The *Chase*, in Zeune's Polit. of Xenophon, cited § 196. 8.

4. Translations.—*Alexander's Expedition*.—German.—*Borheck*. Frankf. 1790–92. 2 vols. 8.—French.—*Chaussard*. Par. 1802. 3 vols. 8.—Italian.—*Laurus*. Veron. 1730. 4.—English.—*J. Rook*. Lond. 1729. rec. ed. 1814. 2 vols. 8.—*Periplus of R. Sea*, by *Vincent*, as above cited.

5. Illustrative.—*P. O. Chye*, Comment. geograph. in Arr. de Expedit. Alexandri. Lugd. 1828. 4. with maps.

§ 251. *Appianus* of Alexandria flourished at Rome as a lawyer, in the 2d century, in the reigns of Trajan, Hadrian, and Antoninus Pius, and finally acquired the office of imperial procurator.

1 *a*. He wrote a *Roman History*, Ἱστορία Ῥωμαϊκή, in 24 books, of which we have only 11, with some fragments. It extends from the destruction of Troy to the time of Augustus. The order of narration is not chronological, but the events are arranged with reference to the countries or the nations particularly concerned; thus in different divisions he treats of different wars, in which the Romans were engaged, as e. g. the Punic, Parthian, Iberian or Spanish, Syrian, Mithridatic, &c. In this work much is borrowed from others, especially from Polybius and Plutarch. It is particularly serviceable in giving an idea of the Roman system of war and military affairs.

2. In his preface, Appian states the reason of his renouncing synchronism as a principle of historical arrangement; viz. the weariness occasioned by being obliged to turn the attention from province to province as the scene of events is changed; to hurry, for example, from Carthage to Spain, from Spain to Sicily, from Sicily to Macedonia, and thence again to Carthage. The style of Appian is formed on that of Polybius, but is inferior to it. He is charged with partiality in favor of the Romans.

Schöll, iv. p. 173-176.—*J. Schweighäuser*, On Appian, in his Opuscula Academica. Argent. 1806. 8.

3. Editions.—The best, *Schweighäuser*, Gr. & Lat. Lips. 1785. 3 vols. 8.——F.—*Princeps*, by *C. Stephanus*. Par. 1551. fol.—*H. Stephanus*, Gr. & Lat. Gen. 1592. fol.—*Tollius*, Gr. & Lat. Amst. 1670. 2 vols. 8.——R.—*Schäfer*, in the Coll. of Teubnitz. 4 vols. 18.

4. Translations.—German.—*Dillenius*. Frankf. 1785, 1800. 2 vols. 8.——French.—*J. J. Combes-Dounous*. Par. 1808. 3 vols. 8.——Italian.—*Braccio e Dolce*. Veron. 1730. 2 vols. 4.——English.—*Davies*. Lond. 1679. 1703. fol.

§ 252. *Dion Cassius*, surnamed *Cocceianus*, of Nicæa in Bithynia, lived at the close of the 2d and beginning of the 3d century, and was twice Roman Consul.

1 *a*. During a long residence at Rome he made himself familiar with the *history of the Romans*, on which he wrote a work in 8 Decades, or 80 books, extending from Æneas to his own time, A. D. 229. The first 35 books, however, are lost, excepting some fragments; we have the succeeding books, from the 36th to the 54th, almost entire, and the 55th in parts; of the following, to the 60th, we have an abridgment by an unknown hand; and the remaining 20 books are in the abridgment made by Xiphilinus in the 11th century. Dion details with much exactness, but his style is often too much labored, and he is sometimes unnecessarily minute.

2. His name was properly *Cassius*, and he is said to have assumed the other as descended, by his mother, from Dion Chrysostomus (cf. § 118). Much of his life was spent in public official employments. The remains of his work enable us to fill up many chasms in Roman history, and form our most important guide for the events of his own times. The abridgment by Xiphilinus, alluded to above, was drawn up by order of the emperor Michael Ducas, and extends from the 35th book to the end of the original.—*Schöll*, iv. 180-187.

3. Editions.—Best, *Reimar* (begun by *Fabricius*), Gr. & Lat. Hamb. 1750. 2 vols. fol. Some fragments published by *Mai* (1788. 8.) were repr. (ed. *Chardon la Rochette*). Par. 1800. in folio, in order to be joined with this edition.——F. *G. Sturz*, Gr. & Lat. Lips. 1824-38. 9 vols. 8. with notes of Reimar and others. ——F.—*Princeps*, by *R. Stephanus*. Par. 1548. fol.—*H. Stephanus*. Gr. & Lat. Gen. 1592. fol.—*Leunclavius*, Gr. & Lat. Han. 1606. fol.

4. Translations.—German.—*J. A. Wagner*. Frankf. 1783-96. 5 vols. 8.——Italian.—*N. Leoniceno*. Ven. 1543. 12.——English.—*Manning*. Lond. 1704. 2 vols. 8.

§ 253. *Claudius Ælianus*, of Prænestе in Italy, was a sophist of the 3d century; but he is usually ranked among the historians.

1 *a*. He is thus ranked on account of his work entitled Ποικίλη ἱστορία, *Various history*, in 14 books. It is a mere compilation of miscellaneous incidents, made without much close scrutiny or discrimination; yet the narratives are very entertaining, although the style is unequal and sometimes affected. Ælian also wrote a history of animals (cf. § 277). The work on *Tactics*, which some have ascribed to him, was probably from an earlier writer of the same name.

2. Although he was descended from Latin parents, and according to his own testimony never went beyond the borders of Italy, he acquired such a knowledge of the Greek language, that he was, according to Philostratus, considered worthy of a rank among the purest Atticists, and according to Suidas, obtained the surname of Μελίφθογγος (*honey-voiced*).—Besides the works above named, there are also ascribed to him 20 *Letters* on rural topics (Ἀγροικαὶ ἐπιστολαί), of but little value.

Schöll, iv. 195.—*Stollius*, Int. in Hist. Lit. (Jena), 1728.

3. Editions.—Of the Various History.—B.—*Gronovius*, Gr. & Lat. Amst. 1731. 2 vols. 4.—*F. Jacobs*, Gr. only. Jena, 1830. 8. with notes.——Principal earlier; *Scheffer*, Gr. & Lat. Argent. 1685. 8.—*Perizonius*, Gr. & Lat. Leg. Bat. 1701. 2 vols. 8.——R.—*Coray*. Par. 1805. 8. with notes in ancient Greek.—*Lünemann*. Gott. 1811. 8.——The Letters are found in the collections of *Aldus* and *Cujas*, cited § 152. 1.——Of the work on Tactics (by the elder Ælian, A. D. 120), the best edition is that of *S. Arcerius* (*Elzevir* printer). Leyd. 1613. 4.——The Whole Works of both the Ælians were published by *Gesner*, Gr. & Lat. Tiguri (Zürich), 1556. fol.

4. Translations.—*Various History*.—German, by *Meinecke*. Quedl. 1787. 8.—French, by *J. Dacier*. Par. 1772. 8.—English, by *T. Stanley*. Lond. 1665. 8.——*Tactics*.—German, by *Baumgärtner*. Mannh. 1798. 4.—English, *Viscount Dillon*, Lond. 1814. 4.

§ 254. *Herodianus* the historian, not the same as *Ælius Herodianus* named

among the grammarians (§ 136), lived at Rome towards the middle of the 3d century.

1 *u*. He wrote the history of those emperors whose reigns he had seen, from the death of Marcus Aur. Antoninus to the accession of the younger Gordian, A. D. 180—238, Τῆς μετὰ Μάρκον βασιλείας ἱστορίαι, in 8 books. It is executed with much frankness and love of truth, but with too little precision in respect to chronology. His style is pure, and in the discourses or addresses, which he has introduced, there is a great degree of nobleness and dignity, without excess of labored ornament.

2. The best edition of Herodian is that of *G. W. Irmisch*, Gr. & Lat. Lps. 1789-1805. 5 vols. 8. with a vast mass of notes.—A better text is found in *Wolf* (Gr. only). Hal. 1792. 8.—A good ed. for common use is *Weber* (Gr. only). Lps. 1816. 8.—Also *G. Lange*. Hal. 1824. 8.—*I. Bekker*, Berl. 1826. 8.

3. Translations.—Latin.—*Ang. Politian*. Rom. 1493. fol. This was made by order of Innocent 8th, and was greatly admired and often reprinted.——German.—*J. G. Cunradi*. Frankf. 1784. 8.——English.—*J. Hart*. Lond. 1749. 8.——French.—*H. de Montgault*. Par. 1712. 12.

§ 255 a. *Diogenes Laertius* flourished probably in the beginning of the 3d century. Little is known respecting his life. He left a work entitled Περὶ βίων καὶ δογμάτων τῶν ἐν φιλοσοφίᾳ εὐδοκιμησάντων, in 10 books, which contains the biography of the principal philosophers of the various sects, and their most remarkable apothegms. The whole of the last book is devoted to Epicurus.

The contents are stated by *Schöll*, vol. v. p. 226.—Cf. *G. H. Klippel*, De Diogenis Laertii Vita et Scriptis. Nordh. 1831. 8.

1. Editions.—B.—*H. G. Hübner*, Gr. & Lat. Lips. 1828. 2 vols. 8. A commentary on the first 5 books, by same. Lps. 1830. 8. ——F.—*Princeps*, by *Froben* (the sons of). Bas. 1533. 4.—*H. Stephanus*, Gr. & Lat. Par. 1570-94. 2 vols. 8.—? *M. Meibomius*, Gr. & Lat. Amst. 1692. 2 vols. 4.—*Longolius*, Gr. & Lat. (text of *Meib.*) Hof. 1739. 2 vols. 8. with engravings of heads.

2. Translations.—The work was first published in the Latin of Ambrosius (Traversari), before 1475. A 2d ed. Ven. 1475. fol. —*Walter Burley*, in the beginning of the 14th century, translated or closely followed Diogenes, in the work styled *De vitis et moribus philosophorum*, &c., which was printed at Cologne, 1472. 4. He is supposed by some to have had a better text of the original than is now possessed (cf. *Wolf's* Analekt. Lit. ii. 227).——German.—*E. A. Barbeck*. Wien, 1807. 2 vols. 8.——French.—(*Anonymous.*) Amst. 1758. 3 vols. 12. Par. 1796. 2 vols. 8.——English.—By *several* authors. Lond. 1688. 2 vols. 8.

3. Illustrative.—*C. Jacobitz*, I. Casauboni et A. Menagii Observ. et Emend. in Diog. Laertium. Lips. 1824. 2 vols. 8.

§ 255 b. *Flavius Philostratus* the elder, from Lemnos, lived in the 3d century, and in the profession of sophist taught eloquence both at Athens and Rome.

1 *u*. We have from him the *Life of Apollonius Tyanensis*, Ἀπολλωνίου τοῦ Τυανέως βίος, in 8 books, full of the most extravagant encomiums, especially upon the miracles of Apollonius, who lived about A. D. 70.

2. It has been thought by many that Philostratus designed, in his biography of Apollonius, to ridicule the life and miracles of our Savior. In the time of Diocletian, less than a century after Philostratus, his work was placed by Hierocles of Nicomedia in opposition to the writings of the evangelists. The absurdity of this was afterwards exposed by Eusebius.

Huet, Demonst. Evang. Prop. ix. c. 147.—*Schöll*, iv. 289.—Cf. § 267, 288.

3 *u*. There is also a work by him entitled Εἰκόνες, in 2 books, containing 66 descriptions of paintings in a gallery, which was at Naples.—There is a work with the same title by *Philostratus* the younger, who was nephew to the former and also of Lemnos. It is in some respects valuable for artists, although wanting in precision and simplicity.

The books on *painting* have received attention from modern writers.—There is a work on *statues*, by Callistratus, of an unknown era, which is usually joined with them.—Count *Caylus*, *Mem. Acad. Inscr.* tom. xxix.—*Heyne*, in his *Opusc. Acad.* vol. v. —*Fr. Jacobs*, Animad. in Callistrati statuas et Philost. imagines. Lips. 1797. 8.—*Rehfues*, über den jüngern Philost. u. seine Gemäldebeschreib. Tüb. 1800. 8.

4. We have other works by Philostratus. In a piece called Ἡρωϊκά, he gives the fabulous history of 21 heroes of the Trojan war. He has left also about 70 *letters*, and an *epigram* found in the Anthologies. But a more interesting and valuable work is his *Lives of the Sophists*, Βίοι σοφιστῶν, in 2 books. One book gives the biography of 26 philosophical sophists; the other, of 33 rhetorical sophists. It contains a fund of anecdotes illustrating the manners and morals of these ostentatious pretenders, and gives a vivid picture of the decline of genuine eloquence.—*Schöll*, iv. 190.

5. Editions.—Of the *complete works*, there have been two editions.—*Morel*. Par. 1608. fol.—*Olearius*, Gr. & Lat. Lips. 1709. fol. containing also Philostratus the younger, and the reply of Eusebius to Hierocles.——After the edition of Olearius, no part of Philostratus was published (according to *Schöll*, iv. 296) until the *Heroica* by *Boissonade*, Gr. & Lat. Par. 1806. 8. with the Scholia and with notes.—*Imagines*, by *F. Jacobs & F. T. Welcker*. Lips. 1825. 8. containing also Callistratus on statues.

6. Translations.—*German.—Whole works*, by *Seybold*. Lemg. 1777. 3 vols.——English.—*Lives of Sophists*, by *Educ. Berwick*. Lond. 1812. 8. Also *Life* of Apollonius. Cf. *Lond. Quart. Rev.* iii. 417.—*Tillemont*, Life of Apollonius (from the French). Lond. 1702. 12.——French.—*Life of Apollonius*, by *Castillon*. Berl. 1774. 4 vols. 12.

7. Illustrative.—*G. J. Bekker*, var. lect. et observ. in Philost. vit. Apollon. &c. Heidelb. 1818.—*C. L. Kayser*, Not. crit. in Philost. Vit. Sophistarum. Heidelb. 1831. 8.

§ 255 c. *Eunapius* was a native of Sardis. He studied in Athens, and traveled in Egypt, and afterwards officiated in Lydia as a pagan priest. He is named here on account of his work entitled Βίοι φιλοσόφων καὶ σοφιστῶν, which contains notices of 23 phi-

Iosophers and sophists, who lived in his time, or not long before. It betrays his hostility to the Christian system.

Cousin, Nouv. Fragm. Phil. (p. 200) cited § 171.

1. Editions.—*Princeps*, by *Ad. Junghe* (*Junius*), Gr. & Lat. Antw. 1568. 8.—Best, *J. F. Boissonade*, Gr. only. Amst. 1822. 2 vols. 8. with notes.—Schöll mentions only two editions, besides the *Princeps* and that of *Boissonade*; viz.—*J. Commelin*, 1596. 8. with the version of Junius.—and *P. Etienne* (*Stephanus*), 1616. 8. Some catalogues give an ed. by *Etienne*, printed Col. Allob. 1616. 12.

2. Illustrative.—*Cousin*, Nouv. Fragm. Philos. p. 200, as cited § 171.—See *Schöll*, Hist. Litt. Gr. vii. 70.

§ 256. *Zosimus* flourished in the 5th century. He held the office of *Comes Fisci* at Constantinople.

1 *a*. His *New History*, Νέα Ἱστορία, in 6 books, embraces the reigns of the emperors from Augustus down to A. D. 410. The style is pure, perspicuous, and not destitute of ornament. But he is by no means an impartial writer, and appears to have been strongly prejudiced against Christianity.

2. Polybius had exhibited the causes which contributed to the rise of Roman grandeur. Zosimus, in imitation of this distinguished writer, proposed to trace the causes of its decline. His object and plan were good, but he had not the requisite qualifications for the task. Among the causes he erroneously ranks the establishment of the Christian religion.—*Schöll*, vi. 338—348.

3. The best editions; *Reitemeier*, Gr. & Lat. Lpz. 1784. 8. (*Fuhrmann.*)—*I. Bekker*. Bonn, 1836. 8. in *Niebuhr's* Corpus, cited § 239 a.—The first complete ed. was in *Sylburg's* collection, *Script. Hist. Rom.* Franc. 1590.

4. Translations.—German.—*Seybold* and *Heyler*. Frankf. 1802. 2 vols. 8.——French, by *Cousin*.

§ 257. *Procopius*, a native of Cæsarea in Palestine, flourished in the 6th century, as a sophist and lawyer at Constantinople. He was a friend to Belisarius, and held for a long time the office of prefect of the Capital.

1 *a*. He wrote a *History of his own times*, in 8 books, Τῶν καθ' αὑτὸν ἱστοριῶν βιβλία ὀκτώ. The work is divided into 2 *tetrades*, the first 4 books being called *Persic*, and the last 4 *Gothic*, including a period of 70 years, A. D. 482—552. The former portion describes the wars of the Romans, both with the Persians and with the Vandals and Moors in Africa; and the latter, those with the Goths. He has left also a work styled Ἀνέκδοτα, which is a *secret history* of the Court of Constantinople under Justinian; and another called Κτίσματα, *Buildings*, in 6 books, in which he describes the various works constructed or repaired by Justinian. His style has the merit of accuracy and clearness.

Cf. Schöll, vi. 349, n.—*Gibbon*, Hist. of Decl. of Rom. Emp. iv. 46. ed. N. York, 1822.—*Levesque*, in *Mem. Acad. Inscr. et Belles lettres*, xii. 73.

2. Editions.—The *Corpus of Byz. Hist.* (cited § 239) includes the *three* works of Procopius, edit. by *C. Maltret*, Gr. & Lat Par. 1662-63. 3 vols. fol.—ed. by *G. Dindorf*, 1833. 3 vols. 8. in the *Corpus*, &c. *Cf.* § 239 a.—The first or *Princeps* ed. of the *Persic* and *Gothic* History, by *D. Hüschel*. Augsb. 1607. fol.—*Princeps* of the *Secret History*, by *N. Alemannus*, Gr. & Lat. Lugd. Bat. 1623. fol.——*Princeps* of the *Buildings*, by *B. Rhenanus*. Bal. 1531. fol.

3. Translations.—German.—The *secret history*, by *J. P. Reinhard*. Erlang. 1753. 8.

§ 258. *Agathias*, of Myrina in Æolis, has already been mentioned as an anthor of Epigrams and editor of an Anthology (§ 34, 35). He was a Christian jurist or advocate, of the Alexandrine school, and lived at Constantinople in the 6th century.

1 *a*. We have from him a continuation of the history of Procopius, through 7 additional years, in a work entitled Περὶ τῆς Ἰουστινιανοῦ βασιλείας, *On the reign of Justinian*.

2. This work is divided into 5 books. His style has been thought to suffer from the author's habits as a poet. He speaks of himself as being especially fond of poetry from his youth. His history derives much of its value from an account it contains of Persian institutions and usages drawn directly by him from Persian writings.

Schöll, vi. 377.—*Fav. Rev.* No. ii.—*St. Croix*, Examen les Hist. d'Alex. &c. cited § 235.

3. The *first* edition was by *B. Vulcanius*, Gr. & Lat. Leyd. 1594. 4.—Included in the *Corp. Byz.* Par. 1660. fol. with his *epigrams*.—Best by *B. G. Niebuhr*, Gr. & Lat. 1828. 8. in his ed. of the *Corpus Byz.* *Cf.* § 239 a.

§ 259. *Zonaras* (*Johannes*) flourished at Constantinople in the 11th and 12th centuries. He was raised to distinguished honors in the court of the emperor Alexius Comnenus, but resigned them and retired as a monk to Mt. Athos.

1 *a*. Of many works composed by him in the latter part of his life, we notice as belonging here his *Annals*, Χρονικόν, in 18 books, including a general history from the beginning of the world down to A. D. 1118. It consists of abridgments or extracts from larger works, and exhibits great inequality of style. The history of the Jews is given first, then that of the Greeks and of the Roman Republic, and lastly that of the Roman Empire. In the latter part he closely follows Dion Cassius.

2. Another work of Zonaras was an *Exegesis* on the Canons of the Apostles, Synods, and Fathers. He left also a Lexicon or Glossary, which is useful as a concomitant to that of Hesychius. —*Schöll*, vi. 288, 358. vii. 241.

3. The Annals were *first* published by *Wolf*, Gr. & Lat. Bas. 1551. 3 vols. fol.—Repr. in Corp. Byz. *Ducange*, ed. 1686.—

Belonging also to *Niebuhr's* Corpus Byz.——The *Excerpta* is in *Beveridge*, Synodicon, sive Pandect. canonum S. S. apost. concil. ab eccles. Græc. receptorum. 1672. 2 vols. fol.——Lexicon, by *Tittmann* (cf. § 142. 4). Lips. 1808. 3 vols. 4.

§ 260. *Dares* the Phrygian, and *Dictys* the Cretan, may be mentioned in closing our list of names in the department of history. Their era is uncertain, and their value trifling.

1. Homer (*Il.* v. 9) mentions *Dares* as a priest of Vulcan at Troy. Ælian (*Var. Hist.* xi. 2) states that an Iliad or history of the Trojan war by Dares was extant in his times; yet this work was probably not from the Trojan priest, but the fabrication of some sophist. There is extant a work in Latin, entitled *De excidio Trojæ historia*, which has been taken for a translation made by *Cornelius Nepos*, from the Greek of *Dares*. It is now admitted to be merely the prose outline of a poem in 6 cantos by *Joseph Iscanius*, who was an English poet of the 12th century, born at Exeter in Devonshire, and called *Iscanius* from *Isca* the ancient name of Exeter, and sometimes *Davonius* from his native county[1].

2. There was a kindred fabrication in Greek, made by *Praxis*, in the name of *Dictys Cretensis*, who is said to have served in the Trojan war, and to have kept a journal (ἐφημερίς) of its events[2]. The original Greek is lost; but there is a Latin version in 6 books. Cf. § 238, § 522.

[1] *Camden's* Britannia, p. 133. Publ. in Latin 1607. fol. English, by *Gibson*, 1617.——[2] *Schöll*, Hist. Litt. Gr. iv. 107.

3. The pretended works of *Dares* and *Dictys* are supposed to have been the original source of the famous romance of chivalry by *Guido dalle Colonne* (*de Columna*), a Sicilian lawyer and poet of the 13th century. This romance, the *second* that was written of the chivalric class, was translated from the Latin into all the languages of Europe, and received with universal enthusiasm. The *first* romance of this class is traced to an eastern origin in a Persian tale of Alexander the Great, translated first into Greek and then into Latin.

Schöll, vii. 3-5, 194-96.—*Fabricius*, Biblioth. Lat. vol. i. p. 116.—*W. Ouseley*, on some extraordinary anecdotes of Alexander; in the *Transact. of the Roy. Soc. of Literature*, vol. i. Lond. 1823.

4. Editions.—*Dares* and *Dictys* have usually been published together. The *first* edition was printed, Milan, 1477.—The best editions; that of *Perizonius*. Amst. 1702. 8. a reimp. of *Madame Dacier's* (Par. 1680. 4), and containing the poem of *Joseph Iscanius* (cf. § 522), and that of *A. Dederich*, Rom. 1835. 2 vols. 8.

5. Translations.—These works were translated in the 16th century into the Italian, French, and German. A Russian version was published, Mosc. 1712. 8. Cf. *Fabricius*, above cited, p. 112.

X.—*Writers on Medicine and Natural History.*

§ 261 *a*. The science of *Medicine* is founded essentially upon observation and experience, and is one of those which were but imperfectly understood in ancient times. Indeed, from the nature of the case, it could not be brought to perfection until later periods. The same is true, to a considerable extent, of Natural History and Physics in general. Yet these sciences were pursued among the Greeks not without some zeal and success. But their success in them can by no means be compared with that which they enjoyed so peculiarly and happily in literature and the fine arts.——At first the practice of medicine was limited almost wholly to the curing of external wounds. The great renown which *Æsculapius* (Ἀσκλήπιος, cf. P. II. § 84) and his descendants called the *Asclepiades* obtained, is a proof of the novelty and rarity of the healing art in those times, in which in fact it was considered as a miraculous gift from the gods. The Asclepiades established several schools in medicine, of which those at Rhodes, Cos, and Cnidus were the most celebrated. It was not until a later period that the Greeks became acquainted with anatomy. *Hippocrates* was the first who investigated the science systematically, or wrote upon the subject.

There is a brief collection of *rules of health* ascribed to the *Asclepiades*, entitled Ἀσκληπιάδου ὑγιεινὰ παραγγέλματα. Found in *J. C. d'Ansse*, Beyträge zur Gesch. der Lit. vol. ix.—and in *Schöll*, Hist. Litt. Gr. vol. iii. p. 11.

§ 262. After Hippocrates, the physicians of the same period, between Solon and Alexander, seem to have in a great measure abandoned the guidance of experience, and plunged into the labyrinths of speculation. The school termed the *Dogmatic* was now established, which attempted to unite the theories of the philosophers with the principles of Hippocrates. The sons of Hippocrates are named among its founders. The most distinguished of this school were *Diocles* of Carystus in Eubœa, and *Praxagoras* of Cos. Of the medical writings of the former we have a few fragments.

The fragments of Diocles are published in *C. G. Kühn*, De Medicis Græcis, &c. Lips. 1820. 4.—Cf. *Schöll*, iii. 402.

§ 263. It was by the physicians at Alexandria that the actual dissection of the human body was first attempted. Among the earlier physicians of the Alexandrine school, the most distinguished were Herophilus and Erasistratus, who lived under the first Ptolemies, and were each the head of a class of followers. Among the adherents of

the former soon arose the *Empiric school*, founded by *Philinus* of Cos, and *Serapion* of Alexandria. To this school most of the physicians of the period before the fall of Corinth attached themselves. They professed to follow the lessons of experience (ἐμπειρία).—One of the most illustrious of the Empirics was *Dioscorides*, who will be noticed below (§ 271). We may mention also *Apollonius* of Citium, and *Xenocrates* of Aphrodisium, as of some eminence.—It was towards the close of this era that the medical art of the Greeks was introduced among the Romans, by *Archagathus;* it had been, at first, chiefly practiced by Greek slaves. The physician that seems to have acquired the highest celebrity at Rome, was *Asclepiades* of Bithynia, B. C. about 100. He may be assigned to the *Empiric school*, although he professed to have peculiar notions of his own.

C. F. H. Buck, De Schola medicorum Alexandrica. Lips. 1810. 4.—*Schöll*, iii. 404. v. 335.—The work of *Xenocrates* (on *the nourishment* furnished by aquatic productions), by *Coray*. Par. 1814. 8.—The remains of *Asclepiades of B.* were published by *Gumpert*, Asclep. Bith. Fragmenta. Vimar. 1794. 8.—The name of Asclepiades was borne by many different persons. Cf. *Harles*, Medicorum vet. Asclepiades dictorum lustratio, &c. Bon. 1828.

§ 264. In the period succeeding the fall of Corinth a new school arose, called the *Methodic* or *Methodistic*, founded B. C. about 90, by *Themison* of Laodicea, who was a disciple of Asclepiades, and fixed himself as a physician at Rome. The system was matured by *Soranus* of Ephesus, who practiced at Rome under Trajan and Hadrian with brilliant success, and has left several works. To this school belonged *Criton*, also celebrated in the time of Trajan, and *Moschion*, the reputed author of a work on *Diseases* still extant.—Within the limits of the same period, another medical sect was originated, the *Eclectic*, which is generally ascribed to *Archigenes*, another physician in the time of Trajan. *Aretæus*, whose works will be noticed below, was an eminent advocate of this school. *Rufus* of Ephesus was an eminent physician not assigned to any of the sects; his works are still considered valuable. But the name which is most important, not only in the space between Augustus and Constantine, but in fact in the whole history of the Greek physicians, is that of *Galen*. With transcendant genius he broke from the restraints imposed by the different medical sects, and built a system for himself upon the ruins of them all, and became and continued for many centuries the oracle of the art.

The works of *Soranus* are in *Ant. Cocchi*, cited below, § 269.—That of *Moschion*, separately, *F. O. Dacos*. Vienn. 1793. 8.—Those of *Rufus*, by *W. Clinch*. Lond. 1726. 4.—*Schöll*, v. 338.

§ 265. During the long period from Constantine to the capture of Constantinople, no progress was made in the science. Alexandria continued for a long time the chief seat for the theory and science of medicine, while Rome and Constantinople furnished ample fields for its practice. Most of those who attempted to write on the subject, contented themselves with commenting upon the works of Galen or some author of times previous to their own. They formed what is called the *School of Galen*, although they professed to be *Eclectic*, and to draw their principles from all the different sects. There are but few names which are specially deserving of mention.—*Oribasius*, in the time of Julian, is the first writer of any note; he has been called the *ape of Galen*, on account of borrowing so much from him; among his works was a medical compilation from preceding writers, made by order of Julian, and called Ἑβδομηκοντάβιβλος, from its comprising 70 books, 8 or 9 of which yet remain in Greek, and several others in Latin only[1].—*Ætius* of Amida in Mesopotamia, was a physician at Constantinople, in the 6th century. He left a compilation from the earlier medical authors, under the title of Βιβλίον ἰατρικὸν, in 16 books[2]. *Alexander*, of Tralles in Lydia, flourished in the reign of Justinian, and after much travel practiced in Rome with great celebrity; his *Therapeutics*, Βιβλίον θεραπευτικὸν, in 12 books, is extant.—*Paul* of Ægina may also be mentioned as a practical physician, and as the author of a compilation entitled an *Abridgment of all Medicine*[3].—We will add only the name of *Constantine*, surnamed *the African*, a native of Carthage. He studied among the Arabians, Chaldeans, and Persians, both medicine and astronomy, with the kindred sciences. Returning to the west after an absence of nearly forty years, he was regarded as a sorcerer, and finally retired, in a religious habit, to Salernum in Italy, where the monks of Mont-Cassin had established a medical school. Here he employed himself until his death, towards the close of the 11th century, in making known the Greek and Arabian medicine, and contributed much to the high celebrity which that school attained[4].

[1] An edition of *Oribasius* in Latin was published, Bas. 1537. 3 vols. 8. but not complete.—The works of *Alexander* are given in the collection of *Haller* (cf § 269).——[2] The Latin version of *Ætius* by *J. Cornarius* and *J. Montanus* is also in *Haller*.——[3] *Paul of Æg.* was published by *Rennissus*. Bas. 1538. fol. There is an English version by *F. Adams*.——[4] *Constantine* left numerous works, but in the Latin language.—*Schöll*, vii. 247, ss.

§ 265 b. It may be proper to remark here, that the *Science of Medicine* was divided by some into five parts: Φυσιολογική, Physiology and Anatomy; Αἰτιολογική, Ætiology, or the doctrine of the causes of disease; Παθολογική, Pathology, or the whole doctrine of disease, its nature and effects; Ὑγιεινὴν, Hygiene, or the art of preserving health; Σημειοτική, Semeiology, or the knowledge and discrimination (διάγνωσις) of the symptoms of disease; and Θεραπευτική, Therapeutics, or the art of healing. Διαιτητική, Dietetics, was sometimes made a distinct division;

and Φαρμακευτική, Pharmacy; also Χειρουργία, Surgery; these last three, however, were rather considered as subdivisions of Θεραπευτική, or the general *Art of Healing*.

For details on these subjects, see *W. A. Greenhill*, in *Smith's* Dict. of Antiquities, p. 218, 227, 722, 749, 756, 847, 961.—Cf. *Choulant*, Handbuch der Bücherkunde für die Aeltere Medicin. Lpz. 1841. 8.—*Sprengel*, as cited P. IV. § 23.

§ 266 u. Physics, or *Natural Science*, formed a prominent object of many of the first Greek philosophers, and furnished subjects for some of the earliest didactic poems. The study of philosophy in later periods usually implied some attention to these branches. But for want of sufficient observation, and of the necessary helps, many errors were adopted and long retained in the Grecian schools.

§ 267. The merit of first treating these subjects systematically and scientifically is universally ascribed to *Aristotle*. Alexander is said to have aided his studies in natural history with a princely liberality. *Theophrastus*, the disciple and successor of Aristotle, pursued the same studies with considerable success. While Aristotle is called the father of *Zoology*, Theophrastus must be acknowledged to stand in the same relation to *Mineralogy* and *Botany*.—Among the Alexandrine scholars, the subjects of natural science seem to have obtained but comparatively little attention. This could not have been owing wholly to want of encouragement, because the Ptolemies are said to have expended considerable sums in procuring collections of what was curious in the three kingdoms of nature. *Antigonus* of Carystus is the principal Alexandrine writer of whom we have remains pertaining to this department, and his work is chiefly a collection of marvelous stories, and not a description of natural objects.——Nor under the Roman supremacy, from the fall of Corinth even to the time of Constantine, do we find any manifest advancement. The chief writers were *Dioscorides*, who was distinguished as a botanist (ῥιζοτόμος), as well as physician, and *Ælian*, who compiled a considerable work on the history of animals.—The superstition and love of the marvelous, which prevailed both in this and in the preceding period, were probably a hindrance to the real progress of natural science. We may refer, as evidence of their influence, to the works of *Melampus* in the former, and *Artemidorus* in the latter. Melampus wrote on the art of divination in several branches, and also a work on *Prognostics from the changes in the moon*, which is yet in manuscript in the library of Vienna. —Artemidorus left a work on the *Interpretation of dreams*, Ὀνειροκριτικά, which, with all its absurdity, is of some value in illustrating mythology and the symbolical and allegorical figures of ancient sculpture.

It was published by *J. G. Reiff*. Lpz. 1805. 2 vols. 8.—Cf. *Schöll*, iii. 393, as. v. 277, as.

§ 268. Under the emperors of Constantinople, all the sciences connected with the study of nature were in a state of almost utter neglect; in the whole time we do not meet with a single name of any eminence, nor one work of special value. We find a treatise of *Epiphanius*, Περὶ τῶν δώδεκα λίθων, *On the* 12 *stones* in the breastplate of the Jewish high-priest[1]; and another, Περὶ λίθων δυνάμεων, *On the virtues of stones*, by *Michael Psellus*, in the 9th century[2]. We have a large compilation on *agriculture*, entitled Γεωπονικά, in 20 books, by *Cassianus Bassus*, in the 10th century[3]. We have likewise a compilation on the *veterinary art*, in 2 books, entitled Ἱππιατρικά, collected by an unknown writer[4], by order of the emperor Constantine VI. Porphyrogenitus. There are also several works, yet in manuscript, on Chimistry, or rather *Alchimy*[5], or the *art of making gold;* especially one by *Stephanus* of Athens, in the 7th century, Περὶ χρυσοποιΐας, in 9 books, and parts of another styled Χυμευτικά, in 28 books by *Zosimus* of Egypt. The latter author has left us a treatise[6] on the *making of beer*, Περὶ ζύθων ποιήσεως. Such is the trivial list, with which we must close our view of the Greek writers on natural science.—One discovery or invention of this dark period ought perhaps to be mentioned, that of the celebrated *Greek fire* (*feu Gregeois*), the composition of which was so carefully kept a secret above 400 years. The recipe for making it is given in a work ascribed to *Marcus the Greek*, a Latin version of which, in a manuscript of the 13th century, was found in 1804[7].

[1] The treatise of *Epiphanius* was published by *Gesner*, De omnium fossilium genere. Zürich, 1565. 8. Cf. P. IV. § 196. 3.—[2] That of *Psellus*, by *Bernard*. Leyd. 1745. 8.——[3] The *Geoponics* of Bassus, best, by *J. N. Nicles*, Gr. & Lat. Lpz. 1781. 4 vols. 8. ——[4] The *Hippiatrika*, Gr. & Lat. Bale, 1537. 4.——[5] The MSS. on Alchimy are in the Libraries of Paris and Vienna.—— [6] Given in *C. G. Gruner*, Zosimi *de Zythorum confectione* fragmentum. Solisb. 1814. 8.——[7] Published the same year, by *Laporte du Theil*. Par. 1804. 4. Cf. *Gibbon*, Dec. and Fall, &c. ch. lii.—*Warton*, Hist. Poetry, i. 169.—On the subject of this section, cf. *Schöll*, vii. 197, as. 211.

§ 269 *t*. We give the following references to works pertaining to Greek medicine and physics, before speaking of the authors separately.

1. *H. Stephanus*, Medicæ artis principes post Hippocratem et Galenum. Lat. Par. 1567. 2 vols. fol.—*Ital. Cocchi*, Græcorum Chirurgicorum libri, &c. Flor. 1754. fol.—*Fernelius*, Medic. antiq. qui de febribus scripsere collectio. Ven. 1584. fol.—*Haller*, Artis medicæ principes. (cur. *Vicatii*). Laus. 1784–87. 11 vols. 8. in Lat. version only.—*C. F. Matthæi*, Medicor. xxi. vet. Græc. Mosc. 1808. 4.—*C. G. Kühn*, Opera med. Græc. quæ extant. Gr. & Lat. Lpz. 1821–33. 26 vols. 8.—*C. G. Gruner*, Bibliothek der alten Aerzte in Uebersetzungen und Auszügen. Lpz. 1780–82. 2 vols. 8.—See references given P. IV. § 23.—For some remarks on the anatomical knowledge of the Greeks, see *J. Elmes*, Annals of the Fine Arts, vol. v. p. 225. Lond. 1816 20. 5 vols. 8.—*D. Black*, Observations on the Surgery of the Ancients. N. York, 1813. 8.

2. *Franz*, Scriptores physiognomonia veteres. Altenb. 1780. 8.—*J. G. Schneider*, Eclogæ physicæ e script. præcipue Græcis. Jen.

1801. 2 vols. 8. containing natural history and physics.—*J. L. Ideler*, Meteorologia vet. Graec. et Romanorum. Berl. 1832. 8. Prolegomena to his ed. of Aristotle, cited § 274.—*J. F. Pfaffius*, De ortibus et occasibus siderum apud Auctores Classicos. Gott. 1786. 8.—*A. Libes*, Histoire de la Physique. Par. 1810. 4 vols. 8.—*Sprengel*, cited P. IV. § 23, contains, particularly in vols. 1 and 2, notices of the natural sciences among the ancients.—The following old work gives the names of most of the articles of the vegetable kingdom noticed by the Greeks; *W. Turner*, New Herball; wherein are contayned the names of Herbes in Greke, Latin, and Englysh. Lond. 1551. fol.—*Launay*, also *Moore*, as cited P. IV. § 195. 2.

§ 270. *Hippocrates*, of Cos, a descendant of Æsculapius, flourished B. C. about 420. In philosophy he was a disciple of Heraclitus. He practiced the medical art particularly in Thrace and Thessaly, and died at Larissa in the latter country.

1 *a*. With uncommon acuteness of intellect he combined a rich variety of knowledge and experience which was increased by travels, and which gave to his writings a value not limited to ancient times, but enduring even to the present day. Of the numerous works that have been ascribed to him, many are spurious. Of those which are genuine, the *Aphorisms*, or brief medical principles and maxims, are the most generally known.

2. Besides the Ἀφορισμοί, the following works are by all acknowledged to be genuine, viz. the Ἐπιδήμια, *Epidemics;* Προγνωστικὰ, *Prognostics*, in 4 books; Περὶ διαίτης ὀξέων, *Of regimen in acute diseases;* Περὶ Ἀέρων, Ὑδάτων, Τόπων, *Of Air, Water, and Climate*, a work of general interest; Περὶ τῶν ἐν κεφαλῇ Τρωμάτων, *Of wounds of the Head;* Περὶ Ἀγμῶν, *Of Fractures*. There are 12 or 13 others, which some of the critics receive; and a much larger number of pieces, which all consider spurious.

Schöll, vol. iii. 12, ss. gives a view of the various opinions of the critics.——For remarks on Hippocrates, see *B. Rush*, Introductory Lectures (medical). Phil. 1811. 8. lect. xii.

3. Editions.—Works. The most convenient for use is that of *Kühn*. Lips. 1827. 3 vols. 8. belonging to his Collection cited § 269. 1.—The best previously; *Foesius* (*Foes*) Gr. & Lat. Frankf. 1595. Genev. 1657. fol. to which belongs, as a glossary or lexicon, *Foesii* Œconomia Hippocratis. Gen. 1662. fol.—*R. Charterus* (*Chartier*). Par. 1679. 13 vols. fol. with *Galen*. (More full than *Foes*.)—An ed. was commenced by *A. M. Dornier*, Gr. Lat. & Gall. Par. 1827. vol. i.-xi. containing *Aphorisms* and *Prognostics*, with a notice of Life and Writings of H.——The Aphorisms have often been published separately; Berl. 1832. 12. a reimp. of *Bouillon*. Par. 1785. with the *Prognostics*.—*J. W. Underwood*, Gr. & Ang. Lond. 1831. 12.—Of Air, &c. *Coray*. Gr. & Fr. Par. 1800. 2 vols. 8. repr. 1816.—An ed. of *select works* was commenced by *De Mercy*, Gr. & Fr. 1815.

4. Translations.—*Whole Works*.—Latin, by *Foes*, ed. by Pierer. Altenb 1806. 3 vols. 8. containing a good *Notitia Litteraria*. Lips. 1827.——German.—*Grimm*. Alt. 1781-92. 4 vols. 8. cf. *Gruner*, cited § 269.——French.—*Gardeil*. Toul. 1801. 4 vols. 8. ——*Select parts*.—English.—*J. Clifton*, Lond. 1734. 8.

5. Illustrative.—Lemosii Judicium Operum Hippocratis, ed. *J. G. Thierfelder*. Misn. 1835. 8.—*C. A. G. Berends*, Lectiones in Hippocr. Aphorismos, ed. *A. G. Stosch*. Berl. 1820. 8.—*L. Wöri*, De Magni Hippocratis secundi Vita et Scriptis. Frib. 1836. 8.

§ 271. *Pedanius Dioscorides* of Anazarbus in Cilicia, flourished in the 1st century. He was a distinguished physician, and in various travels in Europe and Asia he studied the nature of plants, which he afterwards described for the benefit of pharmacy.

1 *a*. We have from him a work, Περὶ ὕλης ἰατρικῆς, *de Materia Medica*, in 5 books. Besides this there are ascribed to him a treatise on *Antidotes*, Ἀλεξιφάρμακα, in 2 books, and another Περὶ εὐπόριστων φαρμάκων, *On medicines easily prepared;* but their genuineness is doubted.

2. It has been mentioned that Dioscorides was celebrated as a botanist (cf. § 267); for many centuries his work *de Mat. Medica*, above named, was considered as a sort of oracle in Botany, although he treats of the subjects only in reference to medicine.

Schöll, v. 332.—*Sprengel*, Hist. rei herb. Amst. 1807. 8.

3. Editions.—Best, by *C. Sprengel*. Lpz. 1829. 2 vols. 8. in the *Coll.* of *Kühn*, cited § 269. 1.—The best previous is that of *Saracenus* (*Sarrasin*), Gr. & Lat. Frankf. 1598. fol.—Respecting the curious manuscript of Diosc. see P. IV. § 107. 2.

§ 272. *Aretæus*, of Cappadocia, probably lived towards the close of the 1st century, at least later than Pliny the elder, and Dioscorides.

1 *a*. He was one of the most distinguished of the Greek physicians, and left two works: Περὶ Αἰτιῶν καὶ Σημείων ὀξέων καὶ χρονίων παθῶν, *On the Causes and Signs of acute and chronic diseases;* and the other, *On the Cure* of the same, Περὶ Θεραπείας ὀξέων καὶ χρονίων παθῶν. Both of them have come to us only in a mutilated state.

2. He is considered as the most faithful observer of facts after Hippocrates. His works are well written, and may be termed truly classical.—*Schöll*, v. 344.

3. Editions.—A good edition is that by *G. Dindorf*, in the Collect. of *Kühn*, cited § 269. 1.—Also by *J. Wiggan*, Gr. & Lat. Oxf. 1723. fol.—And by *H. Boerhave*. Leyd. 1731, 1735. fol.

4. Translations.—German.—By *F. O. Dreiss*. Viena. 1790. 1802. 2 vols. 8.

§ 273. *Claudius Galenus* was born at Pergamus in Asia, about A. D. 130. He traveled much, and repeatedly took his residence at Rome. He wrote not merely on medical topics, but also on subjects of philosophy, mathematics, and grammar. Many of the writings ascribed to him are undoubtedly spurious, especially such as are extant only in Latin.

1. The name of Galen is justly associated with that of Hippocrates; because to these two, above all the ancients, the healing art is indebted. The time of his death is unknown. He was the confidential physician of the emperor Marcus Aurelius. Some of his works composed at Rome are said to have perished by the burning of his house; yet there are extant 82 treatises of established genuineness, besides 18 commentaries on Hippocrates and a number of fragments. In addition to these, there are 18 published under his name of doubtful genuineness, and a still larger number now acknowledged to be spurious, and many still in manuscript in the Libraries. Among the most interesting and important of his works are the following: Περὶ ἀνατομικῶν Ἐγχειρήσεων, *Of anatomical manipulations*, in 9 books (originally 15); Περὶ χρείας τῶν ἐν ἀνθρώπου σώματι μορίων, *On the use of the different parts of the human body*, in 57 books, regarded as his chef-d'œuvre, and containing a demonstration of divine wisdom and design; Τέχνη ἰατρική, *The healing Art*, cited also in the middle ages under the title of *Tegnum*, *Microtegnum* or *Michrotechnum*, a work which was adopted in all the schools, and familiarity with which was made a prerequisite for admission to practice; and Θεραπευτικὴ μέθοδος, *Therapeutics*, in 14 books, called in the middle ages *Megalotechnum*. We may mention another work, which is rather curious, Περὶ τῶν ἰδίων βιβλίων γραφή, a systematic enumeration of *his own writings*, with incidents of his life, composed when advanced in age.—*Schöll*, v. 345, ss.

2. Editions.—There have been many editions in Latin; *Schöll* speaks of 22.—He mentions two of the *Greek text alone*; *Asulæ* d'Asola (in ed. *Ald.*). Ven. 1525. 5 vols. fol.—*A. Cratander* (printer, ed. *Gemusæus*). Bas. 1538. 5 vols. fol.—There are two also of the Greek *with a Latin version*; *R. Chartier*. Par. 1679. 13 vols. fol. (cf. § 270. 2.)—Best, *K. G. Kühn*, in the first 20 vols. of the collection cited § 268. 1.——We notice the following works, separately published: *That the best physician is also a* philosopher, by *Coray*. Par. 1816. with a treatise of Hippocrates (§ 270. 3).—*Exhortation to study of the sciences*, *Willet*, Leyd. 1812. 8.

3. Translations.—German.—Commenced by *Nöldeche*, (1st vol. publ.) Oldenb. 1805. 8.

§ 274. *Aristotle* must not only have a place among the rhetoricians (cf. § 115) and the philosophers (cf. § 191), but also be ranked high among *naturalists*.

1 *a*. He was the first to bring both physics and natural history into a scientific form. In these branches, he displayed fine powers of observation, with habits of close reasoning. Of his works pertaining to this department, we mention as the principal, his Φυσικὴ Ἀκρόασις, a work on general physics, in 3 books; the *History of Animals*, Περὶ Ζώων ἱστορίας, in 10 books; and the Meteorology, Μετεωρολογικά, in 4 books. Some of the others ascribed to him are not genuine, or at least did not come from him in their present form; as e. g. the treatise Περὶ Θαυμασίων Ἀκουσμάτων, *On wonderful reports*.

2. These treatises are found in the editions of A.'s Works, § 191. 2.——*History of Animals*, by *J. G. Schneider*, Gr. & Lat. 1811. 4 vols. 8. very satisfactory.—*Wonderful Reports*, by *J. Beckmann*. Gött. 1786. 4.—*Three* pieces pertaining to sleep and *dreams*, by *G. A. Becker*. Lpz. 1823. 8.—*Meteorologica*, by *J. G. Ideler*, Gr. & Lat. Lps. 1834. 2 vols. 8.

3. Translations.—French.—*A. G. Camus*, History of Animals. Par. 1783. 8. with Gr. text and notes.——German.—*F. Strack*, History of Animals. Frankf. 1816. 8.

4. Illustrative.—*A. G. E. Heuschel*, De Aristotele botanico philosopho. Vratisl. 1824. 4.—*A. F. A. Wiegmann*, Observ. zoologicæ in Arist. Hist. Animal'um. Lips. 1838. 4.—Cf. *Schöll*, iii. 283.—A brief analysis of A.'s History of Animals is given by *Kidd*, Bridgewater Treatise, ch. x. sect. 3.

§ 275. *Theophrastus* also stands among the naturalists, as well as among the philosophers (cf. § 192).

1 *a*. The works which place him here, are principally the following: Περὶ φυτῶν ἱστορίας, *History of Plants*, in 10 books; Περὶ φυτικῶν Αἰτιῶν, *On the causes of Plants*, in 10 books, of which only 6 remain; Περὶ λίθων, *Of stones*. We have also from him several other treatises, on *Winds*, *Fire*, *Odors*, &c. and various fragments preserved in Photius.

2. *Schneider's* ed. of the Whole Works (cf. § 192. 2) furnishes the best of *these parts*.—The *Hist. of Plants*, by *J. Stackhouse*. Oxf. 1813. 8. handsome, but not correct (*Fuhrmann*).

3. Translations.—German.—*Hist. of Plants*, by *Sprengel*. Alton, 1822. 8.—*Stones*, by *Schmieder*. Freib. 1806. 8.——French. —*Stones*, (anon.) Par. 1751. 8.——Eng'l h.—*Of stones*, by *J. Hill*. Lond. 1746, 1777. 8.

4. Illustrative.—*J. Stackhouse*, Illustrationes Theophrasti in usum Botanicorum, &c. Oxf. 1811. 8.—Cf. *Schöll*, iii. 305.

§ 276. *Antigonus* of Carystus, in the island Eubœa, lived about B. C. 284, under Ptolemy Philadelphus.

1 *a*. He compiled, from the works of other naturalists, his Ἱστοριῶν παραδόξων συναγωγή, *Collection of marvelous things*. It consists of 189 sections, containing particularly an account of animals. The last 62 sections are the most important, being drawn from authors that are lost.

2 This work was first published by *Xylander* (*Holzmann*). Bas. 1568. 8.—Another ed. by *Meursius*. Leyd. 1619. 4.—Best, by *J. Beckmann*. 1791. 4.

§ 277. *Ælianus* has been named among the historians (§ 252). But we have a work from him, belonging to this place, on the *peculiarities of animals*, Περὶ ζώων ἰδιότητος, in 17 books. It is chiefly a compilation from earlier writers,

particularly Aristotle. The additions by Ælian are mostly of a fabulous character.

1. It is given in the editions of his works, cited § 252. 2.—Separately, *Abr. Gronov.* Lond. 1744. 2 vols. 4.—*Schneider.* Lpz. 1784. 8.—Best, *F. Jacobs.* Jen. 1830. 2 vols. 8.

2. The compilation of *Apollonius Dyscolus*, styled *Wonderful Histories* (cf. § 135), might be ranked in this department; but it is of little value.

Jewish and Christian Writings in the Greek Language.

§ 278. Before leaving the history of Greek Literature, we ought to remark, that we find in the Greek language *two* classes of writings, which have not been noticed in the preceding glance, and which ought not to be overlooked, although they are not commonly included in the range of classical studies.

The *first* of the classes, to which we here refer, comprises those writings which may perhaps properly be termed *Hebrew-Grecian;* being published in the language of the Greeks, but of a Hebrew origin and character. These are, the Septuagint version, and the Greek Apocrypha, of the Old Testament. These writings breathe a moral spirit quite at variance with that of pagan literature, and it cannot be doubted, that they exerted some influence, when made known to the scholars of Alexandria. Indeed it has been thought, that their influence is apparent in the style of some of the pagan writers of the age (cf. § 68. 3).—The most marvelous stories have been reported as to the manner in which the proper literature of the Hebrews, composed of their *Canonical Books* and called by us the *Old Testament*, was first presented to the Greeks in their native tongue. The true account is, probably, that the Jews of Alexandria, who had lost the use of their national language, procured for their own benefit a Greek translation of these Books, in the reign of Ptolemy Philadelphus, B. C. about 280. This translation received the sanction of their Sanhedrim, consisting, like that at Jerusalem, of 70 or 72 members, and was from this circumstance called the Septuagint. This version enjoyed a high reputation both among Greeks and Jews for many years; but in some of the most interesting parts it fell far short of the spirit and force of the original, and attempts were made at a later period to give to the Grecian reader, in a more elegant dress, this body of sacred history and poetry.

For an account of the Septuagint, and of other Greek versions, we refer to *Horne's Introd. to Crit. Study of the Scriptures*, as cited P. IV. § 107. 1.—Works of higher critical Authority are *J. G. Eichhorn*, Einleitung ins. A. Test. (4th ed.) Gött. 1824. 5 vols. 8. and *W. M. L. De Wette*, Einleitung in die Bibel Alt. u. N. Test. (3d ed.) Berl. 1829. 8.

§ 279. The books termed the *Apocrypha* (ἀπόκρυφα) were originally written, some of them in the Greek, but most of them in the Hebrew or Chaldee. They were all, or nearly all, composed before the Christian era.——Several of the pieces contain *authentic narratives* of events, and are highly valuable in supplying the historical deficiencies of the canonical books, and illustrating the circumstances of the age to which they refer. A larger number must be viewed as mere *historical fictions*, having perhaps their foundation in matters of fact, but embellished according to the fancy of the author, often ingenious and amusing; yet framed wholly for moral and religious purposes. Some of the books are more purely and directly didactic in character, consisting of proverbial reflections, and maxims of prudence and wisdom. "The song of the three children" is the only piece in the collection which can be justly called poetical; in form and structure it almost exactly resembles the Psalms of David.——What interest these apocryphal writings excited, or to what extent they were circulated, among the Greek literati, it may be impossible now to determine; but it is manifest from the reply of Josephus to the attack of Apion, that about the commencement of the Christian era, the antiquities and historical records of the Jews had become interesting subjects of inquiry among pagan scholars. At first the Greeks very generally looked upon the Jews with profound contempt, classing them without distinction under the leveling epithet of barbarians. Occasionally they honored them with a tribute of derision for their proud claims as a nation favored of heaven, and their bigoted adherence to a system of burdensome ceremonies. But at length the Greeks became more acquainted with their sacred books, and conversion from paganism to Judaism was not an uncommon occurrence. Synagogues, composed in great part of proselytes, existed in many of the Grecian cities, at the beginning of the Christian era.

On the writings classed under the Apocrypha of the Old Testament, see *J. A. Fabricius*, Codex Pseud-epigraphus Veteris Testamenti. Hamb. 1723. 2 vols. 8.—*Horne*, Intro. &c. cited § 278. vol. i. p. 628.—Besides the apocryphal books above mentioned, there are some other spurious productions, ascribed to biblical personages. The book of *Enoch* and the *Ascension of Isaiah* have been found in the Ethiopic language, in modern times. See *R. Laurence*, Book of Enoch, &c. Oxf. 1821. 8.—*Same*, Ascensio Isaiæ, etc. Lond. 1819. 8.

§ 280. The *other* class, to which we alluded (§ 278), comprehends the numerous

writings from Christian authors. After the time of Christ, there began to appear in both the Greek and Roman tongues, works totally different in their whole spirit and character from all that is found in pagan literature. In the notices already given of Greek authors, a few names of professed believers in Christ are found; but they have been presented only as their works related to the subjects strictly included in the compass of profane studies. Independent of all such works, there was a body of *Christian literature*, which deserves our notice here, and which in fact offers a spacious and most interesting field of observation. Our limits confine us to a glance at the Christian writings in the Greek language before and during the time of Constantine.

§ 281. The first object which appears as we enter this field, is the collection of SACRED WRITINGS contained in the *New Testament*. These, considered in a literary point of view, may be classified under the *three* heads of historical, epistolary, and prophetical composition.——Of the *five* pieces which are *historical*, four illustrate the life, death, and character of the great Founder of the religion, while the fifth relates the circumstances of his followers for some time after his death, and details the labors particularly of one apostle. They are written in a style of the most affecting simplicity, and contain an historical and biographical narrative, which, in whatever light it is considered, is altogether without a parallel in the literature of the world.——The *epistolary* part consists of letters from five of the first teachers, directed to companies of believers in the Christian faith united together in churches, or to individual converts. Those letters must of course be accommodated to the specific object of each, and contain many allusions to the peculiar wants and circumstances of the times. But they were intended for general instruction, and present it in almost every variety of form in which it can be offered to the mind and heart of man; in rigid demonstration of truth; in clear exposure of error; in strong warnings against impurity of life; in warm encouragements to active goodness and benevolence; all urged with sanctions drawn from the sublime realities of a future eternal existence.——One piece only is considered as *prophetical*, styled the Revelation. It was composed last of the whole collection, and is marked by many striking peculiarities. There is one trait in its style specially remarkable, to which there is nothing similar in any department of pagan literature, the singular use of symbolical language. This peculiar language was chiefly derived from the Hebrew prophets, by whom it seems to have been employed as essential to the prophetical style. It throws an air of mystery over the composition, but at the same time imparts to it an overwhelming majesty and sublimity. The grand and simple object of this beautiful vision of the venerable exile at Patmos seems to have been to show forth the hastening overthrow of Judaism and Gentilism, the future general triumphs of Christianity on earth, and the final rewards of its disciples in Heaven.

For whatever pertains to the editions of the New Testament, its interpretations, and kindred topics; *Horne*, as already cited.—Especially, *J. L. Hug*, Einl. in s. Schriften d. N. Test. (3d ed.) Stuttg. 1826. 8. Transl. into English, by *D. Fredick*, with notes by *M. Stuart*. And. 1836. 8.—*H. A. Schott*, Isagoge Historico-Critica in Libros Nov. Fœd. Sacr. Jen. 1830. 8.

§ 282. It would be impious sacrilege to speak of the writings just named only as a part of the general mass of literary productions. It must not be forgotten that they constitute, taken in connection with the sacred books of the Jews, a series of authentic communications from God to man; they are, if the expression can be allowed, the *second volume* of *divine inspiration*. There is irresistible evidence, that they are from the pens of men who wrote as they were moved by the Holy Ghost, and contain the infallible rule of faith and practice for us as the intelligent moral subjects of the Great Ruler of the universe. By the principles of these books we are each to be tried at the day of final judgment, and each to receive his eternal retribution. It is only by giving earnest heed to these books, that we can cleanse our ways from sin, or obtain part in the life and immortality which they and they only have brought to light. "The law of the Lord is perfect, converting the soul."—Yet these writings should be noticed as included among those mental productions of antiquity, which are presented to us in the language of the Greeks, especially as the literary importance and influence of the New Testament has been too generally overlooked. It is often interesting to the scholar to consider how the writings of a distinguished individual, a Homer, a Plato, an Aristotle or a Bacon, have given a cast to the general mind through distant ages; how a single production has affected the thoughts and feelings, and modified the whole character of many successive generations. Viewed in this light, no work of human genius suggests so interesting a train of reflections as the inspired writings of Christianity. No work or class of works has operated so powerfully or so extensively on the human mind, none has effected so much in arousing the latent energies of intellect, in preparing it to put forth splendid and successful efforts in the various departments of science and literature. Cf. P. IV. § 83.

§ 283. The writings which next fall under our notice, following the order of time, are those which are ascribed to the *Apostolical Fathers*. Barnabas, Clemens Romanus, Hermas, Polycarp and Ignatius, are included under this denomination.——*Barnabas* was a native of the island of Cyprus, was educated at Jerusalem, in the school of Gamaliel, and was for some time a companion of the Apostle Paul. The *letter* extant under his name is chiefly an argument addressed to the Jews, showing that the Mosaic

law had been abolished by Christ, and a purely spiritual service substituted instead of their ceremonial rites and sacrifices.——The work left by *Hermas*, is styled *Pastor* or Shepherd, consisting of three Parts; viz. 12 commands, 12 similitudes, and 4 visions. The commands are so many practical positions or principles laid down and illustrated. The visions and similitudes are fanciful and puerile in the extreme, and little worthy of attention except as they indicate the great sincerity and piety of the author.——The only genuine remains of *Clement of Rome* are *two epistles to the Corinthians*, and concerning the second of these there is reason to doubt. They are altogether of a practical character, exhorting the Corinthians to cultivate the Christian virtues and to manifest in their deportment the superior excellence of the Christian faith. Clement enjoyed distinguished reputation, and on this account several works by later writers were ascribed to him in order to give them currency; as the *Apostolic Canons*, the *Apostolic Constitutions*, the *Recognitions*, and the *Clementines*. These works, although spurious, afford much useful and curious information respecting the state of Christian society, opinions, and views in the period to which they belong.——*Polycarp* and *Ignatius* are both remembered as venerable and heroic martyrs. The former at the age of more than eighty years died at Smyrna, bound to the stake; the latter, at about the same age, was devoured by lions in the Amphitheatre at Rome.——The only fragment of Polycarp is an *epistle to the Philippians*, applauding their faith, enforcing the doctrine of the resurrection, giving precepts to the different classes in the church, and warning its members against errors in belief and sins in practice.——A large number of *epistles* are extant ascribed to Ignatius. Only *seven* of them are considered as genuine; one of them was a letter of Christian friendship to Polycarp, and the others were pastoral addresses to different churches, written after he commenced his fatal journey from Antioch to Rome, a prisoner of the emperor Trajan.——These various remains of the Apostolical Fathers were held in high estimation by the primitive Christians. Some of them were occasionally read with the Holy Scriptures in the religious assemblies on the Sabbath.

The best edition of the writings of the Apostolical Fathers is that of *J. B. Cotelerius* (as emended by *J. Clericus*) Gr. & Lat. Amst. 1724. 2 vols. fol.—An English translation was published by *Abp. Wake*. Reprinted, Lond. 1817.—An account of their lives may be found in *Cave's* History of the Primitive Fathers. Lond. 1697. fol.—See also *Mosheim*, translated by *Murdock*, (New Haven, 1883. 3 vols. 8.) 1st. vol. p. 89.——On the Apostolic Constitutions, cf. *Coleman*, Christ. Antiquities, p. 36, 476.

§ 284. In the 2d and 3d centuries, as was perfectly natural, there appeared a number of *spurious productions*, which claimed to be from the Apostolical Fathers and others, who had been active in the introduction and first promulgation of Christianity. Many of these were undoubtedly written with the best intentions, and perhaps were understood by their first readers as asserting a fictitious origin not expected to be believed or allowed, according to a law which has existed in the republic of letters from time immemorial.——Among the fabrications alluded to we must rank the *Apostles' Creed*, a beautiful little summary of doctrine, which is still regarded with great respect. To the same class belong the books styled the *Revelation* and *the Preaching of St. Peter*, the latter of which contains, together with some interesting matter, many ridiculous statements and anecdotes. A still bolder fiction is found in the two *Edessan Epistles*, which purport to be a letter from Abgarus, king of Edessa, sent to Jesus Christ, and the answer returned to him by the Savior. The story is briefly, that Abgarus in a dangerous sickness wrote to implore relief, and that Christ sent back a gracious reply, accompanied with a present of his picture, which was miraculously impressed upon a handkerchief by Christ himself. Besides pieces of this description, there were several professed *biographies of the Savior*, crowded with the most puerile superstitions and absurdities, but in some instances exhibiting the marks of a lively and truly poetical imagination.——The collection of writings termed the *Apocryphal Testament* is composed of such productions as have just been mentioned; productions perfectly consonant to the circumstances of the age and the character of the times; when the Savior and the Apostles had been so long departed, that their lives and actions might be embellished by exaggeration and fiction, and the reading class among Christians had become so numerous, and the general curiosity so awakened, as to create an increased demand for writings relating to their common faith and the history of their Founder and his companions.

Many of these works have perished. Those extant were collected and published by *J. A. Fabricius*, in his *Codex Apocryphus Novi Testamenti*. Hamb. 1719-43. 2 vols. 8.—An apocryphal book, purporting to be the *Acts o the Apostle Thomas*, was lately discovered at Paris, and was published by *Jo. Car. Thilo*, (Thomæ Apostoli Acta). Lps. 1823. 8.—*Thilo* commenced an ed. of the *Apocr. N. Test.* Lips. 1832. 8. learned and celebrated.—An English translation of most of these productions was published, entitled *The Apocryphal New Testament*, &c. Lond. 1820. 8.—Cf. *Horne*, before cited, vol. i. Appendix No. V.

§ 285. The works, which have thus far been noticed, proceeded chiefly from men comparatively illiterate. But in the 2d century, and still more in the 3d, Christians could rank among their advocates and writers many distinguished scholars and philosophers, particularly of the Greeks. Very early, however, arose two opposite opinions respecting the importance of human attainments. A considerable class of Christians utterly disapproved of the study of science and philosophy, as useless and inconsistent

with the design of Christianity. Another class warmly advocated such study as perfectly proper and highly useful, especially to those who aspired to be public teachers of religion. The latter opinion gradually gained the ascendancy, and the sciences, which had been taught in the pagan schools, were at length to a considerable extent introduced into the Christian seminaries. (Cf. P. IV. § 83.) But *Philosophy* constituted the principal study thus derived, and nearly all the Christian writers, who remain to be noticed in the glance we are now taking, will come under the general name of philosophers. None of them wrote treatises expressly philosophical; but many of them were philosophers by profession before they were converted to Christianity, and afterwards continued the same pursuits, while all of them studied more or less the pagan systems, and employed the doctrines of philosophy in whatever they wrote in support of their own religion.—The Fathers down to Origen have been termed *Platonizing*, because they generally preferred the system of Plato and adopted many of his views. Justin Martyr and Irenæus were the most distinguished of this class. Origen and most of the early Greek Fathers after him have been termed *Eclectic*, because they embraced the system of Ammonius, to which we have already alluded (§ 181). Some of the Fathers were partial to the doctrines of other sects, particularly the Stoics; but the Eclectic philosophy became altogether the most popular among Christians as well as pagans. The views of the Fathers were, however, in many points peculiar to themselves, and formed what might be called a *Christian philosophy* (cf. § 183, 466). The productions of the writers whose philosophical studies and partialities have thus been hinted at, may be classed under the several heads of Biblical, Controversial, Doctrinal, Historical, and Homiletical writings.

§ 286. The early Christians attached great importance to *Biblical* studies. The writings of both the Old and New Testament they endeavored not only to explain to their children and to those who attended their public assemblies, but also to circulate among all the heathen around them. For this purpose, *versions* were very early made into several of the different languages then spoken. Much care and labor were expended also in collecting various copies, in correcting the versions in use, and publishing more perfect editions. Many of the Fathers engaged in these efforts with ardor, but the palm of pre-eminent zeal and diligence belongs to Origen. His Polyglott, usually called the *Hexapla*, has been considered one of the most astonishing monuments of philological industry, and the loss of it is still deeply lamented by every sacred interpreter.——*Harmonies of the Gospels* were likewise among the biblical compositions of the age. That of Tatian, about the middle of the 2d century, is the earliest on record; it was called Τὸ διὰ τεσσάρων or *Μονοτέσσαρον*.——But the most important and numerous productions of this general class were *Commentaries*. In the 2d century, Theophilus of Antioch wrote on the Gospels; Clemens Alexandrinus, on the Epistles; Justin Martyr, on the Apocalypse. In the 3d century we find among the commentators, Hippolytus, Gregory Thaumaturgus, and Origen, the most prolific and most distinguished of them all. These authors understood but very imperfectly the true principles of interpretation. Justin Martyr adopted the Jewish idea of a double meaning belonging to one and the same passage, and made a constant endeavor in his expositions to ascertain a *hidden* and *remote* sense in addition to the *literal*. The same principle was embraced by Origen, who incorporated it with notions borrowed from the allegorizing Platonists, and spread it out into a system, which soon led its founder and his followers into endless labyrinths of mystical extravagance.

Respecting the early versions, consult *Horne's* Introd. P. i. ch. v. sect. i. § 3, 4.—*Gerard's* Institutes of Bibl. Crit. Bost. 1823. 8. ch. iv. § 4, 5, 6.—An account of Origen's Hexapla is given by *Horne*, vol. ii. p. 171. Cf. *Stuart*, Dissertations on studying the Orig. Languages of the Bible, Note C.—A particular description of the six Greek versions in the Hexapla of Origen is given by *Epiphanius*, who lived in the latter part of the 4th century, in his *Treatise on Weights and Measures*; a treatise which was written for the purpose of elucidating the Scriptures, and which is still useful. It is given in *D. Petavius*, S. Epiphanii Opera, Gr. et Lat. Par. 1622. 2 vols. fol. repr. Col. 1682. 2 vols. fol.——On the early harmonists and commentators, *Horne*, ii. p. 478, 741.—On the Christian poetical writings, cf. *Warton*, Hist. Eng. Poetry, iii. 198.—Poetæ Christiani *Græci*. Par. 1609. 8. Cf. *Schöll*, Histoire Abregée de la Litterature Grecque Sacrée. Par. 1832. 8.

§ 287. The *Controversial* writings of the early Greek Christians constitute an interesting part of their literature. They consist of books designed either for heretics, or for Jews, or for pagan Gentiles.——The errors of the various classes of heretics and schismatics were opposed by a great number of writers whose books are lost; but the five books of Irenæus, in which he examines and refutes the doctrines of the whole body of them, are still extant, partly in the original Greek and partly in a Latin version. —The chief work from the Greek Fathers in controversy with the Jews, which now remains, is the curious dialogue of Justin Martyr with Trypho Judæus; although Serapion of Antioch and other Christian doctors wrote particular treatises against them.—The polemical writings intended for Gentile readers were chiefly apologies for Christians, or exhortations to pagans; great numbers of which were composed before the time of Constantine. The most distinguished authors were Justin Martyr, Tatian, Clemens Alexandrinus, Athenagoras, and Theophilus of Antioch. But the Fathers were also called upon to answer particular attacks upon Christianity made by heathen authors; Origen published a triumphant reply to Celsus, Methodius to Porphyry, and

Eusebius to Hierocles and Philostratus (cf. § 255 b. 2).——In these compositions they exposed the unsatisfactory and contradictory doctrines of the Greek philosophy, demonstrated the vastly superior nature of the Christian religion, and defended its disciples from the numerous aspersions cast upon their character; thus they contributed much to promote that mighty change which ultimately took place in the complete extirpation of the old mythology and the establishment of the Christian faith.

The best editions of Irenæus are those of *J. E. Grabe*, Oxf. 1702. fol. and *Ren. Massuet*, 2d ed. Par. 1734. fol.—Of the dialogue of Justin, a good edition is that of *S. Jebb*, Lond. 1719. 8. with his apologies. It is given in the edition of his works by *P. Maranus*, (Maran). Par. 1742. fol.—Also in *F. Oberthür*, Opera Patrum Græc. (Gr. & Lat.) Würtzb. 1777-94. 20 vols. 8. This is called poor by *Prof. Sears*, having often a "text corrupt and translation false; yet it is "cheap, of very good type, and of convenient form."—Tatian, by *Worth*, Gr. & Lat. Oxf. 1700. 8.—Athenagoras, by *E. Dechaire*, Gr. & Lat. Oxf. 1706. 8.—Clemens Alexandrinus, by *J. Potter*, Gr. & Lat. Lond. 1715. 2 vols. fol.—Theophilus, by *J. Chr. Wolf*, Gr. & Lat. Hamb 1724. 8.—We may also refer to the work entitled *Sanctorum Patrum Opera polemica* de veritate Rel. Christ. contra Gentiles et Judæos. Würtzb. 1778. 4 vols. 8.—Cf. *Murdock's* Mosheim, vol. i. 144.

English Translations.—"There is no English translation of Irenæus." *A. Clarke* (as cited § 293), vol. i. p. 108.—Justin; The two *Apologies for Christians*, by *W. Reeves*. Lond. 2d ed. 1716. 2 vols.—The *Dialogue with Trypho*, by *H. Browne*. Lond. 1755. 2 vols. 8.——The *Exhortation to the Gentiles*, by *T. Moses*. Lond. 1757. 8.—Athenagoras, by *D. Humphreys*. Lond. 1714. 8. including both the Apology for the Christians, and the treatise on the resurrection.—Clemens Alex. "No English translation has yet been given of any part of St. Clement's works, which is much to be regretted. A translation of his *Pædagogus*, would be particularly useful." *Clarke*, as above cited, p. 127.—Theophilus. By *J. Betty*. Oxf. 1722. 8.—Of Origen's eight books against *Celsus*, there is a good French translation by *Bouhéreau*. Amst. 1700. 4.

§ 288. The chief *Historical* writer among the Christian authors, who come under notice in the period before us, was Eusebius. He lived in the time of Constantine, was one of the most accomplished scholars of the age, and left enduring monuments of his learning and diligence in different departments of study. His *Universal History* has already been mentioned as falling within the circle of classical literature (§ 239). It was written, however, for the purpose of confirming the historical books of the Old Testament, and is a very valuable help and guide in the perplexing labyrinths of ancient chronology. The Greek text is lost; but we possess a Latin translation by Jerome, and also an Armenian version (cf. § 236) as old as the 5th century. His *Ecclesiastical History*, Ἐκκλησιαστικὴ Ἱστορία, is justly ranked among the most valuable remains of Christian antiquity, being our principal source of information respecting the affairs of the church in the first centuries. It consists of 10 books, and extends from the origin of Christianity to A. D. 324. His *Life of Constantine*, in 4 books, although abounding with eulogium, is yet of much value. One of his greatest works is that entitled Εὐαγγελικῆς ἀποδείξεως προπαρασκευή, *Præparatio Evangelica*, in 15 books. Its object is to show, how vastly superior the Gospel is to all the pagan systems. The work styled Εὐαγγελικὴ ἀπόδειξις, *Demonstratio Evangelica*, is also celebrated, as containing the proofs of the credibility and authority of the Christian religion. It consisted of 20 books, of which only 10 are preserved. Both these works might perhaps be ranked among the controversial writings, to which we have alluded.

The best edition of the *Universal History* is that of *Mai* and *Zohrab*, Mil. 1818. 2 vols. 4. containing the Greek fragments, and a Latin translation from the Armenian version.—The Armenian version, with a new Latin transl. was published by *J. B. Aucher*. Ven. 1818. 2 vols. 4.—*G. B. Niebuhr* has a memoir on the Armen. version, in his *Kleine Historische und Philologische Schriften*. *J. Scaliger* attempted to reconstruct the Greek text, and published the collected fragments in his *Thesaurus Temporum*. (2d ed.) Lugd. Bat. 1658. fol.——The *Ecclesiastical History*; best, *F. A. Heinrichen*. Lpz. 1827. 3 vols. 8. with copious notes.—*Reading*, Gr. & Lat. Camb. 1720. 3 vols. fol. Containing also the other early Greek eccles. historians, *Socrates*, *Sozomen*, *Theodoret*, &c.—A French translation is given in *Cousin*, Histoires de l'Eglise, ecrites par Eusebe, Socrate, Sozomene, et Theodoret. Par. 1675. 4 vols. 4.—An English translation was published, Lond. 1683. fol.—A recent one, entitled *The Ecclesiastical History of Eusebius Pamphilus*, translated from the original by the Rev. *C. F. Cruse*, A. M. Assistant Professor in the University of Pennsylvania, was published at Philadelphia, 1833. 8.——*Life of Constantine*; best, *Heinrichen*. Lpz. 1830. 8.——*Prep. Evangelica*; *Vigerus*, Gr. & Lat. Par. 1628. fol. Reprinted, Lpz. 1688.——*Demons. Evangel.*; *Vigerus*, Gr. & Lat. Par. 1628. Reprinted, Lpz. 1688.—See *Schöll*, Hist. Litt. Gr. vii. 8.

§ 289. A few *Doctrinal* treatises made their appearance as early as the 2d century; but there seems to have been nothing like an attempt at systematic theology until the third, when Origen published his *four books of Elements* or *first principles*, Περὶ Ἀρχῶν, illustrating the doctrines of the gospel after a philosophical manner. Other works of a similar character soon followed, and essays and discussions altogether too numerous to be mentioned, on various points of faith and practice, of theology and of morals, were given to the church.

The name of Athanasius must not here be passed in silence; he has justly been pronounced one of the greatest men of whom the church can boast. "His life, his struggles, his genius," says an elegant French writer (*Villemain*), "did more for the advancement of Christianity than all the power of Constantine. Trained, as it were, in the midst of religious dissensions, renowned while young in the Council of Nice, chosen patriarch of Alexandria by the suffrage of an enthusiastic people, exiled by Constantine, proscribed by Constance, persecuted by Julian, threatened with death under Valens, he ended his life in the very patriarchate from which he had repeatedly been driven. The writings of such a man, it is easily seen, are not the writings of a mere theologian. If he often contended on points of deep obscurity, his aim was to establish that religious unity of which he well understood the value and the power."

The chief theme of his doctrinal discussions was the subject of the Trinity, on which he most vigorously opposed the notions of Arius. The celebrated compend or formula of Christian doctrine long ascribed to him, and still usually called the *Athanasian Creed*, "is now generally allowed not to have been his, but to have been deduced from his works."

The Greek text of Origen's *First Principles* is chiefly lost; we have a Latin version made by Rufinus in the 4th century, first published separately by *E. R. Redepenning*, Lips. 1837. 8, with notes.—Origen's *Works*, by (the Benedictines *Charles & Charles Vincent*) *De la Rue*. Par. 1733–59. 4 vols. fol. Reprinted, by *Oberthür*. Wurzb. 1780. 15 vols. 8. This has been ranked as the best edition. A new ed. containing the whole of *De la Rue*, and said to be better, is now in progress, by *C. H. E. Lommatzsch*. Berl. 1831–39. vol. i.–vii. 12.——The best ed. of the works of Athanasius is that of *Bern. de Monte-Faiconis* (*Montfaucon*), Gr. & Lat. Par. 1698. 2 vols. fol.—Some pieces (*opuscula*), not contained in this, are given in the 2d vol. of *Montfaucon's* Biblioth. Patr. Græc. Par. 1706.—Cf. *Harles*, Int. in Hist. Ling. Gr. vol. iii. p. 225.—*Villemain*, as cited § 292. i.—*J. A. Möhler*, Athanasius &c. Mainz, 1827. 2 vols. 8.——"The writings attributed to Athanasius may be divided into three classes, *genuine*, *dubious*, and *supposititious*; amounting in the whole to upwards of one hundred distinct treatises." *Clarke*, as cited § 293.

§ 290. The last class of writings mentioned, as included in the Christian literature of these early ages, was the *Homiletical*. The Homily of the primitive church held nearly that place in the public worship, which the sermon does at the present day; it was the address of the religious teacher to the audience assembled, and intended for their instruction and improvement. But it differed widely in its character from the modern sermon. It was neither a labored discussion of a single subject, nor a critical interpretation and illustration of a single text; but a rapid exposition of a whole context, or a full chapter, or even a larger portion of scripture; combining in a manner quite irregular and accidental, the most various matter, doctrinal, philosophical, critical, and practical.——The eloquence of the pulpit, contemplated in its origin, progress, and effects, presents truly one of the most interesting topics of study in the whole history of the human mind. The subject, however, comes before us in this place only so far as relates to the remains of sacred oratory which exist in the language of the Greeks. These, it is much to be regretted, are comparatively few until after the time of Constantine. Nearly every one of the authors who have been named was a preacher or sacred orator. The great business of the Apostles was to address their fellow-men on the sublime truths of religion and the momentous interests of eternity. The apostolical Fathers were also chiefly employed in the same duty. The other writers mentioned were public religious teachers. Yet of the actual addresses of so many speakers, we have scarcely any full and fair specimens, until we reach Origen. Their other writings, however, afford us some aid in judging of their oratory. The apostles imitated the simple and powerful manner of the Redeemer himself, who spake as never man spake. They practiced an easy, artless, moving eloquence, warm-hearted and pungent, which was astonishingly efficacious to convince and to reform. The apostolical Fathers and their contemporaries generally followed the same natural, unstudied, unostentatious method of speaking. But an unfortunate change in taste soon made its appearance. The writings of the Platonizing Fathers, of whom Justin may be taken as a representative, furnish plain evidence that in their public discourses they indulged to a melancholy extent in feeble reasonings and frivolous allegories, in erroneous and even puerile and ridiculous applications of Scripture. The oratory of Justin was strikingly marked by these faults, but was nevertheless flowing and persuasive in its character.

On the preaching of the first centuries, see *Bernh. Eschenburg*, Versuch einer Geschichte der öffentlichen Religionsvorträge in der griech. und lat. Kirche. Jen. 1785. 8.—*M. G. Hansch*, Abbildung der Predigten im ersten Christenthum. Frankf. 1725. 8.

§ 291. The principal genuine homiletical remains of the period under notice are from the hand of Origen, who has already been mentioned as a writer of extensive acquirements and extraordinary abilities. The homilies of Origen exhibit as one of their most prominent characteristics the disposition for allegory and mystery, for which he was so much distinguished as an interpreter of Scripture. Interpretation or exposition still continued to be the essence of preaching. The speaker proceeded from clause to clause of the passage before him, offering miscellaneous observations and reflections as he advanced. This was the manner of Origen. His explanations were more full and diffuse than those of earlier speakers, with more of studied oratory and a freer use of human erudition. He had prepared himself for the highest duties of a sacred orator by cultivating a thorough acquaintance with the Jewish and Christian Scriptures, with the languages important to a biblical interpreter, and with the literature, philosophy, and arts, both of the Greeks and Romans. He possessed less ardor of religious feeling than some others of the same age, but maintained a character of uncommon courage, independence, and decision, so as to be entitled to the name which was sometimes applied to him, *the man of adamant* (ἀδαμάντινος). Had he not been misguided by a lively and fertile imagination, he would have secured a much higher place in the annals of sacred eloquence.

Many of the homilies of Origen are lost; and of those extant a considerable number are only in the Latin translations made by *Rufinus* or *Jerome*; those in Greek are chiefly included under his *Exegetica* or *Commentaria*, and the *Philocalia*, a collection of extracts from his works made by Basil the Great.—*Clarke*, (as cited § 293) i. 162–166.

The best edition of Origen's works has been named, § 289.—For a good account of Origen, see *Murdock's Mosheim*, vol. i. p. 204.

—Homilies from *Origen*, *Athanasius*, and others, are given in the *Homiliarium Patristicum* by *Rheinwaldt & Vogt*, commenced 1829-33. pts. i.-iv. 8. "a fine work with notes historical and critical." *S.*

§ 292. Although confined by our plan and limits to the Christian writers before the death of Constantine, we cannot forbear while speaking of the early sacred eloquence, to mention the names of two or three, who lived at the close of the 4th century, and who were highly distinguished as scholars and orators. We refer especially to *Gregory Nazianzen*, *Basil* the Great, and *Chrysostom*.

The published works of *Gregory* consist of about 50 orations or sermons, with a large number of epistles and small poems. As an orator he exhibits a fertile imagination united with much strength and grandeur, but is charged with indulging in false ornament and as deficient in method.—*Basil* was a contemporary, fellow-student, and intimate friend of Gregory. He was a pupil of the rhetorician Libanius (cf. § 128) at Constantinople. His education was completed at Athens, where Gregory and Julian the Apostate were his companions in study. Among his numerous works are nearly a hundred discourses and homilies. He is esteemed a fine scholar, an elegant writer, and a good reasoner.—But both Gregory and Basil were wholly surpassed in eloquence by *John Chrysostom*, who was born at Antioch, A. D. 354, and was in early life distinguished for his genius, literary acquirements, and piety, and in the year 398 was made patriarch of Constantinople. His works include above 300 discourses and orations, and above 600 homilies, besides numerous letters and treatises. "For overpowering popular eloquence, *Chrysostom* had no equal among the fathers. His discourses show an inexhaustible richness of thought and illustration, of vivid conception, and striking imagery. His style is elevated, yet natural and clear. He transfuses his own glowing thoughts and emotions into all his hearers, seemingly without effort, and without the power of resistance. Yet he is sometimes too florid, he uses some false ornaments, he accumulates metaphors, and carries both his views and his figures too far." (*Murdock.*)

1. The best edition of Gregory *of Nazianzus* is that of *Billius*, Gr. & Lat. Par. 1630. 2 vols. fol. A better edition commenced by the Benedictines; yet only 1st vol. executed, by *Clemencet*, Gr. & Lat. Par. 1771. fol. A 2d vol. (said to have been executed by *Clemencet*, and lately discovered) was published in 1838.—*Ullmann*, Gregorius von Nazianz. Darmst. 1825. 8. a good biography.—Basil, that of *J. Garnier*, Gr. & Lat. Par. 1721-30. 3 vols. fol.—*Didot* (print.). Par. 1839.—Chrysostom. *Montfaucon*, Gr. & Lat. Par. 1718-38. 13 vols. fol. reprinted, Ven. 1756. Also Par. 1834-37. 13 vols. royal 8vo. a beautiful work.—*F. Field*, Chrys. Homilie in Matthæum. Lond. 1839. 3 vols. 8.—*De Sacerdotio*, by *A. E. Mee*. Lips. 1834. 8.—*Neander's* Life of Chrysostom (2d ed. Lpz. 1832. 2 vols.), transl. into English. Lond. 1838.—See a very interesting account of these orators in the Essay *De l'Eloquence Chrétienne dans le quatrieme Siecle*, by *Villemain* in his *Nouveaux Melanges*, &c. Par. 1827. 8.

2. There have been English Translations of some portions of these authors. *H. S. Boyd*, Select passages from Gregory Nazianzen, St. Basil, and St. Chrysostom. Lond. 1810. 8. *H. S. Boyd*, Select Poems of Synesius, and Gregory Nazianzen. Lond. 1814. 12. "The *Poems* of Gregory, though principally the productions of his last years, betray nothing of the decay of either intellect or imagination; they abound with the fire of genius, and the vigor of youth; without the aid of pagan machinery, the imagery is bold, the expressions strong, and the thoughts frequently mounting to the sublime."—*W. Barker*, St. Basell the Great, his Exhortations to his kinsmen to the Studie of the Scriptures. Lond. 1557. 8.—"An Homelye of Basilius Magnus, howe young men oughte to reade Poetes and Oratours. Translated out of the Greke. Anno MDLVII. 8vo. Lond. J. Cawood." (The original Greek of this treatise or discourse (cf. P. IV. § 83.) was published by *J. Potter*, with the Lat. version of *Grotius*. Oxf. 1694. 8. republ. by *Mat.* Frankf. 1714. 4.—A good edition of the text alone is *F. G. Sturz*. Gera, 1791. 8.)—*J. Evelyn*, Chrysostom's Golden Book on the Education of Children. Lond. 1659. 12. *H. Hollier*, Chrysostom on the Priesthood. Lond. 1728. 8. The same treatise translated also by *J. Bunce*. Lond. 1759. 8. and recently by *H. M. Mason* (Rector of St. John's church, Fayetteville, N. C.) Phil. 1826.

§ 293. For brief but very satisfactory notices of all the principal early Christian authors, or Fathers of the Church, both Greek and Latin, we refer to the notes of *Dr. Murdock's* Translation of Mosheim.—For an analysis of their works; *Adam Clarke*, Succession of Sacred Literature in a chronological arrangement, &c. to A. D. 1300. Lond. 1830-32. 2 vols. 8. a convenient work.—The following works are ranked among the authorities on this subject.—*J. G. Walchii* Bibliotheca Patristica. Jen. 1770. 8. As edited by *J. L. Danz*, Jen. 1834. it is one of the best works.—*W. Cave*, Scriptor. Eccles. Historia Literaria. Oxf. 1740-3. 2 vols. fol. good.——*L. E. Du Pin*, Nouv. Bibliotheque des Auteurs Eccles. Par. 1693-1703. 14 vols. 4.—*Ant. Gallandius*, Biblioth. Gr. and Lat. vet. Patr. Ven. 1778. in fol. "this is the most critical collection of the Greek and Latin Fathers."—*L'Abbe Tricalet*, Bibljotheque Portative des Peres de l'Eglise, qui renferme l'histoire abregee de leurs vies, l'analyse de leurs principaux ecrits, etc. Par. 1758-62. 9 vols. 8. new ed. 1787. 8 vols. 8.—A work more extensive, *Bibliotheque Choisie des Peres de l'Eglise*, by *Guillon*, was commenced Par. 1831. to consist of 20 vols. 8. "elegant and well spoken of."—A collection entitled *Biblioth. Sacra Patr. Græcorum*, containing the Greek text only, was commenced by *Richter*. Lips. 1828. in 12mo.—Many of the Fathers mentioned in the preceding glance, with the works of later writers, are found in *De la Bigne*, Maxima Biblioth. Vet. Patr. (ed. by *Despont*). Lugd. 1677. 27 vols. fol. "this is the fullest collection, yet it does not contain the original text of the Greek Fathers, but only a Latin version."—*C. Fr. Rösler*, Biblioth. der Kirchen-Väter, in Uebersetzungen und Auszügen. Lpz. 1776-85. 5 vols. 8. —A new German translation by Catholics is in progress, in the *Sämmtliche Werke der Kirchen-Väter*, etc. Kempt. 1830-38. vol. i.-x. 8.——There is a Collection of the Latin Fathers, by *Oberthür*, Opera Patrum Latinorum, in 13 vols. 8; not, however, complete. His collection of the Greek Fathers is cited above, § 287.—The *Library of the Fathers*, Oxf. 1838-40. 4 vols. 8. is a series of English Translations by members of the Church of England, designed to be continued. Cf. *Christian Rev.* Dec. 1840.

PLATE LIV.

PLINY Minor.

SENECA.

HORACE.

VIRGIL.

LIVY.

CICERO.

HISTORY OF ROMAN LITERATURE.

Introduction.

§ 294 *u*. Next to the Greeks, the Romans deserve an honorable rank in the literary history of antiquity. But in the first periods of their republic they were too much engrossed by war, and the prevailing taste was too much for conquest and for the extension of their power to allow any considerable leisure or patronage to the arts of peace. Subsequently, however, when security and opulence were enjoyed, and the Romans had by their very conquests been led to a knowledge of the arts and sciences existing in the conquered countries; when, especially, they began to have intercourse with the Greeks, and became acquainted with the productions of Grecian taste and art (cf. P. IV. § 119); then they themselves imbibed a love for letters and the sciences, and cultivated their language with greater care; then also they imitated the best writers of Greece with peculiar talents and happy success. Accordingly we find in their literature master-productions of eloquence, poetry, history, and philosophy. The most flourishing period of Roman literature and art was in the last ages of the republic and the reigns of the first emperors, especially that of Augustus. Afterwards (cf. P. IV. § 121, § 128), under the withering influence of tyranny, luxury, and moral corruption, there was a gradual and complete decline of letters.

L'Abbé le Moine d'Orgival, Considérations sur l'origine et les progrès des belles-lettres chez les Romains et les causes de leur décadence. (3d ed.) Amst. 1750. 8. Transl. into Germ. by *J. C. Stockhausen*. Han. 1755. 8.—*C. Meiners*, Geschichte, &c., as cited P. IV. § 128.—*J. H. Eberhardt*, Ueber den Zustand der schönen Wissenschaften bei den Römern; aus dem Schwedischen mit Zusätzen. Altona, 1801. 8. This work, says *Dunlop*, "contains in its original form only a superficial sketch of the subject; but valuable notes and corrections accompany the German translation."

§ 295 *u*. From these remarks it is obvious that the study of the Roman language and authors must be attended with many advantages. An acquaintance with both is the more indispensable to the learned of every class, because the Latin language has been so extensively employed as a general medium of written communication in the republic of letters.

To the English and American scholar, the study of this language is highly important on account of the great number of English words derived from it. Cf. § 298. 2.—On the study of the Classics in general, cf. P. IV. § 29.

§ 296 *u*. Respecting the origin and progress of the Latin language, we have already (P. IV. § 114) mentioned what is most important.—*Four ages* have been commonly assigned to it; these are also considered as periods of Roman literature, and in reference to their relative character and value are denominated from *four metals*. But in this assignment, the period of the rise and formation of the language is not included. The *golden* age continued from the second Punic war to the death of Augustus; the *silver*, from the death of Augustus to the death of Trajan; the *brazen*, from the death of Trajan to the destruction of Rome by the Goths (A. D. 410); the *iron*, from this event, during the whole of the middle ages, to the restoration of letters.—Others divide the history of this language into periods, which are denominated, according to an analogy in human life, the *infancy*, the *youth*, the *manhood*, and the *old age* of the Roman language and literature.

The last-mentioned is the division made by *Funccius*, in his History of the Roman Language and Literature (as cited § 299. 8). The same is followed by *Harles*.—*Dunlop* (cited § 299. 8) suggests a division into three periods: the age before Augustus; the age marked by his name; and the age after him, extending to the destruction of Rome. But we shall adopt another division, which is suggested by *Schöll* (cited § 299. 8), and appears more simple and exact (cf. § 301).

To the references given P. IV. § 114, § 128, we add the following; *O. Borrichius*, Cogitationes de variis Lat. Ling. Ætatibus. Hafn. 1675. 4.—*J. Facciolati*, De ortu, interitu, et instauratione Ling. Lat. in his *Orationes* X *de Optimis Studiis*. Lips. 1725. 8.—*I. F. Noltenius*, Quatuor Ling. L. Ætates, in his *Lexicon Ling. L. Antibarbarum*. Berol. 1780. 2 vols. 8.—*I. G. Walch*, Historia Critica Ling. Latinæ, 3d ed. Lips. 1761. 8.—*I. Oberlin*, De Ling. L. medii ævi mira barbarie. Argent. 1771. 4.

§ 297. The true pronunciation of the Latin, like that of the Greek (cf. § 5), cannot be determined with certainty. There is no dispute among scholars repecting the principles which are to guide us in locating the accent; i. e. in deciding on which syllable to place the stress in enunciating any word.

The following rule is adopted. In all words of only two syllables, place the stress always on the first syllable or penultima; in all words of more than two syllables, place the stress on the penultima when the penultima is long in quantity, but on the antepenultima when the penultima is short in quantity. This rule is thought to be supported by the authority of *Quintilian*. "Namque in omni voce, acuta intra numerum trium syllabarum continetur, sive hæ sint in verbo solæ,

sive ultimæ; et in his aut proxima extremæ, aut ab ea tertia. Trium porro, de quibus loquor, media longa aut acuta aut flexa erit; eodem loco brevis, utique gravem habebit sonum, ideoque positam ante se, id est ab ultima tertiam, acuet. Est autem in omni voce utique acuta, sed nunquam plus una; nec ultima unquam; ideoque in dissyllabis prior." Instit. Orat. L. 1. c. 5.

But with reference to the sound of the letters, the vowels especially, there is not such agreement. Many think it proper to adopt what are called the *Continental* sounds of the vowels, while others choose to follow *English* analogy. The latter is the custom at most of the seminaries in the U. States, particularly the northern.

It is worthy of remark that the Frenchman, German, and Italian, in pronouncing Latin, each yields to the analogies of his native tongue. Each of them may condemn the other, while each commits the *same error* or rather follows in truth the *same general rule*. Erasmus says he was present at a levee of one of the German princes, where most of the European ambassadors were present; and it was agreed that the conversation should be carried on in Latin. It was so; but you would have thought, adds he, that *all Babel had come together*.—Cf. *C. Middleton*, De Latinarum literarum pronunciatione, in his *Miscellaneous Works*. Lond. 1755. 5 vols. 8. (vol. 4th).——See *Andrews* and *Stoddard*, Lat. Grammar, under *Orthoepy*.

§ 298. It is important that the study of this language as well as the Greek should be commenced in early life. In the introduction to the History of Greek Literature, we offered (§ 6) some remarks on the methods of teaching the languages. We will add here a few particulars.

1. Besides the various exercises before alluded to (cf. § 6. 4), that of *conversation* may be mentioned as a very valuable aid in acquiring familiarity with Latin or any other foreign language. It may in fact be a question, whether the inconvenience of the old regulation, which required the intercourse between pupil and teacher in the higher seminaries to be carried on in Latin, was not more than compensated by the knowledge of the language thereby acquired. Certain it is, that under our present systems of study, languages are learned as it were by the eye rather than the ear; and it often happens, that a scholar would be quite puzzled by a sentence *spoken* to him, when he could readily translate the same sentence presented to his eye in a *written* form. The difficulty is, partly at least, that he has associated the meaning of the foreign word with its visible form rather than its sound. Frequent conversation would remove this, besides contributing in other ways to familiarity with the language.—A very useful exercise, preparatory for more regular conversation, is to give orally in Latin (and the same of course may be done in the case of any other language which one wishes to learn) the name of each object that is noticed in a room, a walk, ride, or visit to a place of resort, a store, a shop, or the like. This exercise is particularly calculated to please youthful beginners, and might be practiced by several students in company, either with or without a teacher.

Some aid in exercises of this kind may be derived from Vocabularies, in which the names of things belonging to the same class, or of subjects related to each other, are brought together. The *London Vocabulary*, for the Latin, and *Howard's Vocabulary*, for the Greek, are little works of this sort, of considerable merit.—Cf. *Latin Phrase Book*. Bost. 1837. 18mo. pp. 196.

2. Another amusing and useful exercise, in studying the Latin and Greek in particular, is to trace terms in our own language back to the Latin or Greek originals, from which they were derived.——It is also specially serviceable, in acquiring the mastery of a language, to examine into the analogies established in it in the formation of derivative words from their primitives, and of compounds from their simple constituents.

Special exercises for these objects may be devised by the teacher, besides directing the student's attention to them in connection with particular words occurring in the daily lessons.—A very good introduction to *etymological* studies is furnished by the following small works.—The *Student's Manual*, being an etymological and explanatory vocabulary of words derived from the Greek, by *R. H. Black*, LL. D. Lond. 1834. 18. and the *Sequel to the Student's Manual*, an etymolog. and explan. Dictionary of words derived from the Latin, by the *same author*.—See also *Oswald's* Etymological Dictionary of the English language, by *J. M. Keagy*. Phil. 1836. 12.

3. Some valuable remarks upon a *Course of Latin Studies* will be found in the *Am. Quart. Rev.* vol. vi. p. 303.—See also *T. F. Heynatz*, Versuch eines Schulstudien-Plans. (4ter Absch. von Erlernung der lat. Sprache.) Lpz. 1794. 8.

4. The following extract contains an account of the system of instruction in the *Boston Latin School*. It is from a pamphlet, which was kindly furnished to the writer by *Mr. C. K. Dillaway*, the present Principal (1836), and which contains an interesting account of the origin and history of that School.

"The scholars are distributed into four separate apartments, under the care of the same number of Instructors, viz. a Principal, or head-master, a sub-master, and two assistants.——When a class has entered, the boys commence the Latin Grammar all together, under the eye of the principal; where they continue until he has become in some degree acquainted with their individual characters and capacities. As they receive credit-marks of 5, 4, 3, 1, or 0, at each recitation, and as these are added up at the end of every month, and the rank of each boy ascertained, those boys will naturally rise to the upper part of the class who are most industrious, or who learn with the greatest facility. After a time, a division of from twelve to fifteen boys is taken off from the upper end of the class; after a few days more, another division is in like manner taken off; and so on, till the whole class is separated into divisions of equal number; it having been found that from twelve to fifteen is the most convenient number to *drill* together.——In this way boys of like capacities are put together, and the evil of having some unable to learn the lesson which others get in half the time allowed, is in some measure obviated. The class, thus arranged for the year, is distributed among the assistant teachers, a division to each.—When this distribution is made, the boys continue for the year in the apartment in which they are first placed, unless some particular reason should exist for changing them; or when the divisions study Geography or Mathematics with the instructor to whom these branches are committed.—This method of studying each branch separately, is adopted throughout the school. The same individuals do not study Latin one part of the day and Greek the other, but each for a week at a time. In this way the aid of excitement from the continuity of a subject is secured, and a much more complete view of the whole obtained, than when studied in detached portions, and the grammar of neither language permitted to go out of mind. For it should be remembered, that the

grammar be the first book put into the learner's hands, it should also be the last to leave them.'—At convenient times the boys in each apartment undergo a thorough examination in the studies they have been over. If any class, or any individuals, do not pass a satisfactory examination, they are put back, and made to go over the portion of studies in which they are deficient, till they do pass a satisfactory examination.

"Boys commence with Adam's Latin Grammar, in learning which they are required to commit to memory much that they do not understand at the time, as an exercise of memory, and to accustom them to labor. There are some objections to this, it is true, but it has been found extremely difficult to make boys commit thoroughly to memory at a subsequent period, what they have been allowed to pass over in first learning the grammar. It takes from six to eight months for a boy to commit to memory all that is required in Adam's Grammar; but those who do master the grammar completely, seldom find any difficulty afterwards in committing to memory whatever may be required of them.—The learned Vicesimus Knox thinks it may be well to relieve boys a little while studying grammar, 'for,' says he, 'after they have studied Latin Grammar *a year closely*, they are apt to become weary.'—When boys can write Latin prose grammatically, they are required to make *nonsense verses*, or to put words into verses with regard to their *quantity* only. When the mechanical structure of different kinds of versification is familiar, they have given them a literal translation, of a few verses at a time, taken from some author with whose style they are not acquainted, which is to be turned into verses of the same kind as those from which it was taken; and then compared with the original. Afterwards portions of English poetry are given to be translated into Latin verse. Original verses are then required, which, with themes in Latin and English, continue through the course. Considerable portions of all the Latin and Greek poets used in school are committed to memory, as they are read; particularly several books of Virgil; all the first book of Horace, and parts of many others; the third and tenth Satires of Juvenal entire; all the poetry in the Greek Reader, and many hundreds of verses in Homer. This is an important exercise to boys; and without it they can never write Latin prose or verse with the same facility as with it. It is in this way that the idioms of any language are gained; and in writing verses, the quantity and proper use of most words employed by the best writers are instantaneously determined, by recalling a verse in which it occurs."

§ 299 *t*. Here is the proper place to name some of the works which may serve as aids in studying the Latin language and literature.

1. *Chrestomathies* and *Reading-Books*.

F. Gedike, Lateinisches Lesebuch, 18th ed. Berl. 1820. 8.—By same, Lat. Chrestomathie. 4th ed. Berl. 1822. 8.

F. Jacobs (and *F. W. Döring*). Lat. Lesebuch. Jena, 1818. The latter has been published in this country under the title of *The Latin Reader* edited by *George Bancroft*, in 2 vols. (Parts i. and ii.) The first part of it also, under the title of *Andrews' Latin Reader*, by *E. F. Andrews*. Bost. 4th ed. 1839.

F. Ellendt, Lateinisches Lesebuch für die untersten Klassen. 5th ed. Königsb. 1815. 8.

The *Liber Primus* (stereotyped 1827), *Viri Romæ* (as published for Boston Lat. School, 1833), and *Historiæ Sacræ*, are also used in teaching beginners.

The *Excerpta Latina* (Bost. 1810. 8) was designed for students more advanced.—*Analecta Latina Majora*, containing selections from the best Latin Prose Authors, with English notes, &c. on the plan of Dalzel's *Analecta Græca*. Lond. 1831. 8.

The authors usually read first after the Chrestomathy are *Cornelius Nepos*, *Cæsar*, *Virgil*, *Ovid*, *Cicero*, *Sallust*, *Horace*.

2. *Grammars*. Of the great number of grammatical helps we mention the following.

G. J. Vossius, Aristarchus s. de arte grammatica. Amst. 1632. 2 vols. 4. There is an ed. by *Förtsch & Eckstein*; a "rich collection of grammatical materials for the critical scholar." S.

Fr. Sanctius, Minerva s. de causis linguæ lat. Comment. (ed. *C. L. Bauer*). Lips. 1793–1801. 2 vols. 8. (ed. *Eb. Scheidius*.) Amst. et Goth. 1809. 8.

A. F. Bernhardi, Vollst. lat. Grammatik. Berl. 1795–97. 2 vols. 8.

I. G. Scheller, Ausführliche lat. Sprachlehre. Lpz. 1803. 8. Translated into Eng. by *G. Walker*. Lond. 1827. 2 vols. 8.

Ch. G. Bröder, Praktische Grammatik der lat. Sprache. (14th ed.) Lpz. 1820. 8.

H. B. Wenck, Lat. Sprachl. (ed. *G. F. Grotefend*). Frankf. 1820-23. 2 vols. 8.

C. G. Zumpt, Lat. Gramm. (4th ed.) Berl. 1824. 8. ranked high.—Transl. into Eng. by *J. Kenrick*. Lond. 1823. 8. Also publ. N. York. 1829. 8.

K. L. Schneider, Ausführl. Gramm. der lat. Sprache. Berl. 1819. 2 vols. 8.

Port Royal Lat. Grammar (a new method &c. translated from the French of the Messrs. *de Port Royal*) by *T. Nugent*. Lond. 1808. 2 vols. 8.

D. Ludw. Ramshorn, Lateinische Grammatik. Lpz. 1830. 8. pp. 1165. good for advanced students.

O. Schultz has published a Lat. Gram. which is "one of the best for schools." S.

W. H. Blume, Lat. Schulgrammatik. 2d ed. Lpz. 1833. 8. pp. 280. "the best school-grammar." S.

P. Bullions, Principles of Latin Grammar, comprising the substance of the most approved Grammars extant. N. Yk. 1842. 12 pp. 303.

We may mention also; *J. Milner*, Gramm. of Lat. Tongue, 2d ed. Lond. 1742. 8.—*T. Ruddiman*, Grammaticæ Lat. Institutiones. 11th ed. Edinb. 1786. 12.—*J. Grant*, Institutes of Lat. Grammar. Lond. 1808. 8.—*J. Smith*, The New-Hampshire Lat. Grammar. Bost. 1812. 12.—The Grammar which has been most usually adopted in our *schools* is that of *Adam*; the best editions of which are those of *Gould* and of *Flint*. The Grammar by *Andrews* and *Stoddard* is now (1838) most highly recommended.—We may here notice, as very useful helps in studying the first principles of Latin grammar in the method suggested on a former page (cf. § 6. 2) the following: *Goodrich's* Outlines of Latin Grammar, &c.—*Willard's* Introduction to the Latin Language. Bost. 1835. 12.

3. *Dictionaries*.

A. Calepinus, Lexicon Latinum variarum linguarum interpretatione adjecta. Patav. 1681. 2 vols. fol. first ed. 1503. valuable.

J. M. Gesner, Novus Linguæ Romanæ Thesaurus, post R. Stephani et aliorum curas digestus. Lips. 1749. 4 vols. fol. the most complete.

Facciolatus & Forcellinus, Lexicon totius Latinitatis, &c. (auctum labore variorum). Lips. 1835. 4 vols. fol.—The Universal Latin Lexicon of *Facciolatus* and *Forcellinus*, edited by *J. Bailey*. Lond. 1820. 2 vols. 4.

I. J. G. Scheller, Ausführliches lateinisch-deutsches u. deutsch-lat. Worterbuch. Lpz. 1804–5. 7 vols. 8.—A smaller work of great utility is *Scheller's* Handlexikon, verbessert und vermehrt durch *G. H. Lünemann*, 5th ed. Lpz. 1822. 3 vols. 8.

J. E. Riddle, Scheller's Lex. linguæ Latinæ, with the Germ. explanations translated into English. Oxf. 1835. fol.

W. Freund, Worterbuch der Lat. Sprache, nach historisch genetischen Principien. Lpz. 1836–42. 4 vols. 8. "considered in Germany as one of the most perfect specimens of lexicography."

C. du Freme du Cange, Glossarium ad Scriptores Mediæ et Infimæ Latinitatis. Par. 1733-36. 6 vols. fol. exhibiting the corruptions of the later Latin, as his *Glossarium ad Scriptores Mediæ et Infimæ Græcitatis* (Lugd. 1688. 2 vols. fol.) exhibits those of the later Greek.—A supplement to Du Cange is *F. Carpentier*, Glossarium Novum ad Scriptores Medii Ævi. Par. 1766. 4 vols. fol.

C. Labbæus, Glossaria Latino-Græca et Græco-Latina. Par. 1679. fol. Lond. 1817-26. fol.

We may name also, *T. Holyoke*, English & Lat. Dict. Lond. 1677. fol.—*F. Gouldman*, English & Lat. Dict. 4th ed. Lond. 1697. 4.—*A. Littleton*, Engl. & Lat. Dict. 4th ed. Lond. 1703. 4.—*J. Entick*, New Lat. & Eng. Dict. ed. by *W. Crackelt*, Lond. 1789. 2 vols. 12.—*J. W. Nibloch*, Lat. & Engl. Dict. for schools.

—*J. Dymock*, Abridgment of Ainsworth; ed. by Anthon.—*Ch. H. Dörner*, Wörterbuch d. Lat. Sprache, commenced Stuttg. 1836. 8.

The Dictionaries, which have been most commonly used in our schools, are *Ainsworth's*, *Morell's* Abridgment of Ainsworth, and *Young's*.—In Germany much use has been made of *Scheller's* Kleines lat. Wörterbuch, edit. by *Lünemann*, 5th ed. Han. 1816. 8.—The best for common use, *F. P. Leverett*, A new Latin-English and English-Latin Lexicon, abridged from the *Lexicon* of *Facciolati & Forcellini*, with improvements drawn from *Scheller & Lünemann*. Bost. 1836. 8.—There is an abridgment of Leverett. Bost. 1840. 8.

For Grammars and Lexicons of the Latin and other languages, see *J. S. Vater*, Literatur der Grammatiken, Lexica, und Wörtersammlungen aller Sprachen der Erde, &c. Berl. 1815. 8.

4. We may refer also to a few works on particular branches of Grammar or Lexicography.

(a) On *Synonymes*.

J. Hill, The Synonymes of the Lat. Language with crit. Dissert. upon the force of Prepositions. Edinb. 1804. 4.

J. B. G. Dumesnil, Synon. Lat. Par. 1777. 8.—*Same*, translated from French into German by *I. Ch. G. Ernesti*. Lpz. 1779. 3 vols. 8.—Engl. Transl. by *J. M. Comet*, Lond. 1809. & 1825. 8.

M. Lieber, Homonyms Ling. Lat. Lips. 1837. 8.

Ludw. Döderlein, Lateinische Synonyme, &c. Lpz. 1826–38. 6 vols. 8.

L. Ramshorn; a valuable work, in which the Sanscrit is applied to the Latin.—Engl. Transl. by *F. Lieber*, Dict. of Lat. Synonymes. Bost. 1841. 12. cf. *N. Amer. Rev.* vol. 49. p. 467.

E. C. Habicht, Synonymisches Handwörterbuch der Lat. Sprache, &c. Leing. 1829. 8.

F. Schmalfeld, Lateinische Synonymik. Lpz. 1839. 8. pp. 806. 3d ed. it has been highly recommended.

(b) On *Particles*.

Ch. G. Schütz, Doct. particular. Lat. linguæ. Demav. 1784. 8.

Hor. Tursellinus, De particulis ling. Lat. libellus, (cur. *J. A. Ernesti*) Lpz. 1769. 8. ed. by *J. Bailey*. Lond. 1828. 8.

T. Hand, Tursellinus seu De particulis Latinis Commentarii. Lips. 1829–38. 5 vols. 8. "an original and splendid work, completely exhausting the subject."

(c) On *Analogies* and affinities of the language and *Etymology*.

G. Baxter, De Analogia Ling. Latinæ. Lond. 1679. 12.

G. J. Vossius, Etymologicon Ling. Latinæ. Amst. 1695. fol.

Dunbar, Inquiry into the Structure and Affinity of the Greek and Latin languages. Ed. 1827. 8.

N. Fork, Etymologisches Handwörterbuch d. Lat. Sprache. Lpz. 1838. 2 vols. 8.

N. Salmon, Stemmata Lathinitatis, or Etymological Lat. Dict. wherein the mechanism of the Latin tongue is exhibited, &c. Lond. 1736. 2 vols. 8.

G. Sharpe, Structure of Lat. tongue. Lond. 1751. 8.

E. Palairet, Thesaurus Latin. Ellipsium. Lond. 1761. Lips. 1830. 8.

C. E. Prllfer, De Græca atque Latina declinatione. Lips. 1827. 8.

K. L. Struve, Ueber d. Lat. Declin. u. Conjugation. Konigsb. 1823. 8.

F. A. Landvoigt, De tertiæ declin. Gr. et Lat. generibus. Merseb. 1826. 4.

F. A. Landvoight, Ueber die Personformen und Tempusformen d. Gr. u. Lat. Sprache. Merseb. 1831. 4.

I. A. Hartung, Ueber d. Casus, ihre Bildung u. Bedeutung in d. Gr. u. Lat. Sprache. Erlang. 1831. 8.

M. Schmidt, De pronomine Gr. et Latino. Hal. 1832. 4.

We may here mention also the following: *J. Harris*, Hermes, a philosophical Inquiry concerning Universal Grammar. Lond. 1751. 8. also in his *Works*. Lond. 1801. 3 vols. 8.—*T. Browne*, Hermes Unmasked. Lond. 1795. 8.—*J. Horne Tooke*, Diversions of Purley. Lond. 1798. 4.

Here may be noticed works in comparative philology. See the references given P. IV. § 36, § 114.—*G. Burton*, Ἀσίψανα veteris Ling. Persicæ ap. Græcos et Latinos. Lips. 1720. 8.—*F. Graphæus*, Comm. qua Ling. Gr. et Lat. cum Sclavica dialecto in re grammatica comparatur. Petrop. 1827. 4.—*K. G. Anton*, Versuch des zuverlässigste Unterscheidungszeichen der Orient. u. Occident. Sprachen. Lpz. 1798. 8.—*C. G. V. Arndt* Ueber d. Ursprung u. d. verschiedenartige Verwandtschaft d. Europ. Sprachen. Frankf. 1827. 8.

(d) *Prosody and Meter*.

J. Carey, Latin Prosody. Lond. 1808. 8.

James Otis, Rudiments of Lat. Prosody; with a Dissert. on Letters, &c. Bost. 1670. 12.

C. H. Sintzenis, Gradus ad Parnassum, &c. Zullich, 1816. 2 vols. 8.

N. A. Heider, Anleitung zur Kenntniss der Dichtkunst des alten Roms. Nürnb. 1815. 2 vols.

M. C. Kirchner, Prosodia Latina completa, &c. Bas. 1643. 4

T. Goisford, as cited § 422.

5. In *writing Latin*, there are various useful helps.

Scheller, Præcepta stili bene latini. Lpz. 1797. 2 vols. 8.

C. D. Beck, Artis latine scribendi præcepta. Lips. 1801. 8.

E. Valpy, Elegantiæ Latinæ; or Rules and Exercises Illustrative of Elegant Latin Style. 9th ed. Lond. 1831. Introductory to this are the two works styled *First Latin Exercises* and *Second Latin Exercises*, by *E. Valpy*.

The *New Latin Tutor*, or Introduction to the making of Latin, &c., is now much used in our schools.

W. Robertson, Dictionary of Latin Phrases, &c., for the more speedy progress of students in *Latin Composition*. Lond. 1830. 12.

W. Walker, Dictionarie of English and Latin Phrases and Idiomes. Lond. 1685.

Al. Crombie's Gymnasium, or *Symbola Critica*. Lond. 1830. 2 vols. 8. Cf. *Class. Journ.* x. 364. xi. 296. xii. 167.

E. H. Barker, Elements of Latin Prosody, with Exercises designed as an introduction to the scanning and making Latin verses. 6th ed. Lond. 1830. 12.

S. Butler, Praxis on the Latin Prepositions, being an attempt to illustrate their Origin, Signification, and Government. 3d ed. Lond. 1832. 8.

We may name also as valuable in reference to idiom and style, *C. J. Grysar*, Theorie des Lateinischen Stils. Col. 1831. 8.—*J. P. Krebs*, Antibarbarus der Lateinischen Sprache. 2d ed. Frankf. 1837. 8. pp. 515.—*F. Hand*, Lehrbuch d. Lateinisch. Style. Lpz. 1839. 8. pp. 502. not a book of exercises, but considered as an excellent work on Latin composition.

6. On Antiquities, consult P. III. § 197.—For helps pertaining to the subjects of Geography, Chronology, and Biography, consult § 7. 7.—We add here,

A. Th. Bischoff & I. H. Möller, Vergleichung des Wörterbuchs der alten, mittleren, und neuen Geographie. Gotha, 1822. 8.

Chr. Müller, Roms Campagna in Beziehung auf alte Geschichte, Dichtung, und Kunst. Lpz. 1824. 2 vols. 8.

Cramer, Ancient Italy. Oxf. 1826. 2 vols. 8. with map.

C. Kilsall, Classical Excursion from Rome to Arpinum. Genev. 1820. 8.

Gorton, Biographical Dictionary. Lond. 1828. 2 vols. 8.

Fernis, Real-Lexicon (Geography, Biography, Antiquity, &c. Lpz. 5 vols. 8.

J. Klaproth, Tableaux Histor. de l'Asie. Par. 1826. 4. with Atlas.

7. Among the valuable helps of an *historical* character, we mention the following.

Geschichte der Römer, zur Erklärung ihrer klassischen Schriftsteller. Lpz. 1787. 2 vols. 8.

F. Fickler, Geschichte des röm. Staates und Volkes. Lpz. 1821. 8.

Thos. Blackwell, Memoirs of the Court of Augustus (completed by *J. Mills*). Edinb. 1753–63. 4 vols. 4.

Ad. Ferguson, Hist. of Rise and Progress of Rom. Republic. Often reprinted. Transl. into German with additions by *C. D. Beck*. Lpz. 1784. 3 vols. 8.

O. Goldsmith, History of Rome. Lond. 1770. 2 vols. 8. Often reprinted.—*Same Work* abridged; one of the best editions

is by *Pinnock* (republ. by *Key & Biddle*). Phil. 1835. 12.—*Bentzler's* Gesch. der Römer (is a transl. of Goldsmith). Lpz. 1785. 2 vols. 8.

C. de S. Montesquieu, Considerations sur les Causes de la grandeur et de la decadence des Romains. Par. 1734. 12.

R. A. de Vertot, Histoire des Revolutions dans le gouvernement de la Republ. Romaine. Par. 1796. 6 vols. 12.

C. Rollin, Histoire Romaine (from the foundation of the city to the battle of Actium); continued by *J. B. L. Crevier*, Histoire des Empereurs Romains (from Augustus to Constantine). Lond. 1754. 16 vols. 8. The latter, transl. Engl. by *J. Mills*, Hist. of the Emperors. Lond. 1761. 10 vols. 8.

G. B. Niebuhr, Röm. Gesch. Bert. 1881. Transl. Engl. by *S. C. Hare* and *C. Thirlwall*. Cambr. 1832. 2 vols. 8. Repr. Phil. 1835. Cf. *Amer. Quart. Rev.* vol. iv. p. 367. *N. Amer. Rev.* xvi. 438.

N. Hooke, The Roman History from the building of Rome to the ruin of the Commonwealth. 3d ed. Lond. 1771. 3 vols. 4. Lond. 1806. 11 vols. 8.

Ed. Gibbon, Hist. of Decline and Fall of Rom. Empire. Lond. 1776, sq. 6 vols. 4. Often repr. A French transl. by *Smard*, with notes by *Guizot*. Par. 1812. 13 vols. 8. The infidel insinuations of Gibbon are exposed and refuted in *R. Watson's* Apology for Christianity; often reprinted.

Heeren, History of the Gracchi, in his *Vermischte historische Schriften*. Gott. 1831.

T. Arnold, History of Rome, 1st vol. Lond. 1838. 8. highly commended in *Blackwood's Mag.* vol. xliv. p. 141.

T. Keightley, Hist. of Rome (to the reign of Augustus). Lond. 1837. 8.

W. C. Taylor, Overthrow of Rom. Empire (extending from Constantine to the fall of Constantinople). Lond. 1838. 8.

Sismondi, The History of Rome, and the Fall of Rome, 4 vols. in *Lardner's* Cabinet Cyclopedia.

Hüch, Röm. Geschichte vom Verfall d. Republik bis zur Vollendung d. Monarchie unter Constantin. Braunsch. 1841. 8.

W. Spalding, Italy and the Italian Islands, from the earliest ages to the present time. 2d ed. Lond. 1842. 3 vols. 8.

8. Works belonging to the class *Histories of Latin Literature*, or *Introductions* to the same, are very useful helps. We have already mentioned (§ 7. 9) some which treat of the Latin authors together with the Greek. Some others relating to the Latin may be added here.

L. N. Funccius; three portions of his *History of Latin Literature* are cited P. IV. § 114. 2; the other parts are the following: De virili ætate Linguæ Latinæ Tractatus. Marb. 1727-30. 2 vols.; De immaturo L. L. Senectutis Tract. Marb. 1744; De inerti ac decrepita L. L. Senectute Commentarius. Lemg. 1750.

J. A. Fabricii, Bibliotheca Latina, rectius digesta et aucta diligentia *J. A. Ernesti*. Lips. 1773. 3 vols. 8.

G. E. Müller, Hist. krit. Einleitung zu nöthiger Kenntniss u. nützlichem Gebrauche der alten lat. Schriftsteller. Dresd. 1767-61. 5 vols. 8. not completed.

J. C. Zeunii Introductio in linguam latinam. Jen. 1779. 8

M. C. Nahmmacher, Anleitung zur Kritischen Kenntniss der Lateinischen Sprache. Lpz. 1788. 8.

F. A. Wolf, Geschichte der röm. Literatur; ein Leitfaden für akad. Vorlesungen. Halle, 1787. 8.

Th. Ch. Harles, Introductio in Historiam linguæ latinæ. Norimb. 1781. 2 vols. 8.—By *same*, Notitia literaturæ Romanæ, in primis scriptorum latinorum. Lips. 1789. 8. with Supplements i. & ii. Lpz. 1790, 1801, and iii. (ed. *C. F. H. Klügling*) Lpz. 1817.—By *same*, Notitia liter. romanæ, &c. accomod. in us. schol. Lpz. 1803. 8. with *Additamenta* by *Klügling*. Lpz. 1819. 8.

C. Saxius, Onomasticum Literarium, seu Nomenclator præstantissimorum omnis ævi scriptorum. Traj. ad Rhen. 1775-1803. 8 vols. 8.

F. Schöll, Histoire Abregée de la Litterature Romaine. Par. 1815. 4 vols. 8. Cf. *Ed. Rev.* No. lxxx. vol. xl. p. 375.

J. Dunlop, History of Rom. Literature, from the earliest period to the Augustan age. Lond. 1823. 2 vols. 8. Repr. Phil. 1827. Cf. *Ed. Rev.* as just cited. A 3d vol. (Lond. 1828) continues the history during the Augustan age.

Charpentier, Etudes morales et historiques sur la litterature Romaine, depuis son origine jusqu'à nos jours. Hach. 1833. 8.

G. Bernhardy, Grundriss der Römischen Literatur. Halle, 1830. 8.

J. Chr. F. Bähr, Geschichte der Römischen Literatur. 2d ed. Carlsr. 1832. 8. This is probably the best work of the kind. There is a valuable Supplement entitled, Die Christlich-römische Literatur. Carlsr. 1836-38.—Other works of this class are cited by *Dunlop* at the close of the Appendix to his History above cited.

We may add here the following: *P. Cavriani*, Storia delle Scienze, lettere, ed arti, delli Romani della fondazione di Roma fino ad August. Mant. 1823. 8.—*Charpentier*, Etudes morales et historiques sur la Litterature Romaine, depuis son origin jusqu'à nos jours. Hachette, 1839. 8.

9. On editions and translations, we refer to the works cited, § 7. 10.

F. A. Ebert, General Bibliographical Dictionary, transl. from the German. Oxf. 1830, sq. 4 vols. 8.

A recent ed. of *Blackwall's* Introduction (cf. P. IV. § 29. 4). Oxf. 1837. 12. contains some notices of editions of Class. authors.

On German translations the following may be added; *T. F. Degen*, Versuch einer vollständigen Literatur der deutschen Uebersetzungen der Römer. Altenb. 1794. 2 vols. 8. Supplem. Erl. 1799. 8.

Consult also *Harles*, Notitia, &c., above cited; in which are found likewise references on most of the subjects specified under the preceding heads.

§ 300. In giving the history of Roman literature, we shall follow the same method as in treating of the Greek. We shall first suggest a division of the whole extent of time included into a few distinct periods, and designate the several departments particularly cultivated among the Romans; and then proceed to notice these departments separately. In doing this, a general view of the department will be given first, and then a brief notice of the most important authors in it, ranged in chronological order. In speaking of individual authors, we shall advert to their lives and characters, to their works, and to the most important editions and translations, and other useful helps in studying them.

§ 301. The history of Roman literature, in its most extensive signification, comprehends a space of twelve hundred years, from the building of Rome, B. C. 752, to the overthrow of the Western Empire, A. D. 476. It may be very conveniently divided into FIVE distinct PERIODS.

The *first* PERIOD extends *from the building of Rome, to the close of the first Punic War*, B. C. 240. It includes more than five centuries, during which the language continued in a state quite unpolished.——The *second* PERIOD extends *from the close of the first Punic War, to the civil War of Marius and Sylla*, B. C. 88. It includes about one century and a half, during which the language was greatly improved and enriched in consequence of intercourse between the Romans and the Greeks of Magna Græcia. ——The *third* PERIOD extends *from the civil War of Marius and Sylla, to the death of*

Augustus, A. D. 14. It includes about a century, during which the language exhibited the highest degree of refinement it ever attained. This may properly be called the *golden age* of Roman literature.——The *fourth* PERIOD extends *from the death of Augustus and accession of Tiberius, to the age of the Antonines*, A. D. 160. It includes about a century and a half, during which the language lost something of its elegance and polish.——The *fifth* PERIOD extends *from the age of the Antonines, to the overthrow of the Western Empire*, A. D. 476. It includes about three centuries, in which the language became greatly corrupted and finally loaded with barbarisms.

§ 302. In noticing the most important authors and prominent circumstances in the literary history of the periods above named, we shall follow the order which we adopted in treating of the Greek literature. We shall speak first of the *Poets;* next of the *Orators;* then of the *Rhetoricians*, the *Grammarians*, the *writers of Epistles and Fiction*, the *Philosophers*, the *Historians*, the *Mathematicians* and *Geographers;* here we shall mention some, who may be called *Economists*, treating of practical arts, especially husbandry; then the *Mythographers*, and the *writers on Medicine and Natural History*. We propose also to introduce a brief notice of the *writers on Law and Jurisprudence*.

I.—*Poetry and Poets.*

§ 303. In the first centuries after the building of their city, the Romans were but little acquainted with poetry. During the whole time, which we have designated as the *first period* of Roman literature (cf. § 301), they did not really cultivate any branch of letters. It was not until B. C. 240, above 500 years after the founding of Rome, that they had, properly speaking, any literature. At this time, the conquests of the Romans had brought them into intercourse with the Greeks settled in the southern part of Italy, and the influence was soon felt at Rome in awakening and cherishing a love of the arts (cf. P. IV. § 113). Dramatic poetry appears to have been the first form of literature thus derived from the Greeks. Subsequently, the Romans looked to the Greeks for their models, not only in poetry, but in every other branch of literature.

§ 304. Previously to the introduction of the drama just mentioned, there were indeed some compositions of a poetical kind, which were rehearsed on festive and commemorative occasions. Such was the hymn chanted by the *Fratres Arvales*, supposed to be the earliest specimen of the Roman language now extant (cf. P. IV. § 114).—Such also were the hymns (sometimes called *axamenta*) sung by the *Salic priests* (cf. P. III. § 215).—Such too were the *Fescennine verses* (*versus Fescennini*), rude and satirical verses, that were rehearsed at certain festivals, in the time of harvest, and accompanied with rustic gestures and dances. Their name was derived from *Fescennium*, a city of Etruria, or from a deity termed *Fascinus*. They were also called *Saturnian*, from the irregularity of their meter, or their *freedom* from definite rules of structure. They were of a very licentious character, which it became necessary to restrain by law. Traces of this sort of poetical effusions were retained, in the latest times, at Rome, in the songs of young men on nuptial occasions.

Cf. *G. H. Heinrichs*, Versus ludicri in Romanorum Cæsares priores olim compositi. Hal. 1810. 8.—Cf. *Hor.* Ep. II. i. 145.—Respecting Fascinus, see *Forcellini*, Lexicon Tot. Lat. Also cf. P. II. § 91. 2.—On the Saturnian verse, cf. *Dunlop*, as cited § 299. 5. (Phil. ed. i. 63.)—On the Fescennine verse, *Schöll*, Lit. Rom. i. 74.—*I. Casaubon*, De Satyrica Græc. Poesi et Roman. Satira. Hal. 1774. 8. (p. 177).—Cf. *Hor.* Epist. L. ii. Ep. 1.—*W. Betham*, Etruscan Literature and Antiquities. Lond. 1842. 2 vols. 8.—*F. Stäve*, Dissertatio de rei scenicæ apud Romanos origine.

§ 305. Before the introduction of the more regular drama from Magna Græcia, there were also practiced at Rome some performances of a dramatic nature; particularly the plays of the Tuscan *Histriones*, and the *Fabulæ Atellanæ*.—The former were first introduced about B. C. 364, in order, as is stated, to appease the gods, when their wrath was felt in a prevailing epidemic. Players were invited from Etruria, and called *Histriones*, from the Tuscan word *hister;* they danced to the music of a flute, with which they also united singing and mimic actions. These performances were called *Ludi scenici;* a phrase which was also used to include all the various forms of dramatic exhibition subsequently introduced.——The *Fabulæ Atellanæ* derived their origin and name from Atella, a city of the Osci, lying between Capua and Naples. They were a kind of rude irregular comedy or farce, in the Oscan dialect. Originally they were probably in some measure extemporaneous performances, in which the actors after previous agreement and preparation filled up the scenes according to their own skill and pleasure. This species of entertainment was very popular at Rome, and continued to be so after the introduction of the regular drama; and several writers composed pieces denominated Atellane Fables. The exhibitions of these compositions, and also the pieces themselves, were called *Ludi Osci*.

Livy, lib. vii. c. 2.—*Schöll*, Litt. Rom. i. 75.—*Dunlop*, Hist. Rom. Lit. i. 230. (ed. Phil. 1827).—*I. Casaubon*, (as cited § 304).

241 *J. G. Sulzer* Allgemeine Theorie der schönen Künste. Lpz. 1792. 4. vols. 8. vol. i. p. 518.

§ 306. It should also be remarked, that in the early periods of Rome, there were *national ballads*, which celebrated the praises of native heroes, and the victories gained by Roman arms. Triumphal songs and pæans were sung by the soldiers marching in procession through the streets of the city. At convivial feasts likewise, songs of the same description were rehearsed accompanied with instrumental music. These ballads were founded on the traditions respecting the kings and heroes and early achievements of the people. Niebuhr and Schlegel suppose the stories, which Livy and others relate in the regular history of Rome, to have been chiefly drawn from such popular ballads and traditionary poems of the primitive ages. This idea was advanced by Perizonius in the seventeenth century. It is ingeniously advocated by Macaulay, who gives "a popular exhibition of the theory and of the evidence by which it is supported" in the Preface to his "Lays of Ancient Rome," in which he happily attempts a reproduction of some of the ballads in an English poetical version.

Dunlop, i. 40, 79.—*F. Schlegel*, Hist. of Lit. lect. iii.—*G. B. Niebuhr*, Hist. of Rome (trans. from Germ. by *Hare & Thirlwall*), p. 193. vol. i. ed. Phil. 1835.—*Perizonius*, Animadversiones Historicæ, (c. 6).—*T. B. Macaulay*, Lays of Ancient Rome; contained in his *Critical and Miscellaneous Essays*. Phil. 1843. 4 vols. 12. vol. iv. p. 30.—Cf. *Cicero*, Tusc. Quæst. I. i. c. 2. iv. c. 2; Brutus, 18, 19.

§ 307. With the exceptions which have been noticed in the preceding sections (304–306), the Romans had no poetry until their conquests in Magna Græcia. From this period, they began to imitate the Greeks; and most of the forms of poetry found among the latter, were finally introduced at Rome. We shall have occasion to notice in this sketch, the Dramatic, Epic, Lyric, Bucolic, Elegiac and Didactic; also the Fable, the Epigram, and the Satire.

§ 308.(*a*) *Dramatic.* It has already been remarked that the drama was the first form of literature borrowed from the Greeks. Regular dramatic pieces were first exhibited at Rome, by Livius Andronicus, B. C. about 239 or 240, at the commencement of the *second period* before specified (§ 301). But the drama never reached a very high degree of perfection among the Romans. The mass of the people were more fond of the public shows and spectacles; and the higher ranks were engrossed in ambitious projects for power and wealth. Comedy seems to have been more congenial with the native taste of the Romans than tragedy; such dramatic performances as preceded the time of Livius seem to have been wholly of the comical species.—Under the Roman drama we shall describe (1) Tragedy, (2) Comedy, (3) Atellane Fables, and (4) Mimes.

§ 309. *Tragedy.* It has been disputed whether the first drama represented at Rome by Livius Andronicus, was a comedy or a tragedy. However this may be, he is the acknowledged founder of Roman tragedy. He was an actor himself, and for a considerable time the sole performer of his own pieces. "Afterwards, however, his voice failing in consequence of the audience insisting on the repetition of favorite passages, he introduced a boy who relieved him by declaiming in concert with the flute, while he himself executed the corresponding gesticulations in the monologues, and in the parts where high exertion was required, employing his own voice only in the conversational or less elevated scenes." Hence originated the custom by which the singing or rehearsal in the monologues was separated from the mimic action, and only the latter was assigned to the actor; a custom which continued in the Roman drama during the most refined periods.

This change from the Grecian custom, in which the tragic singing and mimic action were performed by one person, is mentioned by *Livy*, L. vii. c. 2. The terms *Canticum* and *Diverbia*, commonly interpreted as referring to the *monologue* or rehearsal, and *dialogue* or conversation, are otherwise explained by some. Cf. *Schöll*, Hist. Litt. Rom. i. p. 108.

§ 310. During the period extending from the close of the first Punic war, to the civil war of Marius and Sylla, B. C. 88, we find three other principal writers in tragedy besides Livius Andronicus; viz. Ennius, Pacuvius, and Attius. Nævius was also the author of several tragedies, but held a higher rank as a comic poet. All these authors drew their materials almost wholly from Grecian originals; their productions being either translations or imitations of Greek authors. With a very few exceptions, their tragedies were of the class termed *palliatæ*, i. e. constructed of Grecian characters and incidents; only three or four (cf. § 353. 1. § 354. 1) were of the class called *prætextatæ* or *togatæ*, i. e. composed of native materials.—It is worthy of remark, that these authors could not avail themselves of personages and events already long celebrated in epic song, as the Greek tragedians did. Roman poetry commenced with the drama, and the poets were obliged almost necessarily to go to a foreign mythology and history for subjects and scenes of a date sufficiently ancient to be employed with dramatic effect. Whatever causes may be assigned, the fact is a striking one, that the Romans exhibit less originality in tragedy and in the drama generally than in any other species of composition.

See *T. Baden*, De causis neglectæ apud Romanos tragœdiæ. Gott. 1789. 8.—Cf. *Dunlop*, i. 219-227.—*F. Jacobs* (remarks on the same topic) in the *Charaktere d. vornehmst. Dichter*, iv. p. 332.—*W. Schlegel*, Dramat. Lit.

§ 311. In the next period of Roman literature, extending from the civil war, B. C. 88, to the death of Augustus, A. D. 14, regular tragedy was almost driven from the stage. The taste for gladiatorial combats, and the shows exhibited by the ædiles, had greatly

increased; and a simple dramatic representation became rather an insipid thing, unless attended with a pageantry wholly inconsistent with its proper character. It was in accordance with this taste, that a "thousand mules pranced about the stage in the tragedy of *Clytemnestra;* and whole regiments, accoutred in foreign armor, were marshalled in that of the *Trojan Horse*."—The species of representation called *Mimes*, was introduced, and was a novel kind of spectacle, which was more agreeable to the Romans than any thing furnished by the Greek imitations in the regular drama.—— Tragedy, however, continued to afford pleasure to many, and writers of merit occupied themselves in this species of composition, although it was nearly banished from the stage. *C. Julius Cæsar Strabo*, who after having been chief pontiff, was put to death by order of Cinna, is named as a good tragic poet. The dictator *C. Julius Cæsar* left a tragedy entitled *Œdipus*, of which Augustus, it is said, forbade the publication. *P. Asinius Pollio* composed tragedies. *L. Varius*, a friend of Virgil and of Horace, named by the former among his heirs, and charged by Augustus with the duty of revising the Æneid, was also a tragic poet. His *Thyestes*, in the judgment of Quintilian, might bear comparison with the most perfect performance of the Greeks. *Ovid* wrote a tragedy called *Medea*, applauded by Quintilian, but lost. *Mæcenas* also left two tragedies, which are lost. *Augustus* attempted a tragedy with the title of Ajax.

Towards the close of the last century, *G. N. Bouhsen*, a physician of Groningen, and author of an interesting account of a journey made by him in Italy, announced that he had in possession a tragedy in manuscript, entitled *Tyrus*, which was from Varius the friend of Virgil. In the preface to a collection of poems entitled *Icones*, published at Utrecht, 1787, he gave some extracts from his *Tyrus*. But the Abbe *Morelli*, keeper of the library of St. Mark at Venice, in a letter dated 1792, exposed the literary imposture, showing that the same tragedy had been published twice, first at Venice, 1558, under the title of *Progne*, and was written by *G. Corrario*, a Venetian.—*Schöll*, Litt. Rom. i. 212.—*Chardon-Larochette*, Mélanges de Critique et de Philologie.—*Harles*, Brev. Not. Lit. Rom. Suppl. i. 494.—*d. Wichert*, De Lucii Varii et Cassii Parmensis vita et carminibus. Grim. 1836. 8.

§ 312. In the next period, from Augustus to the Antonines, A. D. 160, the same taste for shows and for mimes and pantomimes continued among the Romans. Those writers who composed tragedies, seem to have done it rather for the sake of rhetorical exercise than with a design to furnish pieces for actual representation on the theatre. The most distinguished name is that of *Seneca;* the tragedies ascribed to him have occasioned much discussion among the critics (cf. § 374. 1). *P. Pomponius Secundus*, a contemporary of Seneca, is mentioned by the younger Pliny, and by Quintilian (*Inst. Or.* x. 1. 98), as a tragic author of great excellence. *Æmilius Scaurus* was the author of a tragedy entitled *Atreus;* he was put to death by Tiberius, who was incensed against him by a passage of his composition, which the emperor imagined to be directed against himself (*Dion Cass.* lvii. 24). *Curatius Maternus* is cited as a tragic poet of celebrity; and the titles of four tragedies, *Medea*, *Thyestes*, *Cato*, and *Domitius*, are mentioned; he was put to death by Domitian[1] on account of his language in a declamation (μελέτη) respecting tyranny.—During the last period included in our glance, that which extends from the Antonines, A. D. 160, to the overthrow of Rome, A. D. 476, the history of Roman tragedy presents nothing that is worthy of notice[2].

[1] Cf. Dialog. de causis corrupt. eloquentiæ, c. 2, 3.——[2] *Schöll*, Litt. Rom. ii. 268, m.

There is extant a sort of tragedy, entitled *Medea*, composed (according to *Tertullian*, Haeret. c. 39) by *Hosidius Geta;* of whom nothing is known, except that there was a consul in the reign of Claudius by the name of Cn. Hosidius (or Ouidius) Geta. It consists of 461 verses, formed of centos or hemistichs of Virgil; published in *P. Burmann*, Fragmenta vet. trag. cited § 348. 2; also in *P. Burmanni*, Anthol. Lat.; and in *Lemaire's* Poet. Lat. Minores.

For references on Tragedy in general, and Greek Tragedy, see § 40.—On Roman tragedy, see references under § 310; cf. § 374. 1. —*Osann*, Analecta critica, cited below, § 348. 1.—*Ross*, Tragische Bühne der Römer. Anspach, 1777–81. 3 vols. 8.—*Planck*, De origine atque indole trag. ap. Romanos, in his ed. of the Medea of Ennius, cf. § 351. 2.—*d. G. Lange*, Vindiciæ trag. Rom. Lips. 1822. 4.—*C. J. Ch. Reuvens*, Collectanea seu Conjecturæ in Attium, &c.—max. part, ad Roman. rem scenicam pertinentes. Leyd. 1815. 8. a specimen of an intended work to contain all the fragments of the Roman Comic, Tragic, and Satiric writers.——On the earliest dramatic pieces after the Roman, see *Warton*, ii. p. 68. Cf. § 320.

§ 313. *Comedy.* It has already been remarked (§ 308), that comedy seems to have been more agreeable to the native taste of the Romans than tragedy. The earliest dramatic performances among them were comedies of some sort (cf. § 305). But Livius Andronicus and *Nævius* were the first authors of regularly constructed plays. *Plautus*, however, may justly be styled the father of Roman comedy; he possessed pre-eminent talents for this species of composition. *Terence* followed him, and has obtained equal or greater celebrity. The comedies of both these authors were imitations or copies from Greek originals. Indeed the regular comedy of the Romans was for the most part of the kind termed *palliatæ*, because the personages and incidents were Grecian. It is from the plays of Terence and Plautus, that we learn the character of the *new* comedy of the Greeks (cf. § 43).

§ 314. Plautus and Terence are the principal names in the history of Roman comedy. But there are some other comic poets of the same period, known to us merely by being mentioned in ancient authors; or by slight fragments of their writings; as L. Quinctius Atta, Cæcilius Statius, Lucius Afranius, Sextus Turpilius, Quintus Trabeas, P. Licinius Imbrex.

See *Fabricius*, Bibl. Lat. L. iv. c. 1. v.—Fragments of these poets are given in *H. Stephanus*, Comicor. Lat. Fragmenta. Par. 1569. 8.—*Schöll*, Litt. Rom. i. 136.—Cf. *Hor.* Epist. I. ii. Ep. i. 76.—*Velleius Paterc.* i. 17.—*Aulus Gellius*, Noct. Att. xiii. 2. xv. 24.

§ 315. In the next period, the third of our division (§ 301), we meet with the name of a certain *Titinius*, who is spoken of by the grammarians as the author of several comedies. Suetonius (*De illust. grammaticis*, c. 21) mentions *Caius Melissus*, a freedman of Mæcenas, as the inventor of a new species of comedy called *trabeatæ*.—The only other name which we have to notice, is that of *Verginius Romanus*, who belongs to the following period; he is highly commended by Pliny (*Epist.* 21. Lib. vi.), as an author both of mimes and comedies; by his pieces of the latter class, he is said to have merited a place by the side of Plautus and Terence.——It may be remarked, that under the influence of the love of spectacles and pantomime which has already been mentioned as adverse to the regular drama at Rome, comedy after the time of Terence seems to have been still more neglected than tragedy. The writing of comedies furnished less improvement as a mere rhetorical exercise, and would therefore be less practiced for such a purpose.

§ 316. Two particulars have been pointed out, in which the Latin comedy differed from the Greek in form. The first, is that the Latin comedy had not the *chorus*, properly speaking. The place of the chorus was supplied either by interludes of music alone, or by the appearance of the troop (*grex* or *caterva*), composed of all the actors, or of the dancers, musicians and singers. The other particular is the use of the *prologue*, which is not found in the Greek comedy. In Plautus and Terence the prologue is pronounced in the name of the poet. But perhaps the few remains we have of the Greek comedy will not justify the assertion that it never contained this sort of introduction.

We have already alluded to different kinds of comedy among the Romans. *Three* varieties are specified according to the *rank* of the persons represented; the *prætextatæ*, in which the personages were civil magistrates; the *trabeatæ*, in which they were military officers; and the *tunicatæ* or *tabernariæ*, in which people of the lower classes were represented.—There was also in comedy the same distinction into two kinds, as in tragedy; the *palliatæ*, in which Grecian characters and manners were exhibited, so called from the Grecian *dress* worn by the actors (*palla*, *pallium*); and the *togatæ*, in which Roman characters and manners were represented, likewise denominated from the national dress (*toga*). Quinctius Atta, according to the scholiasts, was the first who produced a play belonging to the latter class; and Afranius was the most distinguished among the authors in this kind of comedy.—The epithets *motoriæ* and *statariæ* were also applied to comedies, according as their plot was *more* or *less* complicated.

Sulzer's Allg. Theor. der schön. Künste, i. 521.—*Schöll*, Litt. Rom. i. 118, 137.—*Dunlop*, Hist. Rom. Lit. i. 228.—Cf. *Hor.* Ars Poet. 228.—On the music of the flute in comedy, cf. P. III. § 238.

§ 317. In glancing at the Roman comedy we must not overlook the two actors so celebrated among the Romans, viz. Æsopus and Roscius. They were contemporaries of Cicero, and lived in familiar acquaintance with him. Æsopus is said to have excelled in tragic scenes. Roscius gained such a reputation, both as a comic and as a tragic actor, that his name became a common term to designate a man of distinguished excellence in any art or science.—No Grecian actor seems to have acquired a renown equal to that of these Roman comedians. Yet in Greece, the employment was sufficiently honorable to allow citizens to engage in it, while at Rome it was confined to slaves or freedmen. The vast extent of the Roman theatres must have increased the difficulty of performing successfully. We cannot easily conceive how a speaker, obliged to make himself heard by 40 and even 80,000 persons, should be able to preserve the tones and expression of voice which are requisite in order to touch the feelings. Another thing added to the task of a Roman actor; he was obliged to play a female part sometimes, as women never appeared on the stage except in the character of mimes or for the purpose of dancing. But the business of a comedian at Rome was very lucrative; both Æsopus and Roscius acquired immense wealth.

Schöll, Litt. Rom. i. 217.—Cf. *Cicero*, Epist. ad Div. vii. 1.—*Valerius Max.* viii. 2.—*Plutarch*, Life of Cicero, c. 5.—*Pliny*, Hist. Nat. x. 72. ix. 59. vii. 40.—*Hor.* Sat. II. iii. 239. x. 359.—*Cicero*, pro Arch. c. 8.——For a sketch of the education of the Greek and Roman Actors, see *Will. Cooke*, Elements of Dramatic Criticism. Lond. 1775. 8.

§ 318. *Atellane Fables.* The introduction of the regular drama by Livius Andronicus did not banish, except for a short time, the *Atellane Fables*. When the poets ceased themselves to act their own plays and committed them to a set of professed comedians, the free Roman youth were allowed to perform pieces of this description. By appearing in such representations, the young patricians were not considered as reducing themselves to a level with mere stage actors. The Atellane farces were so popular that several writers engaged in composing them; and the Oscan dialect, which was at first employed in them, was gradually abandoned for the Latin. These pieces consisted of detached scenes following each other without much connection. One of the characters usually exhibited had the appellation of *Maccus*, "a grotesque and fantastic personage with an immense head, long nose and hump back, who corresponded in some measure to the clown or fool of modern pantomime." *Pappus* was another character introduced; a personage, perhaps, of Greek origin rather than of Oscan, and derived from Πάππος, the Silenus or *old man* of the Greek dramatic satyre.—The

most approved writers of these fables were *Quintus Novus* and *L. Pomponius* Bononiensis; the latter composed them wholly in Latin, and so much improved them as to be called the inventor. Memmius and Sylla are said to have imitated him by writing pieces of the same kind.——There was another species of comic performances practiced by the Roman youth, called *Exodia*. These were short pieces of a more loose, detached, and farcical character even than the Atellanæ. They were acted in connection with the Atellane Fables, being introduced at the close, as a sort of after-piece.

Sulzer, Allg. Theorie, i. 518.—*Schlegel*, Litt. Rom. i. 140.—*Dunlop*, i. 220.—*Velleius Paterc.* lib. ii. c. 9.—*Valerius Max.* lib. ii. c. 4.—*Athenæus*, lib. vi. c. 17.—*Macrobius*, Sat. lib. i. c. 10.—*Juvenal*, Sat. vi. 71.—*Suetonius*, vit. Galb. c. 13.——Some fragments of L. Pomponius are found in *R. & H. Stephanus*, Fragmenta vet. Post. Lat. Par. 1564. 8; also in *H. Stephanus*, Com. Lat. Fragm. cited § 314.

§ 319. *Mimes.* It has been already stated that the regular drama, borrowed from the Greeks, did not greatly flourish among the Romans. One ground of hinderance existed, it is believed, in the fondness for a peculiar species of comic representation, called *Mimes*, which became very fashionable before the time of Cicero. The Latin Mimes were considerably different from the Greek Μῖμοι (cf. § 46). The latter represented a single adventure taken from ordinary life, not having incidents and duration sufficient for a whole comedy, and not requiring more of gesture or of *mimetic* arts than any other dramatic piece. The Mimes of the Romans, on the other hand, had more of the dramatic character, although they did not contain a full or complete comic fable, and were represented with mimetic gestures of every sort except dancing, and also often exhibited grotesque characters which had no foundation in real life. They were too generally mere exhibitions of gross and licentious buffoonery. Notwithstanding this, women sometimes took part in them; sometimes, according to Valerius Maximus, submitting to great indecencies; *Cytheris* is mentioned as a celebrated actress in these plays. The actor in the Mime, as in other forms of comedy, wore the *soccus*, which was commonly of yellow color. Originally the Mimes were employed merely as afterpieces or as interludes to more regular performances; but subsequently usurped the principal place themselves, and in a great measure superseded other forms of the drama. They were warmly patronized by Sylla and Julius Cæsar as a public amusement. The most distinguished authors of *mimes* (*mimographi*) were Laberius, Publius Syrus, and Mattius (cf. § 368); and it is important to remark that these writers greatly elevated the style of this species of plays, purging them from much of their grossness and ribaldry. Verginius, of a later period (cf. § 315), is also celebrated as a writer of mimes.

Schlegel, Litt. Rom. i. 208.—*Dunlop*, i. 284.—*Becker & Ziegler*, as cited § 368. 5.—*Cicero*, Epist. lib. ix. c. 16.—*Ovid*, Tristia, lib. ii. v. 497.—*Valerius Max.* lib. ii. c. 5.

§ 319 b. The *Mime* must not be confounded with the *Pantomime*. In the former the gestures were accompanied with language; but in the latter everything was expressed without words. The pantomime was a sort of *ballet*, in which a whole story or drama was represented by means of attitudes, gestures (*loquaci manu*), and dancing. This species of representation was not invented in the time of Augustus, as is sometimes stated, but was then carried to its greatest perfection by the celebrated performers (*pantomimi, chironomi*) Pylades & Bathyllus. The pantomime was sometimes accompanied with music and songs. The taste for pantomime was diffused from Rome through the provinces; and although the amusement was repeatedly prohibited by the emperors, it seems to have continued even after the downfall of the city.

Ott. Ferrarius, De Mimis et Pantomimis. Goelph. 1714. 8.—*N. Callinchus*, De Ludis scen. Mim. et Pantomim. Patav. 1713. 4. Both contained in the Novus Thesaurus of *Sallengre* (cited P. III. § 197).—*J. Meursius*, De Saltationibus vetor. contained in the Thesaurus of *Gronovius*, cited P. III. § 13.—*De L'Aulnaye*, Saltat. Théat. with plates.—*J. Weaver*, History of the Mimes and Pantomimes. Lond. 1728. 8.—*Boulanger de Rivery*, Recherches histor. et crit. sur les Mimes et les Pantomimes. Par. 1751. 12.—*Burette*, in the *Mem. Acad. Inscr.* i.—*Ziegler*, cited § 348.—*Sulzer*, Allg. Theorie, i. 623.

For references on comedy in general, and the Greek comedy, see § 43.—On the history and various forms of comedy, *Sulzer*, Allg. Theorie, i. 486, ss.—On Roman comedy, see references given in the preceding sections (314-319).—We may add *Ch. Ducles*, Sur les Jeux scenïques des Romains, in the *Mem. de l'Acad. des Inscr.* vol. xxvi.—*Osann*, cited § 348. 1.—*C. F. Flügel*, Geschichte der komischen Literatur. Liegnitz u. Lpz. 1784. 6 vols. 8.—*J. C. Bullenger*, De ludis scenicis eorumque apparatu tam apud Graecos quam Romanos, in his *Opusc.* Lugd. Bat. 1621. fol. and the 9th vol. of the Thesaurus of *Graevius* (cf. P. III. § 197).—*Poole*, The Roman and English comedy considered. Lond. 1747. 8.—For references on the *Drama in general*, its history in different ages and nations, &c. *Sulzer*, Allg. Theorie, i. 711.——On the structure of theatres, decorations, masks, &c. among the ancients, P. IV. § 235. P. III. § 89, 238.

§ 320. It is not improbable that the dramatic exhibitions of modern times grew out of the Roman mimes and pantomimes. Cassiodorus, who lived in the 6th century, makes mention of the plays of pantomime. In the reign of Charlemagne, in the 8th century, the Mimi and Histriones are spoken of as still acting in their profession. At this period, trade was carried on chiefly by means of *fairs*, held for several days in different places, where merchants brought their goods, and people from various quarters assembled for the occasion. The attendance of musicians, buffoons, and histrionic performers of every sort, would be very natural; and it was by this means, as some have supposed, that the foundation was laid for modern comedy and theatric representations in general. The Christian clergy are said to have condemned these amusements at first; but, finding their opposition fruitless, to have afterwards attempted to turn the taste for such shows to the best account they could, by taking scenic exhibitions into their own hands; they became actors themselves, and instead of profane fables and stories derived from pagan history and mythology, made use of the legends of the church, or the incidents recorded in the Bible. Thus originated a kind of sacred comedies, or holy farces, which were acted in the chapels of the monasteries, by the monks themselves, accompanied by music and scenic decorations. Particu-

lar seasons or festivals seem to have gained a special notoriety and popularity from a connection with such exhibitions; as, e. g. the *Feast of Fools* (*Fete de Foux*) or Jesters, *Festival of the Ass* (*De l'Ane, Festum Asinorum*), &c.

Other writers have supposed that the religious plays, which were in vogue in the middle ages under the name of *Mysteries*, and *Moralities*, had their origin more directly from the Greek stage at Constantinople. There the tragedies of Sophocles and Euripides continued to be represented until the fifth century. The fascinations of the pagan theatre occasioned much anxiety to the Greek Bishops and Fathers; they petitioned the Emperor to suppress dramatic exhibitions, at least on the sacred days of the church; and they often denounced such amusements in their preaching and writings. Yet some of them composed sacred dramas, founded on the Old and New Testament, for the purpose of public representation. Gregory Nazianzen, who was a bishop of Constantinople in the latter part of the fourth century (cf. § 292), is said to have introduced such pieces upon the stage instead of the pagan tragedies. One of his own plays, written for this use, is still extant, entitled Χριστὸς πάσχων. Apollinaris, bishop of Laodicea, is said to have written tragedies adapted to the stage, after the manner of Euripides, on most of the grand events related in the Old Testament, and also comedies in imitation of Menander, on some of the domestic stories of the Bible. The introduction of histrionic farces, with singing and dancing, into the churches and houses of religious worship, is ascribed to Theophylact, patriarch of Constantinople in the 10th century. The religious spectacles and plays thus introduced might, without difficulty, be carried thence to the west by the commercial intercourse which existed between Constantinople and Italy.

See *J. Warton*, Hist. Eng. Poetry, vol. ii. 73. iii. 193. ed. Lond. 1824. 4 vols. 8. There is an improved ed. Lond. 1840. 3 vols. 8. —*M. du Tillot*, Memoires pour servir a l'histoire de la Fete de Foux, &c. Laus. & Genev. 1741. 4. 1751. 8.—*Flügel*, Geschichte des Grotesko-Komischen. Liegnitz, 1788. 8.—*J. G. Sulzer*, Allg. Theorie, i. 534, 726.——The views of the Christian Fathers respecting the theatre may be gathered from the treatise of Tertullian on Theatrical Shows (de Spectaculis, in the 1st vol. of his Works by *Oberthür*. Wirc. 1780. 2 vols. 8); that of Cyprian on Theatrical Representations (in the 2d vol. of his Works by *Oberthür*. Wirc. 1782. 2 vols. 8); the 4th homily of Basil (cf. § 292), and the 15th of Chrysostom to the Antiochians (cf. § 292).—On this subject see *A. G. Walch*, De theatro primis Christianis exoso. Schleus. 1770. 4.

§ 321. (*b*) *Epic Poetry*. The honor of being the earliest epic poet of the Romans is usually ascribed to Ennius. It should not be forgotten, however, that Livius Andronicus made a translation of the Odyssey of Homer; that the grammarians speak of an historical poem by him on the exploits of the Romans, in 35 books; and that Nævius composed an historical poem on the first Punic war. The songs and ballads (already spoken of § 306), respecting various incidents of the national traditions, also existed long before the time of Ennius. Niebuhr has imagined that Ennius borrowed much from a great poem on the traditional history of the Romans, beginning with the reign of L. Tarquinius Priscus and ending with the battle of Regillus; "an epopee," he says, "which in force and brilliance of imagination leaves every thing produced by the Romans in later times far behind it;" but he adduces no proof or authority to sustain this idea. However this may be, there can be little doubt that Ennius made use of the old national lays, which were in Saturnian verse, molding them into hexameters in his own poem. How far his Annals were framed conformably to historical truth, may be a question impossible for us to answer; Vossius maintains an opinion entirely opposite to the views of Niebuhr, and ascribes general historic verity to the whole work. Nor can it be denied, however popular this production was among the Romans, that it was deficient in the peculiar embellishments of fancy, and might be called a Chronicle in verse, more justly than a proper epic poem.

Cf. § 351.—*Schöll*, Litt. Rom. i. 141.—*Dunlop*, Hist. Rom. Lit. i. 78.—*Niebuhr*, Hist. Rom. (transl. by Hare & Thirlwall) p. 196. vol. i. ed. Phil. 1836.—*Vossius*, de Historicis Latinis, L. i. c. 2.

§ 322. After Ennius, we find no epic poet until we reach our third period (cf. § 301), the golden age of Roman letters; and here, although we meet with several names, there is one which eclipses all others in this branch of Roman poetry; it is that of *Virgil*. The author of the Æneid obviously imitated the author of the Iliad and the Odyssey, yet he produced a poem strictly national; and if the work is not so strongly marked with the impress of original genius as its models, it is yet full of beauties and signs of cultivated taste.

§ 323. Of the other epic writers in this period, *Lucius Varius* was most highly commended by the ancients. He has already been noticed (§ 311) as a dramatic author. Before the appearance of the Æneid, the first rank in epic poetry was assigned to him (cf. *Hor.* Sat. I. x. v. 43). Varius sung the exploits of Augustus and his son-in-law Agriopa; and his poem, which is wholly lost, must therefore have had more of the historical than of the epic character.——The other names to be mentioned in speaking of the epic poetry of this period, are the following: Cneius Mattius, the mimographer (cf. § 319), who translated the Odyssey; P. Terentius Varro, surnamed Atacinus, who translated the Argonautics of Apollonius, and composed a poem on the war of Julius Cæsar against the Sequani; Hostius, author of a poem on the war of Istria; C. Rabirius, who wrote on the battle of Actium; and T. Valgius Rufus, highly eulogized by Tibullus (*El.* IV. i. 80): their works have perished. Pedo Albinovanus is also said to have composed epical pieces. Cornelius Severus commenced a poem upon the Sicilian war.——*Schöll*, Litt. Rom. i. 225.

§ 324. In the fourth period of our division (cf. § 301), after the death of Augustus, there were four poets who must be ranked among the epic writers; but no one appeared who could rival or equal Virgil. Although they imitated him, yet they all fell

far below him. They were well informed and well disciplined, but were deficient in native enthusiasm. Two of the number chose national subjects; and their poems may be said to belong to the historical class rather more properly than to the epic.—The first in order of time was *Lucan*, who celebrated in his *Pharsalia* the civil war between Pompey and Cæsar (cf. § 375). *Valerius Flaccus*, next in order, took the Argonautic expedition for a theme, and in the estimation of some critics even surpassed his Grecian model, Apollonius of Rhodes (cf. § 73). *Silius Italicus* selected a national subject, the second of the Punic wars; and his work is much valued as a help in illustrating the history of the period (cf. § 377). *Statius* left two performances in epic verse, the Thebaid, and the Achilleid; the latter in an unfinished state on account of his premature death (cf. § 378). All these poets flourished within the 1st century; after which the history of Roman literature presents no important name in the department of epic poetry.

§ 325. There were, after the 1st century, many versifiers; and they composed many pieces, of an historical or descriptive character, in the heroic measure; but the only one that can claim any notice as an epic writer is *Claudian*, who flourished at the close of the 4th century. His poems (cf. § 386), with all their blemishes, show a genius worthy of a better age.—The elder Gordian, who became emperor of Rome, A. D. 238, is said to have been a poet in his younger days, and to have composed a poem in 30 books, entitled *Antonias*, of which Antoninus Pius and Marcus Aurelius were the heroes.—Some of the descriptive pieces of Ausonius (cf. § 385), a poet of the 4th century, were of the heroic kind. We might also rank in the same general class some of the productions of several of the Christian poets (cf. § 329) of the same century, as e. g. Juvencus, Victorinus, and Sidonius Apollinaris.

On the Epic Poetry of the Romans, see *Bähr*, Geschichte der Röm. Lit. pp. 120–163.—*Charakter der vornehmsten Dichter*, viii. 378, ss.—For references on Epic poetry in general, cf. § 20.

§ 326. (c) *Lyric Poetry.* While the dramatic and epic productions of the Greeks were translated and imitated by the Romans as soon as a sufficient degree of intercourse existed between the nations, it was not until many years had elapsed that the Romans made any attempts in lyric verse. This was a form of poetry in which translation is less likely to be successful; in which originality is perhaps more indispensably essential to merit. The early circumstances of the Romans, and their peculiar habits and traits of character, were such as to render them less susceptible to the lively impressions of lyric poetry. It was not until the third period of our division, i. e. after the civil war of Marius and Sylla, that this form of poetry began to be cultivated.

Cf. Dunlop, Hist. Rom. Lit. vol. 2d. Lond. ed. 1828.

§ 327. *Catullus*, born B. C. 86, was the first to open to his countrymen this new field. Only four of his pieces now extant are called *odes*, yet in others there are passages of a lyrical cast. The third of the odes is a translation from Sappho. These few productions, however, have secured him a place in the catalogue of lyric poets (cf. § 358).—But the first rank in Roman lyrics belongs unquestionably to *Horace*, to whom the Greeks themselves can present a superior only in the bold and lofty Pindar. That Horace borrowed freely from the Greeks, the critics have clearly shown; yet the universal admiration which his odes have awakened, demonstrates the power of his genius (cf. § 363).

§ 328. From the time of Horace, lyric poetry held an honorable place in the amusements of society; but a writer who should rival or equal Horace himself was not to be expected. Quintilian (*Inst. Or.* x. 1) names *Cæsius Bassus*, in the next period after, as approaching him; but we have no means of judging for ourselves. *Vestritius Spurinna*, who is repeatedly named in the history of Tacitus, is said to have written lyric pieces both in Greek and Latin. Pliny (*Epist.* iii. 1) highly commends them[1]. *Statius* is also sometimes named among lyric poets, on account of two odes contained in his *Sylvæ*; one of them is addressed to Septimius Serenus. This *Serenus*, we may add, is cited by the grammarians as the author of a lyric poem, or a collection of lyric pieces, entitled *Falisca*, written in a peculiar meter invented by him[2].—There is extant, probably from some author in this period, a poem of about a hundred lines, entitled *Pervigilium Veneris*, in imitation of the *Carmen Sæculare* of Horace; it was formerly ascribed to Catullus[3].

[1] *Gasper Barth* published in 1613, in the collection entitled *Poetæ Latini venatici et bucolici*, four odes, said to have been found by him in an old MS. at Marbourg, which he ascribed to *Spurinna*; they were the production of a later age.——[2] *Serenus* is also said to have written several small poems on the various labors of the field, *opuscula rustica*; of which the *Moretum*, commonly ascribed to Virgil (cf. § 362. 2), is supposed to be one.——[3] The *Pervigilium Veneris* is a hymn in honor of Venus, and takes its title in reference to the festival of Venus in April, held during three successive nights, which were devoted to music, dancing, and pleasure (*nocturnæ pervigilationes*, cf. *Ovid*, Fast. iv. 133); it has been ascribed to various authors; the piece is given in *Lemaire's* Minor Latin Poets (cited § 348), 2d vol.—See *Schöll*, Litt. Rom. ii. 340. iii. 24.

§ 329. After the 2d century, although a few lyric pieces may be found among the remains of the minor poets, there is nothing worthy of particular notice, within the remaining period included in our division, except the songs and hymns of the Christian poets. Among the earliest of these authors of Christian hymns were Hilarius and

Prudentius (cf. § 387). Those of the former were expressly designed to be sung; and are said to have been set to music by Hilary himself. *Damasus*, who attained to the Pontificate in the 4th century, left a number of hymns, among which is one in *rhyme*. The works of *Ambrose*, bishop of Milan, in the latter part of the same century, contain a collection of sacred hymns.

The collections of the Minor Latin Poets contain the lyric pieces above referred to: a. g. in *Lemaire's* (cf. § 348. 2) are the *Carmen de fortuna*, by Symposius; *de beata vita*, by Pontadius; *de statu*, by Lindianus.—On the Christian poets who wrote in Latin, we refer to the *Supplement of Bähr*, cited § 299. 8.

For references on the subject of lyric poetry generally, and that of the Greeks, see § 28.—On Roman lyric poetry, *Dunlop*, as cited § 299. 8.—*Charakters* der vorn. Dichter. v. 301, ss.—*R. Schomberg*, The character and writings of Pindar & Horace. Lond. 1768. 8.—Cf. also § 363.

§ 330. (*d*) *Bucolic* or *Pastoral Poetry*. Virgil appears to have been the first among the Latin poets to attempt the composition of pastorals. He commenced, as did the poets in every other department, with an imitation of the Greeks. The Eclogues of Virgil are, in a great measure, borrowed from the Idyls of Theocritus. If the Roman poet has less of natural simplicity, and of that minute accuracy and vividness which are the result of original observation; he has, on the other hand, the merit of a more judicious selection of incidents, and a greater freedom from what is gross and offensive. The Bucolics were among the earliest of the poetical compositions of Virgil, and were greatly admired by the Romans. The 6th Eclogue, entitled *Silenus*, was recited in the theatre, shortly after its composition, by Cytheris, the celebrated actress of mimes.

§ 331. After Virgil we find no pastoral writer until the latest period included in our view of the Latin authors. *Calpurnius*, who lived in the latter part of the 3d century after Christ, composed eclogues in imitation of Virgil and Theocritus. He was probably the author of the pastoral pieces which have sometimes been ascribed to Nemesian, a poet of the same period. The eclogues of Calpurnius are not without merit, but he is far inferior to his models (cf. § 384).—The name of *Idyl* is given to a number of the poems of *Ausonius* (cf. § 385), who flourished in the next century; but the subjects and style of these pieces are not such as to bring them properly under the head of pastoral poetry. The same remark is applicable to the Idyls of *Claudian* (cf. § 386). There is a performance from Severus Sanctus, a Christian poet of the same century, which may perhaps more justly be considered as a pastoral poem, and which is not wholly destitute of merit.

The Poem of *Severus*, entitled *De mortibus boum*, is given in *Lemaire's* Poetæ Lat. Minores, cited § 348. 2.

On the Pastoral Poetry of the Romans, see *Charakters der vorn. Dichter.* vii. 242-256.—*Schütz*, Litt. Rom. i. 268.—*Harrington*, Essay upon Virgil's Bucolics. Lond. 1666. 12.—Diss. de Carmine Bucolico, in *Lemaire's* Virgil, vol. i. p. 53.——On the Greek Pastoral Poetry, see references given § 30.

About the time of the revival of letters there seems to have been a great fondness for pastoral poetry, and many pieces of this kind were composed in Latin. Before the middle of the 16th century, a Collection of no less than thirty-eight bucolic authors was published by *J. Oporinus* (in his *Autor. Bucol.* Basil, 1546. 8).—*Cf. Sulzer*, Allg. Theorie, ii. p. 502.

§ 332. (*e*) *Elegiac Poetry*. In this variety of poetical composition, the Romans had many successful authors. Like the other departments of poetry and literature generally, it flourished most in the age of Augustus. It commenced with *Catullus*, whom we have noticed already as the first author of lyric pieces (§ 327). *Cornelius Gallus* succeeded and excelled him in the elegy; he was ranked among the best poets of this class (cf. § 359).—But *Tibullus* and *Propertius* (cf. § 360, 361) are more celebrated names. "With reason did the ancients doubt to which of them to ascribe the first rank among the Latin elegists. Both possess many qualities which raise them above ordinary poets to a place of eminence; while each has peculiarities of distinguished excellence. Tibullus has a high degree of elegance and propriety of expression; Propertius a great richness, a great variety of poetic erudition. In the one the purity of his language shows a writer born and educated in the Roman capital; in the other, the character of his diction indicates an author deeply versed in Grecian productions. The one is more delicate; the other more nervous. The first has the appearance of having written with ready simplicity; the other of having thought what he ought to write; if the one is more natural, the other is more careful. You may love the one, and admire the other."

§ 333. There was another elegiac poet of the Augustan age, scarcely less eminent; by some even considered as the superior. *Ovid* is less tender than Tibullus, and less chaste than Propertius; but more original, and of a more free imagination, than either. His works generally are characterized by little imitation of the Greeks, and by independent reliance on his own resources. Ovid was one of the greatest versifiers among the Latin poets: his verse is like the flowing of the stream from a full fountain: in this respect both Tibullus and Propertius must be confessed to stand below him. Three of his works, the *Amores*, the *Tristia*, and the *Letters from Pontus*, belong to the head of elegiac poetry (cf. § 364).—C. Pedo Albinovanus, a friend of Ovid, is usually placed in the list of elegiac poets, although it is not agreed by all the critics that he was the author of the elegies by some ascribed to him (cf. § 366).——After the Augustan age we find nothing important in this branch of poetry. *Arborius*, in the 4th century, a relative of Ausonius (§ 385) is said to have imitated Propertius; an extant elegy as-

cribed to him is far inferior to its model. The Itinerary of Rutilius, in the 5th century, is in elegiac verse (cf. § 389).—Some of the Christian poets (cf. § 329) composed pieces in elegiac verse.

The elegy of Arborius (*ad Nymphium nimis cultum*) is found in *Lemaire's* Poet. Lat. Minores, vol. ii.—There is extant an elegy (*de cupiditate*) by a writer named *Lupercus Servastus*, of the 6th century, given in the same vol. of Lemaire.

§ 333 b. Before leaving this topic, it may be proper to allude to the songs called *næniæ*. They were sung to the flute, in funeral processions (cf. P. III. § 340); but seem to have been more of a panegyrical than of an elegiac character. "We are not to suppose them," says *Niebuhr*, "like the Greek threnes and elegies; in the old times of Rome, the fashion was, not to be melted into the tender mood and to bewail the dead; but to pay him honor. We must therefore imagine the *næniæ* to have been a memorial lay, such as were sung at banquets (cf. § 27); indeed, the latter were perhaps no others than what had first been heard at the funeral." Perhaps we have some specimens or fragments of the *næniæ*, in such inscriptions as are found on the stones belonging to the sepulcher of the Scipios (cf. P. IV. § 133. 2).—*Niebuhr's* Hist. Rom. 1st vol. p. 194. Phil. ed.

On the origin of elegiac poetry, &c., see references § 29.——Respecting the elegiac poetry of the Romans, *Schöll*, Litt. Rom. i. 324.—*Fr. Aug. Wideburg*, De Poetis Romanis Elegiacis. Helmst. 1773. 4.—*F. G. Barth*, super Elegia, maxime Romanorum, in his ed. of *Propertius*, cited below § 361. 3.—*Pauw*, Essay upon the Roman Elegiac Poets, in *Addison's* Dissertation upon the most celebrated Roman Poets. Lond. 1721. 8. Cf. *Class. Journ.* ix. 346.—*E. C. Chr. Bach*, Geist der röm. Elegie. 1809. 8.—*Fraguier*, as cited § 29.—*Souchay*, on Latin elegiac poets, *Mem. Acad. Inscr.* vii. 384. xvi. 398.—*Durini*, Dissertatio de carm. eleg. natura, &c., in the Collect. of *C. Michäler*, cited § 348. 2.——A collection of the modern Latin elegiac poets was published by *Michäler*. Vindob. 1784. 2 vols. 8.

§ 334. (*f*) *Didactic Poetry.* The Romans paid but little attention to didactic poetry, until the third period of our division; i. e. from the civil war B. C. 88 to the death of Augustus, A. D. 14. In the previous period *Ennius* had indeed composed a poem on eating (cf. § 351), and translated a Greek philosophical poem. But the first who gained any distinction in this kind of poetry was Lucretius; his poem on *the nature of things* has ever commanded especial notice as a didactic performance. *Cornelius Severus* is ranked among the didactic poets, on account of his poem entitled *Ætna*, although it is by some ascribed to a later author (cf. § 335, 365).

The most finished didactic poem is found in the *Georgics* of Virgil. It was composed on the suggestion of Mæcenas; the four books treat of *agriculture*, the culture of trees, the training of animals, and the keeping of bees. "It is in this work," says Schöll, "that Virgil shows all his genius. He commenced it at the age of 34, and did not cease to amend it until the end of life. The Latin language does not contain a more perfect work." It has been a model for imitation to modern poets of all nations.—— The name of *Ovid* must not be omitted in this place, as several of his works belong to the didactic class. His eminence in elegiac verse has already been noticed; he is to be considered also as one of the great didactic poets of the Augustan age.—Some may perhaps consider it proper to put *Horace* in the list of didactic authors on account of his *Art of Poetry*.

There were in this period several poets of inferior grade who composed didactic verse. *Gratius Faliscus* wrote a poem on hunting, a fragment of which is still extant (cf. § 367). Cæsar Germanicus (cf. § 370), Æmilius Macer (§ 371), and Marcus Manilius (§ 369), are included among the didactic poets of the Augustan age. We may mention also *Varro Atacinus*, the author of a work entitled *Chorographia*, which was a sort of description of the universe, and another on navigation entitled *Libri Navales*.

The fragments of various poems of *Varro Atacinus* are given in *Lemaire's* Poet. Lat. Min. vol. 4th.—Cf. also *Harles*, Brev. Not. Suppl. i. 165.

§ 335. In the next period, extending from the death of Augustus to the Antonines, there was no very eminent production in this branch of poetry; although we must assign to this period *Terentianus Maurus*, author of a poem on *letters*, *syllables*, *feet*, and *meters*, which *Schöll* pronounces ingenious and elegant[1]. The ancients cite a poem on *meters* as the work of Cæsius Bassus[2], who was much commended for his lyrical pieces (cf. § 328). There is extant a poem on *weights* and *measures*, by some ascribed to Rhemnius Fannius Palæmon, said to have been a grammarian of the 1st century, but by others ascribed to Priscian, of a much later age[3]. *Lucilius Junior*[4] is mentioned by Seneca (*Quæst. Nat.* iii. 26) as a poetical friend, and is by some supposed to be the author of the poem entitled *Ætna* (cf. § 334). We may perhaps properly name here the *tenth* book of *Columella* (cf. § 500 a), which is in hexameter verse, and is entitled *Cultus hortorum*; it seems to have been suggested by a passage in the Georgics of Virgil (iv. 147), where he expressly says he shall leave the subject of horticulture for another writer.

[1] The poem of Terentianus is given in the Grammatical Collect. of *Putschius*, cited § 422.—Cf. *Fr. Reinert*, De vita Terent. Mauri. Lemg. 1808. 4.——[2] A fragment of *Bassus* is given in the same Collect.——[3] The poem on *Weights*, &c. (*de ponderibus et mensuris*) is given in the 4th vol. of *Lemaire's* Poet. Lat. Minores. Cf. *Harles*, Brev. Not. p. 353. Suppl. i. p. 12.——[4] Fragments of *Lucilius* are also found in *Lemaire's* Minor Poets, vol. 3d.—The 7th vol. of the same also contains *Columella* on gardening.—Cf. *Schöll*, Litt. Rom. ii. 306, &c.

§ 336. The last period included in our view of Roman literature is not without names of didactic poets; but none of them are of special celebrity. *Nemesian*, of the 3d century, is probably the most important (cf. § 383). *Sammonicus*, whom we shall have

occasion to notice as a physician (§ 555), was the author of an inferior poem on diseases and their remedies. The last book in the treatise of *Palladius* on agriculture is a didactic poem in elegiac verse, upon the art of grafting (cf. § 500 b). The principal work of *Avienus* (§ 381. 4) was a didactic performance. Several of the Christian poets, as Commodian, Prudentius, and others, composed didactic poems.

It may be suitable to remark, before leaving this topic, that we find among the Romans a few specimens of that kind of poetry which the Greeks termed *Gnomic;* in which the composition consists of moral sentences or maxims (cf. § 31). The principal gnomic author of the Romans was Dionysius Cato, who lived in the 2d century (cf. § 382). The remains of Publius Syrus, a celebrated mime of the Augustan age (cf. § 319), may be ranked perhaps in the same class.

For references on Didactic poetry generally, see § 32.—On the Roman didactic poets, *Schöll*, Litt. Rom. i. 246, ss. ii. 306.—*Dunlop*, vol. iii. Lond. ed. particularly on the Georgics of Virgil, and the didactic parts of Ovid.—See also the sections below, in which the poets above mentioned as didactic are noticed separately.—On the sententious poetry, *J. Elphinstone*, as cited below, § 366. 3.

§ 337. Since the *Fable* may be considered as a form of didactic poetry, it may be proper to notice it here. "The Æsopian fable," says Schöll, "gained little attention from the Romans. The Roman orators either did not know the use made of it by the Greeks, or from their serious turn of character they rejected it. The fable of Menenius Agrippa (see *Livy*, ii. 32) is a solitary instance, where it is employed for the purpose of rhetorical ornament. Aulus Gellius (*Noct. Att.* ii. 29) relates that Ennius inserted adroitly, in one of his satires, the fable of the lark (*cassita*). His example was followed by Lucilius. But the first who treated the fable as a form of poetry having its appropriate rules, was Horace. His fable of the city-mouse and country-mouse (*mus urbanus* and *rusticus;* Sat. ii. 6) is well known. After him, Roman literature presents us with no fables until the reign of Tiberius."

In his reign flourished *Phædrus*, who received his freedom from Augustus. He was the principal author of fables among the Romans (cf. § 372). "He had the merit of first making known to the Romans the fables of Æsop; not that all his fables are translations of those of the Phrygian philosopher (cf. § 184); but those which seem to be properly his own, or of which at least we do not know the *Greek* originals, are in the manner of Æsop. He is as original as La Fontaine, who like Phædrus borrowed the subject in a great number of his fables."—The next author of fables in Latin verse is Flavius Avianus (cf. § 381), who employed the elegiac meter instead of the iambic (cf. § 372). Julianus Titianus, who lived under Caracalla, wrote fables in prose, or rather translated into Latin prose the fables of Babrius (cf. § 31, 184). We find no other fabulists within the period included in our notice.

There are extant 80 fables in Latin prose, under the name of *Romulus*, of whose person and age nothing is known; Wartoń (Hist Eng. Poetry, i. 216) says the work was probably fabricated in the 12th century. They were published in the *Ulm* Collection, which was the earliest collection of Latin fables, printed at Ulm, 1473. fol.—There is also a collection of 60 fables, in elegiac meter, which are but so many of the fables of Romulus, versified by some unknown author; Fuhrmann (Klein. Handb. p. 727) says probably by *Hildebert*, bp. of Tours, who died A. D. 1136. They were published under the title *Anonymi Fabulæ*, by *I. Nic. Nevelet*, in his *Mytholog. Æsop.* Francf. 1618. 8.—There is likewise a collection of 67 fables in prose, which are merely variations or mutilations of those of Romulus. These were published by *J. F. Nilant*, in his work styled *Fabulæ Antiquæ*, &c. Lugd. Bat. 1709. 12.—There are also 95 fables in Latin, considered by some as translations from a lost collection in Greek by Cyrillus, called also Constantine the Philosopher, bishop of Thessalonica in the 9th century; they were in 4 books, and the Latin title is *Quadripartitus Apologicus*, or *Speculum sapientiæ;* published by *B. Cordier*, with the title *Apologi Morales.* Vienna, 1630. 12. Cf. *Schöll*, Litt. Grecque, vi. 214.

For notices of other fabulists, and of Collections of Latin fables, see *Sulzer*, Allg. Theorie, vol. ii. p. 182, ss. Cf. also *Lessing*, Sämmtliche Schriften, vol. viii. as cited P. IV. § 168.——On early German imitations, &c., see brief notices in *T. Carlyle*, Essays, &c., vol. iii. p. 393, ss. ed. Bost. 1838. 3 vols. 8.——On the Roman fabulists, see references given in § 372.

§ 338. (*g*) *The Epigram.* In this form of poetry the Romans appear to have been very successful in the time of their first attempts in literature. Several epigrammatists flourished in the period preceding the war of Sylla and Marius (the second of our division, cf. § 301). Aulus Gellius (xix. 9) speaks of three in particular, viz. Porcius Licinius, Q. Lutatius Catullus, and L. Valerius Ædituus; and remarks that some of their epigrams are not surpassed in elegance by anything known to him in Latin or Greek poetry. L. Pomponius, perhaps the same that has been noticed as an author of Atellane comedies (cf. 318), is also mentioned as an epigrammatist by Priscian.

§ 339. Many of the small poems of Catullus are properly regarded as epigrams. The *Garland* of Meleager (cf. § 35) had been compiled before his time, and thus he might easily become familiar with the style of the Greek epigrams. Some of his pieces are allowed to possess distinguished merit; of the crowd of epigrammatists whose names occur in the period before the death of Augustus, he is decidedly the best. Among these names we find those of Virgil, and Cicero, and his brother Quintus; of Julius Cæsar, Augustus, and Mæcenas; from each of whom some remains are preserved in the Latin Anthology. Licinius Calvus was celebrated for the sarcastic tone of his epigrams; in the only one now extant in full, he satirizes Pompey's mode of scratching his head. Domitius Marsus was ranked among the best epigrammatists in the time of Augustus; there seems to have been a collection of epigrams by him, entitled *Cicuta;* only two pieces now remain.

§ 340. Passing by others of this period who have a place in the Anthology, we come to Martial, in the succeeding period of Roman literature; to whom the critics, almost without an exception, have awarded the palm in preference to Catullus and every other Latin epigrammatist. His pieces are marked by something of that *point* which is considered essential in a modern epigram (cf. § 34). Several less important names belong to this period. A number of epigrams are contained among the remains of Petronius Arbiter. The pieces in the Greek Anthology ascribed to an author called Γαιτούλλιος and Γαιτουλίκιος, are supposed by some to be the productions of Cornelius Lentulus Gætulicus, whom Suetonius cites as an historian, and Martial names as a poet. L. Asinius Gallus, son of Virgil's friend Asinius Pollio; Alfius Flavus, mentioned by Seneca the rhetorician as an eminent orator of his time; Septimius Serenus, surnamed Faliscus (cf. § 328); Vulcatius Sedigitus, so called from the number of his fingers; and Sentius Augurinus, lauded by Pliny the younger (*Ep.* iv. 27. ix. 9) for the delicacy and irony of his pieces; must be included in the catalogue of epigrammatists. We may add Pliny himself, and Seneca the philosopher, unless we suppose the epigrams contained in the writings of the latter to be interpolations by some scholastic author. The emperor Hadrian or Adrian was the author of epigrams in Greek as well as Latin. There are some pieces from a poet by the name of Florus, who was living in the time of Adrian, and is by some supposed to be the same as L. Annæus Florus the historian (cf. § 536).

§ 341. In the last period included in our glance, from the Antonines A. D. 160 to the overthrow of Rome A. D. 476, there were many productions of an epigrammatic kind. The more distinguished authors were Ausonius and Claudian. In the works of the former (cf. § 385) we find about 150 epigrams, generally framed after the manner of Martial, but inferior to their model in force and point. About 40 epigrams are ascribed to Claudian; 2 are in Greek; but some of these pieces are not considered as genuine (cf. § 386). Several of the Christian poets might be mentioned among the epigrammatists.

It is perhaps worthy of notice here, that in the later ages some of the Latin poets imitated the frivolous devices that were invented by certain Greeks of the Alexandrine school, who amused themselves in composing little poems, in which the verses were so formed and arranged as to present the figure of an altar, egg, musician's pipe (cf. § 68. 2), or other object. A specimen of this sort of effort is given in a Latin poem by P. Optatianus Porphyrius, who lived in the time of Constantine the Great. He had been banished by that emperor; but he regained his favor by the poem here mentioned. It was a eulogy on the emperor made up of a series of poems, having something of the epigrammatic character, but representing by their form different objects, one an altar, another a flute, another a sort of organ (cf. P. III. § 180. 2). It included also other devices; e. g. in one poem the first line was composed of words of two syllables, the second of words of three syllables, and so on; another poem was a complicated acrostic of 20 lines, the first letters of which, taken from top to bottom, formed the words *Fortissimus Imperator*; the letters in the 14th place formed the words *Clementissimus rector*; and the last letters, *Constantinus invictus*.

§ 342. *Anthologies.* This term has been applied to collections of Latin epigrams as well as Greek. They include many epigrams from unknown authors. It should also be remarked that they include not only such epigrams as were preserved in ancient manuscripts, but many others which are epigrams in the original sense of the term, i. e. *inscriptions*, placed on public or private monuments. The latter class have been drawn from monuments scattered over Italy and the Roman provinces, but found in greatest number in the region of Rome itself.——Collections of the Greek epigrams began to be made more than 100 years before Christ (cf. § 35). But it does not appear that the Romans thought much of similar collections of Latin epigrams. Perhaps we may consider the *Priapeia* as being something of the kind, since it consists of little poems pertaining to the god Priapus, very probably written by different authors, although sometimes ascribed to Virgil (cf. § 362. 2).

1. The modern Latin Anthologies seem to have originated in the collecting and publishing of actual inscriptions found on ancient monuments. An Italian of the 15th century, *Pizzecolli*, known also by the name of *Cyriacus Anconitanus*, is said to have been the first to enter upon this work. Under the direction of Nicolas I. he traveled in Italy, Hungary, and Greece, for the purpose of copying inscriptions both Greek and Latin. He prepared a volume of prose inscriptions, and another of inscriptions in verse; and although no part of his collection was printed until about 200 years afterwards, yet his example influenced other scholars to pursue the study of inscriptions, and a number of collections were published during the 16th and 17th centuries. Ten or twelve such works, at least, preceded the first edition of *Gruter's* Collection (cf. P. IV. § 130).

2. The Anthology differs from the mere collection of inscriptions, not by excluding epigrams preserved only on monuments; for, as has been observed, many such are admitted. But the Anthology properly admits only those pieces which seem to possess some merit as literary productions, while the collection of the other kind will receive the most insignificant or trivial inscription, although it may contain merely detached words, or proper names. Several collections of these more select and choice pieces were published in the 17th and 18th centuries. The one which is considered the most complete, and the best in arrangement, is the Latin Anthology of *Burmann* (cited § 348. 2). The first volume of this is devoted chiefly to epigrams and small poems, drawn from manuscripts; while a great part of the 2d volume is occupied with inscriptions properly so called, and originally taken from existing monuments. The pieces contained in the work are arranged in 6 books.

Of the collections that come under the class of the *Anthologies*, the earliest that is mentioned by Fabricius is that of *P. Pithoeus* entitled *Epigrammata vetera*, &c.). Par. 1590. 12.

On Latin epigrams, see *Bähr*, Gesch. Röm. Lit. p. 320.—*Schöll*, Litt. Rom. i. 153, 365. ii. 349. iii. 124.—*Dunlop*, Rom. Litt. i. 319. ed. Phil. 1827.—*Sulzer*, Allg. Theorie, iv. 398.—*Burmann*, as cited § 348. 2.—On the epigram generally, see references § 34, 35.——On the subject of Latin *Inscriptions*, cf. P. IV. § 130.

§ 343. (*h*) *Satire.* There has been much disputing among the learned on the question whether the Satire of the Romans was borrowed from the Greeks, or was of their own invention. The word is derived differently by those who take the opposite sides on this question. Those who suppose that satire descended from the Greeks, derive the word from Σάτυρος, *Satyrus*, the imaginary being said to be composed of a man and a goat. Those who maintain the native origin of satire, generally derive the word from *satura*; this term was applied to the platter or vessel filled with all sorts of fruits (*lanx satura*), which was offered to Bacchus at his festivals; and it might easily be thence transferred and employed to designate a composition written in various meters and comprehending a medley or farrago of subjects.——But whatever may have been the real derivation of the term, *satura* or *satira*, and whatever may have been the fact as to the question whether the Roman satirists imitated the Greeks and borrowed from them, two things may be here asserted. The first is, that the Roman satire was quite different in its character from the Greek dramatic satyre (cf. § 45). The other is, that the Romans exhibited in very early times the beginnings of their satire, in the rude taunts and railleries which were practiced at the festivals of their rural gods.

§ 344. The invention of the Roman Satire is commonly ascribed to Ennius. He composed satires, which were not designed to be recited like the rude jests at the festivals, but to be read more privately. He employed a diversity of meters. Pacuvius imitated Ennius. Lucilius, who follows them in order of time, gave to satire something of a new form and character, and is therefore spoken of by some of the ancients as its inventor. He aimed less at mere comic effect, and more at the castigation of vice, and thus rendered the composition more didactic; he also confined it much more to one kind of verse, particularly the hexameter. Of the satires of these authors mere fragments now remain.—M. Furius Bibaculus[1] was another satirist of this period; by some of the ancients placed by the side of Horace.—The name of Valerius Cato may be perhaps properly introduced here, on account of the poem entitled *Diræ in Baltarum*[2].

[1] Two fragments from him are preserved in a work ascribed to Suetonius (De illust. gramm. c. 11; cf. below § 537).——[2] It is given in *Lemaire's* Poet. Lat. Minores, 2d volume.

§ 345. In the next period, that including the Augustan age, most of the writers who composed satires followed the manner of Lucilius. One author, *M. Terentius Varro*, whom we shall have occasion again to notice, preferred the manner of Ennius, especially in the use of various meters. He also mingled prose and verse. His satirical compositions were termed *Menippean*, from a certain Menippus of Gadara, not because Menippus had written pieces of this kind, but because Varro imitated his humorous and pungent style. These writings of Varro were not professed satires exactly; although they may be ranked under this better perhaps than under any other denomination (cf. § 423).——Peculiarly eminent in the department of satire is the name of *Horace* (cf. § 363). He gave the finishing hand to the method introduced by Lucilius. The satires of Horace are wholly in the hexameter verse, of a familiar style, not much elevated above that of prose, and not unfrequently assuming the form of dialogue. Ridicule of foibles is a peculiar characteristic of his pieces, a trait well suited to the age in which he lived, which was marked by luxury, folly, and extravagance, rather than by the gross crimes and enormities which called forth the keener severity of later satirists.—Perhaps the *Ibis* of Ovid (cf. § 364. 4) may require the mention of him as a satirical writer. It is a sort of imitation of the poem of Callimachus under the same title (cf. § 70. 1), written during his banishment at Tomi, and containing a series of imprecations against his enemies. It is like the *Diræ* of Cato.

§ 346. In the following period there were two authors of distinguished celebrity for the composition of satires; *Persius* and *Juvenal*. The circumstances of their times were such as demanded the strong tone of reproof and fearless censure, with which they assailed the prevalent vices of Rome. They employed the meter and external form which the example of Horace had settled as appropriate to satire; but neither of them retained the ease and simplicity of his language; yet in point of merit they are by no means unworthy of comparison with him (cf. § 380. 2).——There are some other names which ought to be mentioned here. Martial (*Ep.* xi. 10) and other writers speak of a *Turnus* as an eminent satiric poet in the times of Nero and Vespasian. An existing fragment of a satire against Nero has been ascribed to him by a modern critic. We have also a satirical poem from a female author, *Sulpicia*, who lived in the time of Domitian and after. The production of *Petronius Arbiter*, entitled *Satyricon* (cf. § 472), was a sort of romance made up of satirical pieces, after the manner called *Menippean* or *Varronian*, in mingled prose and verse. There is a Menippean satire, ascribed to Seneca (cf. § 374. 2), but its genuineness has been doubted.

Cf. *Schöll*, Litt. Rom. ii. 337.—*Wernsdorf* gives the fragment by him ascribed to Turnus in his *Poet. Lat. Minores*. It is also contained in *Lemaire's* Minor Latin Poets, vol. 2d. The same vol. of Lemaire likewise contains the satire of Sulpicia, which treats of the banishment of the philosophers from Rome by Domitian.

§ 347. In the subsequent history of Roman literature, we find no productions strictly belonging to the class of satires. Two pieces of *Claudian* in the 4th century, considered among his best performances, the invectives against Rufinus and Eutropius (cf. § 386), are commonly ranked here; they are however quite different from the satire of Horace or Juvenal, the manner of treating the subject being more full, and more conformed to epic description.——The Satyricon of *Marcianus Capella*, of the 5th century, is a work composed partly in prose and partly in verse, and thus in form resembles what is called the Menippean or Varronian satire; but it is a philosophical medley, or a sort of encyclopædia, rather than a satirical performance (cf. § 473).

On Roman satire and satirists;—*I. Ant. Vulpius*, De Satyræ Latinæ naturâ et ratione, ejusque scriptoribus. Patav. 1744. 8.—*Jo. Gerber*, Diss. de Romanorum Satira. Jen. 1756. 4.—*G. L. König*, De Satira Romana ejusque auctoribus præcipuis. ' Oldenb. 1798. 8. —*I. Casaubon*, De Satyrica Græcorum Poesi et Romanorum Satira. Hal. 1774. 8.—*A. Dacier*, Discours sur la Satire, in the Prof. to transl. of Horace, cited below § 363. 5; also in the 2d vol. of the *Mem. Acad. Inscr. et Belles-Lettres*, p. 187.—*J. Dryden*, Discourse concerning the origin and progress of Satire, in his vers. of Juvenal, cited § 380.—*Du Soulx*, Satyriques Latins, *Mem. Acad. Inscr.* vol. xlii. p. 157.—*Cl. Schöll*, Litt. Rom. i. 143. ii. 311.—See also references under § 363, 380.

§ 348. Before proceeding to notice the poets singly, we will refer here to a few works, which relate to them collectively, or to classes of them.

1. *Gyraldus*, Historiæ Poetarum, &c., cited § 47 *t*.—*G. J. Vossius*, De vet. poet. Græc. et Lat. temporibus, cited § 47 *t*.—*L. Crousaz*, Lives of the Roman Poets. Lond. 1733. 2 vols. 8. Translated into German, by *C. T. Schmid*. Halle, 1777. 2 vols. 8.—*F. Jacobs*, Kurzer Abriss der Geschichte der römischen Poesie, in the work styled *Charaktere der vornehmsten Dichter*, &c., cited § 47 *t*.——*J. C. F. Manso*, Ueber Horazens Beurtheilung der ältern römischen Dichter, in his *Vermischten Abhandlungen und Aufsätzen*. Breslau, 1821. 8.—*Osann*, Analecta Critica, Poesis Romanorum scenicæ reliquias illustrantia. Berl. 1717. cf. p. 89 of Appendix to *Dunlop's* Hist. Rom. Lit. cited § 299. 3.—*Ziegler*, de Mimis Romanorum. Gotting. 1793.—*J. C. Wernsdorf*, Dissert. de poetis lat. satyricis, elegiacis, lyricis, &c., prefixed to the 3d vol. of his *Poet. Minor.* below cited. Altenb. & Helmst. 1780-99. 6 vols. 8.—Connoissance de Postes le plus celebres. Par. 1752. 2 vols. 8.—*N. A. Heiden*, Anleitung zur Dichtk. den alten Rom. und denen vorzüglichster Dichter. Trans. from the French (*Etrennes du Parnasse*). Nurnb. 1815. 8.—*Hawkins*, Inquiry into the nature of Latin Poetry. Lond. 1817.—*Polyc. Leyser*, Hist. Poetarum et poematum medii ævi. Hal. 1721. 8.—*J. Spence*, Polymetis, &c., cited P. IV. § 151.

2. The following are some of the various collections of Latin poetry.—*Stephanus* (*R. & H.*), Fragment. Vet. Poet. Par. 1564. 8.—*H. Stephanus*, Comicorum Lat. Fragmenta. Par. 1569. 8.—*Bimdorpen*, Fragmenta comicorum Lat. Amst. 1686. 8.—*M. A. Debrius*, Syntagma tragœdiæ Lat. Lutet. (Par.) 1607. 4.—*P. Scriverius*, Fragmenta vet. tragicorum Lat. Amst. 1720. 8.—*F. H. Bothe*, Poetæ scenici Latinorum. Halberst. 1822. Lips. 1834. 6 vols. 8.—*J. B. Lesse* (and others), Theatre complet. des Latins, 15 vols.——*Gasp. Barth*, Poetæ Lat. Venatici et bucolici. 1613.—Poetæ, Lat. rei venaticæ scriptores et bucolici antiqui. Lugd. 1728. 4.—*C. Michäler*, Collect. Poetar. Elegiac. Aug. Vind. 1776. 2 vols. 8.——*M. Maittaire*, Corpus Poetarum Lat. (opera et fragmenta vet. Poet. Lat. Profan. et Ecclesias). Lond. 1713. 2 vols. fol.—*Ricc. Malatesta & Ph. Argolati*, Corpus omn. vet. poet. Lat. cum Italica versione. (Raccolta, di tutti gli antichi, &c.) Mediol. 1731-1765. 35 vols. 4. *cf. Novelle delle Repubb. delle Lettere*, Anno 1736. p. 88.—*Collectio Pisauriensis* (omn. poematum omn. poetarum, &c.) Pisaur. 1766. 6 vols. 4.—*P. Burmann*, Antholog. vet. Lat. epigrammatum, &c. Amst. 1759. 1773. 2 vols. 4. (cf. § 342. 2.)—There is a recent edition of this, by *R. Meyer*. Lips. 1835. 2 vols. 8. "edit. Burmanniam. digessit et auxit."—*J. C. Wernsdorf*, Poetæ Lat. Minores. Altenb. 1780-99. 6 vols. 8. ——*N. E. Lemaire*, Poetæ Lat. Minores. Par. 1824-26. 7 vols. 8.—*G. S. Walker*, Postarum Latinorum Corpus. Lond. 1827. royal 8.—Poetæ Lat. veteres, in unum vol. redacti. Flor. 1829. 8.—*G. E. Weber*, Corpus Poet. Latinorum. Frankf. 1833. 8.—Various translations from Rom. Poets are found in *A. Chalmers*, Works of the English Poets from Chaucer to Cowper. Lond. 1810. 21 vols. 8.

§ 349. *Livius Andronicus*, who flourished about B. C. 230, was a Greek, born at Tarentum, and a freedman of M. Livius Salinator. He was the first dramatic poet among the Romans, and brought the first play upon the stage, about B. C. 239. His style had a degree of roughness, and was in part unintelligible to the later Romans. He wrote many poems of different kinds; among them was one on the Roman history, and a translation of Homer's Odyssey. We have merely a few fragments of his writings.

1. It is asserted, that when his country was conquered by the Romans, he was taken captive and carried to Rome, where he became the slave and afterwards the freedman of the consul Livius Salinator, from whom he took the name of Livius. He is supposed to have lived at least until about B. C. 220. In Cicero's dialogue *De Senectute* (c. 14), Cato is introduced saying that he had seen old Livius, while he himself was a youth. Livius composed both tragedies and comedies. Some of the titles which have been collected by Fabricius and others, are *Achilles*, *Adonis*, *Ægisthus*, *Ajax*, *Andromeda*, *Antiopa*, *Centauri*, *Equus Trojanus*[1], *Hellene*, *Hermione*, *Ino*, *Teucer*. They indicate that most of his dramas were translated or imitated from the works of his countrymen of Magna Græcia, or from the great tragic writers of Greece[2]. A building was assigned to Livius on the Aventine hill, which served also for a theatre, and was inhabited by a troop of players.

[1] *Fuhrmann*, Klein. Handb. p. 849.——[2] Cf. *Dunlop's* Hist. Rom. Lit. p. 54. vol. i. ed. cited § 299. 3.—*Casp. Sagittarius*, De vita et script. L. Andronici, Nævii, etc. Altenb. 1672. 8.—*Osann* (cited § 348. 1), cap. 2.—*Quintilian*, L. x. c. 2.

2. The fragments of L. Andronicus are given in the collection of *Maittaire*, vol. 3d, as cited § 348. 2.—Also in those of *Debrius*, and *Scriverius*, as there cited.

§ 350. *Cneius Nævius*, a native of Campania, flourished about the same time. Having been banished from Rome, he died in Utica, about B. C. 200. He wrote an historical poem on the first Punic War; also tragedies, comedies, satires, and epigrams; not without wit, but in a very rude style. A few fragments only are preserved. This

poet must be discriminated from a later author by the name of *Novius*, who composed pieces belonging to the class of writings called Atellane plays (*Fabulæ Atellanæ*).

1. The tragedies of Nævius were all translations from Greek dramatists, or close imitations: the following titles are preserved; *Alcestis*, *Danaë*, *Dulorestes*, *Hesiona*, *Hector*, *Iphigenia*, *Lycurgus*, *Phœnissæ*, *Protesilaus*, *Telephus*. Nævius was considered a better comic than tragic poet. His comedies partook of the personal satire and invective, which characterized the *old* comedy of the Greeks (cf. § 41), and which are seen in the plays of Aristophanes. His reproaches against the chief men of the city caused his imprisonment, and perseverance in the same after a release, led to his banishment.—His Poem on the Punic War was in the *Saturnian* verse (cf. § 304), and his style, in all his productions, is said to have been more rugged than that of L. Andronicus.—Nævius has generally been considered as the author of the *Cyprian Iliad*, a translation from a Greek poem called *the Cypria* (τὰ Κύπρια), a work of amorous fiction in 12 books.

Some, however, ascribe the *Cyprian Iliad* to a later poet named Lavius. Cf. *Heyne*, Excurs. i. ad Lib. II. Æneid.—On Nævius, cf. *Dunlop*, i. p. 69.—*Bähr*, p. 76.—*Sagittarius*, as cited § 348. 1.

2. The fragments of Nævius are found in the Collections referred to above, § 349. 2, and in others cited § 349. 2.

§ 351. *Quintus Ennius* was born at Rudiæ in Calabria, B. C. about 240. The elder Cato brought him from Sardinia to Rome, where he was employed as a teacher of Greek. He contributed much to the improvement of the Latin language. He was the earliest epic poet in that tongue, and was highly valued by the later and better writers, particularly Cicero and Virgil. *Ennium, sicut sacros vetustate lucos, adoremus, in quibus grandia et antiqua robora jam non tantam habent speciem quantam religionem* (Quintil. x. 1). He composed an historical poem of Roman *Annals*, in 18 books; an epic poem called *Scipio;* many comedies and tragedies; also satires and other pieces. Of all these we have but brief and scattered passages, occasionally quoted by other authors.

1. Ennius lived until about B. C. 170, when he died at the age of 70, of a disease (*morbus articularis*) probably brought on by intemperate drinking (*Hor.* I. Ep. xix. vs. 7). But he is said to have lived generally in a frugal manner. His residence was on the Aventine hill. He enjoyed the friendship of many patrician families, and particularly of Scipio Nasica.

A bust of him was placed (*Cic.* pro Archia, c. 9) in the family tomb of the Scipios (cf. F. IV. § 133. 2); "a laureled bust of Peperino stone, which was found in this tomb, and which now stands on the Sarcophagus of Scipio Barbatus in the Vatican, is supposed to be that of Ennius." Cf. Rome in the 19th century, Letter 36.

2. Ennius surpassed his predecessors both in poetical genius and in versification, and is said to have been the master of three tongues, Oscan, Latin, and Greek. He professedly imitated Homer, whose spirit he pretended to possess, by a Pythagorean transmigration through the medium of a peacock, if we may rely upon a satire of Persius (vi. 10); *destertuit esse—Mœonides Quintus pavone ex Pythagoreo.*—In his *tragedies* he imitated from Euripides more than from the other Greek dramatists; perhaps, because the Romans preferred such plays as were crowded with action and the bustle of a complicated fable. The titles of some of these pieces were *Ajax*, *Alcmæon*, *Alexander or Paris*, *Andromache*, *Erectheus*, *Hectoris Lustra*, *Hecuba*, *Iphigenia*, *Medea*, *Telamon*, *Telephus*, *Thyestes*. Most of these were evidently borrowed from Euripides. The Medea was considered as one of the best productions of Ennius, and was very popular. Attius, Varro, Ovid, and Seneca, successively imitated from this tragedy.—Of the *satires* of Ennius little is known, the remaining fragments being very short and broken.—The *Annals* seem to have been the great work of this poet; written in hexameter verse, and devoted to the celebration of Roman exploits from the earliest periods to the conclusion of the Istrian war; not completed until within a few years of his death. It was a work highly gratifying to the national pride, and continued long popular at Rome; much relished in the age of Horace and Virgil, and even down to the time of Marcus Aurelius, recited in the theatres and places of public amusement.—Ennius wrote a didactic poem on eatables, entitled *Phagetica;* and another entitled *Epicharmus*, being a translation from the Greek work of Epicharmus the comedian, on *the nature of things*. He also left a prose translation of the work of Euhemeres (cf. § 222. 4), on the ancient mythology; some passages of which are preserved in Lactantius.

Dunlop, i 64.—*W. Fr. Kreidmann*, Orat. de Q. Ennio. Jen. 1754. 4.—*Schöll*, Hist. de la Litt. Rom. i. 114, 141, 145.—*Bähr*, p. 94, 120.

3. The fragments of Ennius were first published by *H. Columna*, Fragm. poet. veter. Lat. Nap. 1590. 4.—A full and good edition, by *Fr. Hesel.* Amst. 1707. 4.—Recent, by *J. A. Giles.* Lond. 1836. 12.—The *Medea* separately, by *H. Planck.* Gott. 1807. 4 with a commentary.

§ 352. *M. Accius Plautus*, a native of Sarsina, in Umbria, also flourished about B. C. 200; being born B. C. 227 and dying B. C. 184. He became so straitened in his circumstances, that he worked for daily wages at a hand-mill. He possessed eminent talents for a comic writer, a rich vein of cutting wit, a happy invention, and great force of humorous expression. The Greek comic writers Epicharmus and Diphilus

were his chief models. He was particularly successful in the low comedy; but in this, out of compliance with the taste of the age, he often transgressed the limits of propriety. From the multitude of his comedies, which Gellius numbers as high as 130, only twenty now remain; these have frequently been used and imitated by modern dramatists.

1. Plautus was the son of a freedman, and received his name from his splay feet (*a pedum planitie sive πλατυποδίᾳ*). He is said to have realized a considerable fortune by the popularity of his plays, and to have lost it in speculation, or expended it in splendid decorations as an actor; thus he was reduced to the necessity of laboring like a slave, when a famine at Rome diminished the general resort to theatrical amusements. Plautus like his predecessors borrowed from the Greek writers; from Philemon and Menander as well as from those named above (Epicharmus and Diphilus). Although he took his plots and incidents freely from the *middle* comedy, his spirit and manner in execution, his coarse wit and personal satire, agreed more fully with the character of the *old* (cf. § 41). Many of the comedies which passed under the name of Plautus, were probably spurious. Aulus Gellius (*Noct. Att.* lib. iii.) quotes a work of Varro, *Quæstiones Plautinæ*, much of which was devoted to a discussion concerning the authenticity of the plays commonly ascribed to Plautus; twenty-one were admitted in this discussion to be unquestionably genuine. These were subsequently termed *Varronian*, and included the twenty still extant. The titles of these, with an analysis of each, and a notice of the principal modern imitations, may be found in *Dunlop's* Roman Literature. *Amphitryon*, *Menæchmi*, *Captivei* and *Miles Gloriosus*, are among the most distinguished of the plays; some of the others, however, were more popular on the Roman stage. The wit, drollery, and buffoonery of Plautus were so captivating to the people, that his plays were still favorite pieces on the Roman stage, even after those of Terence began to be represented.—Moliere, Shakspeare, and Dryden, may be named among the moderns who have copied from Plautus.

2. The comedy entitled *Pœnulus* (or *Little Carthaginian*) has furnished occasion for much philological speculation, in the specimens of the Punic language, which it contains. In these scanty remains, commentators have found traces of various different tongues, according to their fancy, or favorite system.

J. J. Bellermann published three *Programms* on the subject; Einen Versuch die punischen Stellen in *Pönulus* des Plautus zu erklären. Berl. 1809. 8.—Cf. *Schöll*, Hist. Litt. Rom i. 123.—*Vallancey*, Essay on the antiquity of the Irish language. Dubl. 1772. 8. Cf. P. I. § 136.—*Southern Review*, Aug. 1829, p. 37, where are given several versions of the *Punic Monologue*.—*W. Gesenius*, über Phœnicische und Punische, &c. as cited P. IV. § 45. 2.

3. Editions.—Best; *F. H. Bothe*. Berl. 1810. 4 vols. 8. "Beautiful and truly admirable." (*Dibdin*).—By *same*. Halberst. 1821. 2 vols. 8. and Stuttg. 1828. 4 vols. 12.—*B. F. Schmieder*. Gott. 1804-05. 2 vols. 8. with a commentary, which may be had separately from the text.—*Princeps* or earliest; *G. Merula* (*Vendelin de Spira*). Ven. 1472. fol.—Second; *Paul de Ferrariis*. Tarvis, 1482. fol.—Of many others, the most important are, *J. Camerarius*. Bas. 1558. 8.—*D. Lambinus*. Par. 1577. fol.—*F. Taubmann*. Wittenberg, 1622. 4. with a good commentary.—*Variorum* (ed. *J. F. Gronovius*). Amst. 1684. 8.—*Müller*. Berl. 1765. 2 vols. 8. with a *Lexicon Plautinum*.——Editions of single plays have been numerous; we mention on account of their emendations in reference to meter, *F. W. Reitz*, the Rudens. Lpz. 1789. 8. and *G. Hermann*, the Trinummus. Berl. 1800. 8. —*F. Göller*, the Truculentus. Colon. 1804. 8.——There is a neat ed. of the Captivi (mere text), Cambridge, 1802. 12.

4. Translations.—German.—*Ch. Kuffner* (metrical). Wien, 1806-7. 5 vols. 8.—*G. G. S. Köpke*. Berl. 1809, 1820. 2 vols. 8. *J. T. L. Danz*, Lat. & Germ. 1806-11. 4 vols. 8.——French.—*Mich. Marolles*. Par. 1658. 4 vols. 8.—*H. Ph. De Limiers*, Lat. & Gall. Amst. 1719. 10 vols. 12.—*H. Guedreville*. Leyd. 1719. 10 vols. 12.——English.—*Laser. Eckard*. Lond. 1716. 12.—*B. Thornton* (blank verse), 2d ed. Lond. 1769. 2 vols. 8.—*R. Warner*. Lond. 1772-74. 5 vols. 8.

5. Illustrative.—*D. Chr. H. Schmid*, Anweisung der vornehmsten Bücher in allen Theilen der Dichtkunst. Lpz. 1781.—*Lessing*, Abh. über Plautus Leben und Schriften, in his *Works*, cf. P. IV. § 168. 2.—*Thos. Cooke*, Amphitryon, (Lat. et Angl.) with a Dissert. and the Life of Plautus. Lond. 1750. 12.—*Hurd*, The opinion of Cicero and Horace respecting Plautus compared, in his *Commentary* on the Art of Poetry. Lond. 1766. 8. (p. 214. vol. i.).—Cf. *Sulzer's* Allg. Theorie, &c. vol. iii. p. 706.—*G. E. Rost*, Opuscula Plautina. Lips. 1836. vol. i. Commentationes. 1837. vol. ii. Translationes.

§ 353. *Marcus Pacuvius*, of Brundusium, was a nephew of Ennius, born B. C. about 220. He was celebrated at Rome both as a painter and a tragic poet. Quintilian praises the dignity of the thought, expression, and characters in his tragedies. Of these, however, we have but a few unimportant fragments.

1. Pacuvius in advanced life retired from Rome to Tarentum, where he died at the age of nearly ninety. The epitaph inscribed upon his tombstone, placed by the side of a public road, is quoted by Aulus Gellius (*Noct. Att.* l. i. c. 24).—The ancients speak of 19 tragedies written by him; the titles are given by Dunlop. Pacuvius, like his predecessors, chiefly borrowed from the Greeks. "His *Paulus*, however, was of his own invention, and was the first Latin tragedy formed on a Roman subject;" only five lines of it are extant. The tragedy entitled *Antiope* was one of the most distinguished of his pieces. A scene in the *Iliona*, where the ghost of Polydorus who had been assassinated appears to his sister Iliona, was greatly admired by Roman audiences.—Pacuvius was one of the earliest of the Romans who attained any eminence in the art of painting (cf. P. IV. § 224).

Dunlop, i. p. 209.—*Schöll*, i. p. 115.—Cf. *Cicero*, Brut. 64, 74. De Orat. i. 58. ii. 37. De Divin. i. 57. ii. 64.—*Quintil.* x. i. 97. —*Hor.* Ep. iib. II. i. 55.—Also *Annibal de Leo*, Delle Memorie di M. Pacuvio, antichissimo poeta tragico, dissertazione. Napl. 1736. 8.

2. The fragments of Pacuvius may be found in the collections, already cited (§ 348. 2), of *Stephanus*, *Dübner*, *Scriver*, *Mattaire*.

§ 354. *Lucius Accius*, or more correctly *Attius*, a native Roman, was a tragic poet, a contemporary of Pacuvius, but younger. He also wrote, in verse, Annals of the Roman History. Of his tragedies a few remaining fragments are found.

1. Attius is said to have brought forward his first play at the age of 30, B. C. 138, the same year in which Pacuvius gave to the public his last, at the age of 80. The story related by Valerius Maximus (iii. 7), of Attius refusing to rise on the entrance of Julius Cæsar into the College of poets, is supposed by some to show that this poet did not live so early; others suppose that this anecdote refers to another poet, or to a Julius Cæsar earlier than the conqueror. Attius is exposed to the charge of vanity; "though a person of diminutive size, he got a huge statue of himself placed in a conspicuous niche in the temple of the Muses." He was highly esteemed by the Romans. He wrote many plays; the titles of above fifty have been collected. Most of these were drawn from Grecian sources; two, however, his *Brutus* and *Decius*, were founded on Roman subjects; written probably in honor of Decius Brutus, consul B. C. 137, who was his warm patron and friend.

Dunlop, i. 214.—*Schöll*, i. 116.—*Fabricius* (cited § 299. 8), iii. 235.—Cf. *Cicero*, Brutus, 28, 63. Pro Archia, 10.—*Aulus Gellius*, Noct. Att. xiii. 2.—*Pliny*, Hist. Nat. xxxiv. 5.—*Quintil.* v. 13.—*Hor.* Ep. II. i. 56.

2. The fragments of Attius are contained in the collection of Scriver, and others, before cited.

§ 355. *Publius Terentius Afer* was born B. C. 192, in Africa, perhaps at Carthage, and died B. C. 159. He was a freedman of the senator Terentius Lucanus, and an intimate friend of Lælius and the younger Scipio Africanus. As a dramatist he was an imitator of Menander and Apollodorus. His six comedies still remaining are of remarkable excellence, in respect to the characters, the truth and refinement of the dialogue, and the management of the plot. He possessed less invention, and less of comic power than Plautus; but on the other hand he had more taste, a better style, and a finer knowledge of human nature. We find no trace of any other than the six comedies now extant; yet it is related that he lost 108 plays in a shipwreck. Of the ancient commentators upon Terence, the most worthy of notice are *Ælius Donatus*, a grammarian of the 4th century, and *Eugraphius*, of the 10th century.

1. It is not known how Terence was brought to Rome, or became the slave of the Terentius whose name he has preserved from oblivion. After giving to the Roman stage his six comedies, he made a visit to Greece, whence he never returned. According to one account, he perished at sea, on his voyage from Greece to Italy, with the 108 comedies he had translated from Menander; others state, that having sent the same comedies before him by sea to Rome, and they being lost by shipwreck, he died of grief in Arcadia.

Suetonius, Vita Terentii. Cf. p. xxiii. 1st vol. of *Lemaire's* ed. of Terence, cited below.

2. The titles of the six plays are *Andria*, *Eunuchus*, *Heautontimorumenos* (ἑαυτοντιμωρούμενος), *Adelphi*, *Hecyra*, *Phormio*. An analysis of these is given by Dunlop, with a notice of the imitations by Moliere and other modern dramatists. The *Andria* was the earliest and is usually called the best of the pieces. In respect to style Terence has been regarded as a model of correct composition. "It is a singular circumstance, and without example in the literary history of any other country, that the language should have received its highest perfection, in point of elegance and grace, combined with the most perfect simplicity, from the hand of a foreigner and slave. But it so happened, that the countryman of Hannibal and the freedman of Terentius Lucanus gave to the Roman tongue all those beauties, in a degree which the courtiers of the Augustan age itself did not surpass." As to versification, it is generally allowed, that Terence used very great liberties.

Cf. *Dunlop*, i. 175-209.—*Bähr*, i. p. 104, sq.—*Sulzer's* Theorie der Schönen Künste, iv. 522.—*F. Wüllner*, De Terentii Vita et Scriptis. Monast. 1829. 4.

3. Editions.—Best; *N. E. Lemaire*. Par. 1827. 3 vols. 8. Included in his *Bibliotheca Class. Latina*.—*Zeunius* (republished with additions, by *Priestley*). Lond. 1820. 2 vols. 8.—*Westerhovius*. Hag. Com. 1726. 2 vols. 4. "In his account of the various editions of Terence, he has enumerated not less than 248."—*G. Stallbaum*. Lips. 1830. 8. commenced; the ed. of Westerhovius with additions.—*Bentley*. Amst. 1727. 4. specially valuable in reference to meter.—*Princeps*; an edition printed at Milan, 1470. fol. is generally called the first; Dibdin decides for the following, *Mentelin* (pr.), Argent. supposed before 1470. fol.——Valuable editions of the present century; *F. H. Bothe*. Berl. 1806. 8. also in the 4th vol. of his *Poetæ Scenici* (cf. § 348. 2).—*Bruns*. Halle, 1811. 2 vols. 8.—*Schmieder*. Hal. Sax. 1819. 8.—*A. Rosi*. Mil. 1820. 2 vols. 8.—*F. C. G. Perlet*. Lpz. 1821. 12. (text highly valued). ed. auctior. 1827. 8.—*A. J. Valpy*. Lond. 1823. 8.—The various editions of single plays cannot be mentioned.

4. Translations.—German.—*J. C. G. Neide*. Lpz. 1784. 2 vols. 8.—*J. J. Roce*. Giessen, 1794. 2 vols. 8 (most eminent according to *Fuhrmann*).—*F. H. Von Eindesel* (metrical). Lpz. 1806. 2 vols. 8.—Five other Germ. translations cited by *Lemaire*.—There is another, by *A. F. Wolper*, in the *Prenzlau* collection of translations.——French.—*Mad. Dacier*. Par. (with orig. Lat.) 1688. 3 vols. 8.—*Anonymous* (metrical). Par. 1806. 2 vols. 8.—Six others named by *Lemaire*.——Italian.—*Ant. Cesari*. Veron. 2 vols. 8.—*Lemaire* cites three others,——English.—*C. Hoole* (Lat. & Angl.). Lond. 1676. 8.—*G. Colman* (metrical). Lond. 1765. 2 vols. 8.—*S. Patrick*. (Lat. & Angl). Lond. 1767. 2 vols. 8.—*T. Mitchell*. Phil. 1822. 2 vols. 12. with Aristophanes and Persius —Cf. *Harles*, Brev. Not. Supp. i. p. 145.

5. Illustrative.—*E. Burton*, in his *Ancient Characters* deduced from Classical Remains. Lond. 1783. 8.—*L. Echard*, Comparison of Terence and Plautus, in his translation, cited § 352. 4.—*I. C. Breigleb*, Programmata de lectione Terentii, philosopho non indigna. Coburg, 1769-73. 4.—*L. Schopen*, Diss. Crit. de Terentio et Donato ejus interprete. Bonnæ ad Rhen. 1821. 8.—*D. Heinsius*, Diss. ad Horatii de Plauto et Terentio judicium. Amst. 1618. 12. given in *Lemaire's* edition above cited.—*Gaillers*, Apologie

de Terence. Par. 1788. 12.—*J. M'Cosh*, Remarks on the Terentian Metres, with a sketch of the History of anc. Comedy. Lond 1822. 8.

§ 356. *Caius Lucilius*, of Suessa in Campania, was a Roman knight, born B. C. 150. With a great knowledge of language he combined a great talent for satire. He was the first among the Romans to cultivate satiric poetry in the more didactic form. He wrote 30 books of poetry, or more probably 30 single pieces, rich in wit, and keenly severe, although in some measure deficient in accuracy of style. He also wrote hymns, epodes, and a comedy.

1. Lucilius, in early youth, served at the siege of Numantia, in the same camp with Marius and Jugurtha, under Scipio Africanus the younger. He afterwards resided at Rome in the house which had been built at public expense for the son of Seleucus king of Syria, when that prince was a hostage at Rome. Little is known of the life and manners of this poet. He died at Naples, at the age of 45, as is commonly stated. He enjoyed the friendship and protection of Scipio Africanus and Lælius.

Of his writings only detached fragments remain; these however are sufficient to show something of his spirit and manner. His peculiarities are also frequently mentioned by ancient writers; one of the most striking was his vehement and cutting satire. Horace acknowledges his merits, yet censures his versification as loose and prosaic. The third book of Lucilius contains an account of a journey along the coast of Campania to Naples, and thence to Rhegium and the straits of Messina, which Horace seems to have imitated in his description of a journey from Rome to Brundusium.

Dunlop, i. 238-248.—*Schöll*, Hist. Abreg. de la Litt. Rom. i. 148.—*Charaktere der vornehm. Dichter*, iv. 419.—Cf. *Quintil.* x. 1. 93.—*Hor.* i. Sat. iv. 1-13. x. 1-6. 48-49.—*Aul. Gell.* vii. 8. xvii. 21.—*Juven.* i. Sat. i. 165.

2. The fragments of Lucilius were published by *F. Douza* (Douza). Lugd. Bat. 1597. 4.—*Ant. Vulpius*. Patav. 1735. 8.—*Haverkamp* (annexed to *Censorinus*). Lugd. Bat. 1743. 8.—Found also in the *Bipont* edition of *Juvenal* and *Persius*. 1785. 8.—also in *C. J. Christ. Rauveau*, Collectanea literaria seu Conjecturæ in Attium, Lucilium, et cet. Lugd. Bat. 1815. 8.

§ 357. *Titus Lucretius Carus*, a Roman knight, born about B. C. 95, ended his life by suicide. His philosophical poem, *On the nature of things* (*De rerum natura*), in *six* books, contains the principles of the Epicurean school, of which he was a zealous disciple. These principles are here combined and arranged with much art, and set forth in their most dazzling and imposing features.—The work is not wholly free from monotony and dullness; but this is the fault of the subject rather than of the author, whose poetry in particular passages is very florid and rich in imagery.—Cardinal Polignac wrote a poem in opposition to it, called *Anti-Lucretius*, which, although more correct in its views of God and of providence, is inferior in poetical merit.

1. Lucretius lived in a period full of important political events, but seems to have kept himself retired from public affairs. He was sent, according to a prevailing custom at the time, with other young Romans of rank, to study at Athens, where he attended on the instructions of Zeno and Phædrus given in the Gardens of Epicurus. Cicero and his brother Quintus, also Cassius and Pomponius Atticus, and Memmius, afterwards governor of Bithynia, are said to have been at this time his fellow-students. Lucretius was specially attached to the latter, and it is supposed accompanied him to Bithynia. His poem is dedicated to Memmius. He is said to have committed suicide, in the 44th year of his age, in a paroxysm of insanity; produced, according to some, by a philtre or love potion given him by Lucilia, his wife or mistress; but according to others, caused by melancholy resulting from the exile of Memmius and other calamities[1].

2. Directly opposite judgments have been passed upon the poem of Lucretius; some pronouncing it "dry, prosaic, without interest, and without imagination;" others calling it an elegant and almost unrivaled production[2]. An analysis of it is found in Dunlop, and copied in *Anthon's* Lempriere.

[1] *Lambinus*, Life of Lucretius, in the Bipont Edition, cited below (3).—*Good*, in his translation below cited (4).—[2] *Dunlop*, i. 230.—*Schöll*, i. 246.—*Charaktere der vornehm. Dichter*, vii. 310.—*Villemain*, Nouveaux Melanges (p. 169). Par. 1827. 8.—*Busby*, below cited.—*A. Forbiger*, De Lucr. carmine a scriptore serioris ætatis pertractato. Lips. 1814. 8.

3. Editions.—B.—*Gilbert Wakefield*. Lond. 1796. 3 vols. 4. censured by some of the Reviews, but highly commended by some German critics (*Dibdin*, ii. 205).—*Duncan*. Glasg. 1813. 4 vols. 8. chiefly a reprint of Wakefield's; "the best critical edition extant" (*Dibdin*, 1827).—*Eichstädt*. Lpz. 1801. 8. based upon Wakefield's, containing the text of the six books in the 1st volume; but the 2d not published.—*A. Forbiger*. Lips. 1828. 8.—Of earlier editions, the best is that of *Havercamp*. Lugd. Bat. 1725. 2 vols. 4. pronounced by Dunlop (1823) the best edition that had appeared.—The *Bipontine*, reprinted, Argent. 1808. 8, is considered good.—The Oxford, 1816, is a reprint of *Thomas Creech*, first published Oxf. 1695. 8.—Princeps, *Parandus*. Bresciæ, 1473. fol.—The first MS. of Lucretius known to the moderns was discovered by Poggio Bracciolini, in the Monastery of St. Gal. about 20 miles from Constance, in 1414.

4. Translations.—German.—*J. H. F. Meinecke*, metrical, with the original and notes. Lpz. 1795. 2 vols. 8.—*K. L. Von Knebel*, with the original, Wakefield's text. Lpz. 1821. 2 vols. 8.—French.—*D. La Grange*, prose. Par. 1768. 2 vols. 12.—*La Blanc de Guillet*, metrical, with Lat. text. Par. 1768. 8.—Italian.—*Alex. Marchetti*. (best ed.) 1779. 4.—English.—*Th. Creech*, in verse. Oxf. 1683. 8. Lond. 1776. 2 vols. 8.—*Th. Busby*, in verse, with the original. Lond. 1813. 2 vols. 4. with "enormous prolegomena on the Life and Genius of Lucretius, and the Philosophy and Morals of his poem" (*Dunlop*); cf. *Lond. Quart. Rev.* xi. 98.—*J. M. Good*, blank verse, with the Latin (Wakefield's text). Lond. 1805. 2 vols. 4. containing a life of Lucretius, and an account of his philosophy (*cf. Gregory's life of Dr. Good*, p. 103. Bost. ed. 1829).—For further notices of translations and editions, see *Dunlop*, ii. Appendix, p. 35-39, and the *Bipontine* edition of Lucretius.—Cf. *Drake's* Literary Hours.—*Dryden's* Poetical Miscellanies.

5. The *Anti-Lucretius* (*sive de Deo et Natura*) of Polignac was published at Paris, 1747. 2 vols. 8. It consists of nine books, of about 1300 lines each, in Latin hexameter. The author studiously imitates Lucretius. An English translation was published by

G. Canning, Lond. 1766. 8.—There is another poem, written in opposition to Lucretius, *De animi immortalitate*, by Annius Palearius (Lyon, 1536. 8), which is "almost a *cento* made up from lines or half lines of the Roman bard." The same imitation of Lucretius is seen in various Latin poems composed by the French Jesuits of the 17th century to illustrate different phenomena of nature.——Several are published in the *Poemata Didascalica*. Paris, 1813. 3 vols.—*Dunlop*, i. 270.

§ 358. *Caius Valerius Catullus* was born in the peninsula Sirmio, in the territory of Verona, B. C. 86. Little is known of the circumstances of his life, excepting his intimate friendship with Cicero, of which a proof is given in one of his poems. As a lyric poet he has much that is excellent in the softer kind of writing, much refinement of feeling and expression. But he yielded too much to the already corrupt taste of his age, and not unfrequently sacrificed both propriety and morality. Many of his poems are lost.

1. Catullus was invited to Rome in early youth, and there wasted much of his fortune in dissipation. He accompanied Caius Memmius, the patron of Lucretius, to the province of Bithynia; but did not derive the pecuniary or other benefits which he had expected. After his return to Italy, his time seems to have been passed in idleness or in licentious amours, in his costly residence at Tibur, or his delicious villa on the peninsula of Sirmio. He died when not far from the age of 30.—*Schöll*, Litt. Rom. i. 310.

2. The numerous small pieces extant, that are ascribed to Catullus, consist of odes, songs, satires, elegies, and epigrams. Some of these are not considered as genuine; the editions usually contain 116 pieces. Although once distributed into *three* classes, they are now generally published without any attempt at systematic arrangement; and their miscellaneous character renders any such arrangement almost impossible. The poetry bears evident marks of close imitation of Greek authors, especially of Callimachus; yet all the critics award to Catullus the praise of much originality and of great elegance. In respect of literary merits, he has been ranked above all the Latin poets except Virgil and Horace.—One of the most pleasing of his pieces is that (xxxi.) addressed to Sirmio, the peninsula where his favorite villa was situated.

Dunlop, i. 271–321.—*Manso* in the *Charaktere der vorn. Dichter*, i. 158–171.—also *D'Arnaud's Essay sur Catulle*, annexed to the edition (p. 410) of *Naudet*, cited below.—*Arnauld* in the *Mem. Acad. Inscr.* vol. xlix. p. 239.—*Bibl. Repos.* No. xxii. p. 495.—*Bähr*, p. 253.

3. Editions.—B.—*P. W. Döring*. Lps. 1788–92. Repr. in Lond. 1820. (*Anthon.*)—*C. J. Billig*. Gott. 1823. 8.—Especially, *J. Naudet*. Par. 1826. 8. forming vol. lxxv. of *Lemaire's* Bibliotheque Classique Latine.—Of earlier editions, the best is that of *Vulpius*. Patav. 1737. 2 vols. 4.—Princeps, *Corallus*. Parm. 1473. fol.—An excellent edition for schools, *F. M. Ehrhard*. Bost. 1836. containing select pieces, with notes.—Catullus has often been published with Tibullus & Propertius; one of the latest editions, *A. J. Valpy*. Lond. 1822. 8.—For further account of editions, see *Naudet* above cited.

4. Translations.—German.—B.—*K. W. Ramler*. Lps. 1793. 8. 1810. 8.——French.—*F. J. Noel*. Par. 1805. and 1813. 2 vols. 8. containing the original Latin, and a *Discours Preliminaire* on the life, poetry, editions and translations of Catullus.—*C. L. Mollevaut* (in verse, with Tibullus and Propertius). Par. 1816. 4 vols. 12.——English.—*Anonymous* (supposed Dr. *Nott*), with Lat. text and notes. Lond. 1795. 2 vols. 8.—*G. Lamb*. Lond. 1821. 2 vols. 12. cf. Dunlop, ii. App. p. 42.

§ 359. *Cornelius Gallus*, a native of Gaul, flourished about the same time with Propertius. He was a friend of Virgil, who addressed his 10th eclogue to him. He was one of the most happy poets in elegy, although in his diction less pleasing than Propertius or Tibullus. His poems, however, are lost; the six elegies, which have been ascribed to him, are certainly from a later and inferior poet; probably from *Cornelius Maximianus Gallus*, who lived under Anastasius, about A. D. 500.

1. Gallus was born of poor parents, probably at Forum Julii, in Gallia Narbonensis, about B. C. 70. He first came into notice as a follower and partisan of Octavius, in his measures to avenge the assassination of Julius Cæsar. He seems to have soon obtained the confidence of Octavius, and was one of his counsellors after the battle of Philippi. After the battle of Actium, Gallus was intrusted with an important command in the invasion of Egypt against Antony, and it was by an artifice of Gallus that Cleopatra fell into the hands of Augustus. Egypt being reduced, Gallus was appointed præfect or viceroy over it. His successes rendered him vain; his government of the province was soon marked by mismanagement and plunder; and in the fifth year of his authority he was recalled, charged among other offences with having plotted against the life of Augustus. His property was confiscated, and he was sentenced to perpetual exile. Thus disgraced, he committed suicide in the 43d year of his age, B. C. 26.

2. The elegies of Gallus consisted of 4 books. He is said to have translated several pieces from the Greek epigrammatist Euphorion. He is by some considered as the author of the poem called *Ciris*, falsely ascribed to Virgil.

Fuhrmann, Handbuch, p. 585.—*Schöll*, i. 326.—*Bähr*, p. 273.—*Warton*, Hist. of Engl. Poetry. Lond. 1824. 4 vols. (4th, p. 233.)—*C. Völker*, Commentationes de C. Cornelii Forojuliensis vita et scriptis. Bonn. 1841. 8.

3 The elegies ascribed to Gallus are found in the Collections of the Minor Latin Poets by *Maittaire*, and by *Wernsdorf*; also in *Lemaire's* Biblioth. *Poet. Lat. Minores*, vol. ii. & vi.

4. The Impotent Lover, accurately described in six elegies upon old age. Made English from the Latin of *Cornelius Gallus*, by *H. Walker*. Lond. 1663. 8.

§ 360. *Albius Tibullus*, born at Rome, and belonging to the order of knights, flourished about B. C. 30. He was a favorite of Messala Corvinus, and esteemed by Horace, Ovid, and other poets of his age. According to Quintilian, he is entitled to the first rank among the Roman elegiac poets. He combines soft, tender feeling with

a noble and accurate expression, with a charming variety of invention, of images and turns, without labored, far-fetched, or unnatural ornaments. His elegies are arranged in 4 books; those in the last, however, are ascribed to Sulpicia, and other authors.

1. The time of his birth is not known, but supposed to be about B. C. 54 or 56. He is said to have died about the same time with Virgil, B. C. 19. He inherited a considerable fortune, which was greatly impaired, partly by the partitions of the lands in Italy made to the soldiers of the Triumvirs, and partly perhaps by his own extravagance. He accompanied Messala in several military expeditions, in the last of which he suffered a dangerous sickness that detained him at the island Corcyra; but on his recovery he visited Syria and Egypt. After his return from the east, he lived on his paternal estate at Pedum.

2. We have, in the 4 books under the name of Tibullus, 35 elegies and a panegyric addressed to Messala. The genuineness of the 3d book as well as the principal part of the 4th, has been doubted. According to *Schöll*, only the first two books and the panegyric in the commencement of the 4th, and the two elegies at its close, are indisputably the production of Tibullus. De Golbéry denies the genuineness of the panegyric. The elegies in the 3d book are ascribed by *Voss*, to a poet called *Lygdamus*. But *Fuhrmann* remarks that *Lygdamus* as a poet is unknown in Roman literature, and is wholly an imaginary person. Tibullus evidently had studied the Grecian elegiac writers; but was not a close imitator. A melancholy tenderness is a prominent trait in his poetry.

Schöll, Litt. Rom. i. 326.—*De Golbéry* (in his edition cited below) *De Tibulli vita et carminibus.*—*Charakt. vorn. Dicht.* ii. 190.—*Dissenius*, de vita et Poesi Tib. in his ed. below cited.

3. Editions.—B.—*C. G. Heyne* (4th ed. by *F. E. Wunderlich*). Lpz. 1817. 2 vols. 8. to which belongs the Supplement entitled *Tibulli carminum editionis Heynio-Wunderlichianæ Supplementum* (ed. *L. Dissenius*). Lips. 1819. 8.—*Imm. G. Huschke.* Lips. 1819. 2 vols. 8. very valuable (*Fuhrmann*); cf. Harles Supplem. *Klügling*, p. 175.—*De Golbéry.* Par. 1826. 8. forming the 78th vol. of *Lemaire's* Bibliotheque; containing an Essay on the life and writing of Tibullus, Mythological Excursuses, and an account of MSS. and editions.——Among the best of earlier editions, are *Broukhusius* (with Catullus). Amst. 1737. 4 and *Vulpius* (*Volpi*). Patav. (Padua) 1749. 4.——We can only mention further, *J. H. Voss*, Tibullus & Lygdamus. Hiedelb. 1811. 8. two editions the same year, one with a critical commentary. See enumeration by *Golbéry*, above cited.—*L. Dissenius.* Gött. 1835 2 vols. 8.

4. Translations.—German.—Best, by *J. H. Voss.* Tübing. 1810. 8.—metrical, by *F. K. v. Strombeck.* Gött. 1788. 8.——French.—Best, by *C. L. Mollevaut*, metrical. Par. 1808. 12.——English.—*James Grainger* (with orig. Lat.). Lond. 1758. 12.—*R. Henley.* 1792. 8. a specimen of a proposed edition; one elegy, with Lat. text, and Eng. notes.—*G. Lamb.* Lond. 1821. 2 vols. 12.

5. Illustrative.—*J. A. Görentz*, Tentamen Criticum in loca quædam carm. Tibullianorum. Zwick. 1806. 4.—*E. C. Chr. Bach*, Epistola critica in Tibullum et Propertium. Gothæ, 1812. 8.—*Fr. A. Wilh. Spohn*, De Tibulli vita et carminibus. Lips. 1819.—Cf. *Wolf's* Liter. Analekten. i. p. 164.—*J. Jortin*, Tracts, Philological and Critical. Lond. 1790. 8. vol. 2d. p. 448.

§ 361. *Sextus Aurelius Propertius*, a native of Umbria, was a favorite of Mæcenas, and died in the year B. C. 15. From him there are also 4 books of *elegiac poems* yet remaining. Their chief merits consist in pathetic expression, with rich poetic feeling, and correctness of style. But he often transgresses the limits of nature and propriety, and is too profuse in poetical ornament. Philetas, whose Greek elegies are lost, and Callimachus, were especially his models.

1. Of seven towns claiming the honor of being the birthplace of this poet, *Mevania* is by some supposed to be entitled to the preference. Others give the preference to Hispellum, on the ground of an inscription there found, which is inserted in the edition of Burmann cited below. The time of his birth is uncertain, probably about B. C. 53. Having lost much of his inheritance, as Tibullus did, by the distribution of land made to the soldiers of the Triumvirs, he went to Rome in early life to qualify himself for a civilian. But poetry was more congenial to his taste. He seems to have been a friend of Cornelius Gallus, Virgil, Tibullus, and Ovid. His elegies procured for him the patronage of Mæcenas. He is supposed to have gone to Athens in the train of Mæcenas and Augustus; after which, little is known of his life[1]. The elegies of Propertius are nearly 100 in number. *Three* of the four books he made public in his lifetime; the *fourth* is less occupied with amatory subjects, the elegies being chiefly of an heroic character, more didactic and moral. Mythological story and fable are frequently introduced[2].

[1] *Gillet de Molvre*, La vie de Properse. Par. 1754. 8.——[2] See *Manso's* description in the *Charakt. d. v. Dichter*, iii. 1.—*Scuchay*, in *Mem. Acad. Inscr. et Belles-Lettres*, vol. vii. p. 326.

2. Editions.—Best, *Pet. Burmann*, completed by *Santenius* (*Santen*). Ultraj. (Utrecht) 1780. 4. "the best yet published" (*Dibdin.* 1827).—*Chr. Gottl.* (*Theoph.*) *Kuinöl.* Lpz. 1805. 2 vols. 8. commended by *Dibdin*; less approved by *Klügling.*—*F. Jacobs*, 1827. 12. in *Teubner's* Collection.—In *Lemaire's* Bibliotheca.—Also *C. Lachmann.* Berl. 1828. 8. with good text.——Among the best of earlier, *Broukhusius* (Broukhuis). Ams. 1727. 4.—*Vulpius.* Patav. 1755. 2 vols. 4.—*F. G. Barth.* Lpz. 1777. 8.

3. Translations.—German.—*K. L. von Knebel.* Lpz. 1798. 8.—*F. K. von Strombeck.* (2d impr. ed.) Braunschw. 1822. 8. with original.——French.—*P. B. Baron*, metrical. Par. 1813. 12.——English.—*Anonymous*; Lond. 1782. 8.

§ 362. *Publius Virgilius Maro*, of Andes near Mantua, lived from B. C. 70 to B. C. 19. He was the greatest of the Roman poets in pastoral, didactic, and epic poetry. His 10 *Eclogues* are imitations of Theocritus, but are full of peculiar beauties. His *Georgics*, in 4 books, are rich in instruction and elegance. His *Æneid*, in 12 books

although an imitation of Homer, is nevertheless the production of nature, genius, and taste; its diction is more finished, and better suited to a refined age, than that of Homer, although the latter may be more original in itself. Virgil's easy and most agreeable versification should especially be mentioned; and his remarkable skill in making every thing he borrowed completely his own, and weaving it all with the rest, so happily into one whole.—There are also several other poetical performances ascribed to him, usually included under the name of *Catalecta Virgilii;* but their genuineness is altogether doubtful.—Of the older commentators on Virgil, the grammarian *Servius Honoratus Maurus* and *Tib. Claudius Donatus* are the most worthy of notice.

1. Virgil at an early age studied at Cremona, but was chiefly educated at Naples, where he is said to have been instructed in Greek letters by Parthenius (cf. § 226), and in the Epicurean philosophy by Syro. He was deprived of a paternal farm at Mantua by the Triumviral partition of lands; but recovered his property by the favor of Mæcenas and Augustus. He was introduced to them, it is said, by Cornelius Gallus. Virgil afterwards resided at Rome, on the Esquiline hill. Subsequently he retired to a villa, owned by him, near Nola, about 10 miles from Naples. He visited Athens, intending to devote three years in Greece to a revision of the Æneid, which he had not yet published. But ill health soon compelled him to return, and he lived but a few days after landing at Brundusium, B. C. 19.—His tomb is supposed to lie about two miles to the north of Naples, on the hill of Pausilippo.

Several biographies of Virgil are given in *Lemaire's* edition (cited below) vol. vii.—*A Life of Virgil, by William Walsh*, prefixed to *Dryden's* Translation.—On the fictitious Virgil the Necromancer, cf. *Warton's* Hist. of Poetry, iii. p. 62 (cited § 359. 2).

2. The title of *Catalecta* (*κατάλεκτα*) is given to a collection of 14 little pieces ascribed to Virgil, including several epigrams and an elegy addressed to Messala. Several larger pieces are extant, which are also ascribed to Virgil, and sometimes comprehended under the general name *Catalecta Virgilii*. Their titles are *Culex* (*the Gnat*), *Moretum*, *Diræ* in Battarum, *Ætna*, *Ciris* (cf. § 359. 2), *Copa*, *Priapeia*. Some have endeavored to vindicate the genuineness of these pieces by supposing them to have been composed while Virgil was young.

Cf. *Fuhrmann*, p. 564.—*Lemaire's* ed. vol. v.—*Schöll*. i. 360, 375.—Also respecting Virgil, see *Manso's* treatise in the *Charakt. d. v. Dichter*, vol. vii. p. 241.—*Dunlop*, 3d vol. Lond. 1828.—*Bähr*, p. 127.

3. In Virgil's 4th Eclogue, addressed to *Pollio*, there is a very striking resemblance in thought and figures to certain passages in the prophecies of Isaiah and Ezekiel. This coincidence is an interesting fact, and has excited much curiosity.

See *S. Henley*, Observations on the subject of the 4th Eclogue, &c. Lond. 1788. 8.—*R. Lowth*, Lectures on the Sac. Poetry of the Hebrews, lect. xxi. (p. 299. ed. Bost. 1815.)—*Jortin's* Remarks on Ecclesiastical History, vol. i.—*Cudworth's* Intellectual System, ch. iv. sect. 16.—*Schöll*, Hist. Litt. Rom. i. 378.—*Class. Journ.* vol. v. 55.—*La Nauze*, Mem. in the *Histoire* de l'Acad. des Inscr. et Belles-Lettres, xxxi. 189.——On the Eclogues generally, cf. § 331.—The grammarian *Probus* left *scholia*, on the Eclogues and the Georgics (cf. § 419).

4. Editions.—Best; *Heyne*, 3d ed. Lips. 1800. 6 vols. 8. Repr. Lips. 1803. 4 vols. 8. Also (by *Priestley*) Lond. 1821. 4 vols. 8. —*Lemaire*. Par. 1820-22. 8 vols. 8. containing the whole of *Heyne*, with the commentary of Servius and other additions.—*G. P. E. Wagner*. Lips. 1834. 4 vols. 8. a revision of Heyne's. Also Lips. 1836-39. 8 vols. 8. with 200 vignettes; "splendid."—*A. Forbiger*, Lips. 1836-39. 3 vols. 8. said to be very good; containing what is most essential in Wagner's.—Of the earlier editions, the following may be named; *Baskerville*. Birmingh. 1757. 4to. of beautiful typography.—*Burmann*. Amst. 1746. 4 vols. 4. once highly extolled.—*P. Marmoreus* (ed. Bottarius), Rom. 1741. fol. a fac-simile of the famous *Codex Vaticanus* (see P. IV. § 143), with plates engraved by *Bartoli*.—*Princeps*. Rom. 1469.—Not fewer than *ninety* editions have been enumerated, which were published before the year 1500; to name those since published would require a volume.—See the *Notice Raisonnée* in *Lemaire's* Virg. vol. vii.—Many *school editions* have been published in this country; that of *J. G. Cooper*, N. York (6th ed.) 1835. 8. is among the best; that of *B. A. Gould*, Bost. 1834. 8. is good; also *F. Bowen*, Bost. 1842. 12. with Eng. Notes.—The *Delphin* ed. by *C. Ruæus*, a truly valuable ed. has been repeatedly reprinted for schools; the reprint, Phil. 1817. 8. is on very bad paper, but has a very useful *Clavis Virgiliana* annexed.——The *Catalecta* and Minor poems have been published separately; the best edition, by *F. Lindenbrogius* (*Lindenbruch*) entitled *P. V. Mar. Appendix*. Lugd. Bat. 1617. 8.—These pieces are given in *Heyne*. —The separate editions of the *Bucolics*, *Georgics*, or *Æneid*, we cannot notice here.

5. Translations.—German.—*J. H. Voss*, in hexameter verse. Brunsw. (2d ed.) 1821. 2 vols. 8. highly esteemed.—His translations of the Bucolics and Georgics were first published separately (*Germ. & Lat.*) *Bucolics*, Altona, 1797. 2 vols. 8; *Georgics*, Altona, 1800. 2 vols. 8.——French.—*Rene Binet*, prose. Par. 1804, 4 vols. 12. "celebrated" (*Harles*).—*Malfilatre*, verse (Maradan, printer). Par. 1810. 4 vols. 8. the translations of different parts by different authors; with notes by *S. A. M. Miger*, and Extracts from *Lemaire's* Lectures on Latin Poetry.——Italian.—*Vittorio Alfieri*, verse (Æneid). Pisa, 1804. 2 vols. 8.—*Gius. Solari*, verse. Geneva, 1810. 3 vols. 8.——English.—*Dryden*, verse. Lond. 1697. fol. often reprinted.—*Davidson*, prose. Lond. 1743. 2 vols. 8. often reprinted with the Latin, for schools.—*J. Martyn*, Bucolics and Georgics. Lond. 1749. 2 vols. 8. with Latin text, and notes specially illustrating the botany. Oxf. 1826-27. 2 vols. 8. with colored plates.—*W. Sotheby*, Georgica Hexaglotta (Angl. Lat. Ital. Hispan. et Gall.). Lond. 1827. fol.—For an enumeration of the various versions in different languages, see *Lemaire's* ed. vol. vii. 569-574; where are noticed translations into not only the German, French, Italian, and English, but also the Spanish, Portuguese, Dutch, Hungarian, Polish, Swedish, Danish, and Greek; besides numerous travesties or burlesque versions of the Æneid, or parts of it. The number of French versions, of which the list is most complete, is as follows: of the whole of Virgil, 5 in verse, and 12 in prose; of the *Bucolics*, 26 in verse, and 7 in prose; of the *Georgics*, 8 in verse, and 9 in prose; and of the *Æneid*, 12 in verse, and 10 in prose; besides many of particular books.

6. We can name but a few of the vast number of other volumes and treatises *illustrative* of this author.—*F. Ursinus*, Virgilius cum Graecis Scriptoribus collatus, &c. Leov. 1747. 8.—*H. Müller*, Homer und Virgil, eine Parallele. Erf. 1807. 8.—*J. Martyn*, Dissertations and critical Remarks upon the Æneid. Lond. 1770. 8.—*Spence*, Remarks and Dissertations of Mr. *Holdsworth* on Virgil, with notes, &c. Lond. 1768. 4.—*Hellez*, Geographie de Virgile. Par. 1771. 12; reprinted Par. 1820, with "Geographie d'Horace" added, and 4 maps.—*Ed. Gibbon*, Critical Observations on the 6th book of the Æneid. Lond. 1770. 8. (also in his *Miscellaneous Works*. Lond. 1796. 2 vols. 4); with which cf. *Warburton*, Divine Legation of Moses, vol. i. bk. ii. sect. 4; also

Heyne's Excursus x.; also *J. Whiston*, Six Dissertations on different subjects. Lond. 1755. 8. (6th Diss.)—*C. Lamotte*, History of the works of the Learned, &c. Lond. 1737. 8. (on the question whether Æneas ever was in Italy.)—*Cf. Niebuhr's* Hist. of Rome, p. 136. vol. i. ed. Phila. 1835.—*Vicaire* (Prof. d' Eloq. et Rect. de l' Univ. de Paris), Plan de l'Eneide de Virgile. Par. 1788. 12.—*Abbé Fraguier*, Discours sur la maniere dont Virgile a imite Homere: in the *Mem. de l'Acad. des Inscr.* vol. ii. p. 141. —*Vatry*, La fable d' Eneide, *Mem. Acad. Inscr.* xix. 396.—We may add *R. Schomberg*, The life of Mæcenas, 2d ed. Lond. 1766. 8. —Some remarks of *Niebuhr* on the Æneid (Hist. of Rome, vol. i. p. 149. ed. Phil. 1835), and of *Dunlop*, (Hist. Rom. Lit. vol. 3d. ed. Lond. 1828) are given in *Anthon's* Lempriere, under *Æneis*.—The following are pictorial illustrations; L'Eneide dipinta in Scandiano dal celebre pittore Niccolo Abati; in disegni incisi dal A. Gajani ed illustrati con una memoria del G. Venturi. Modena, 1821. 4 pts. fol.—Fünfzig Bilder aus Virgils Æneide mit einem Panorama von Rom, einer Charte und erläuterndem Texte. Carlsr. 1828. 8 pts. 12.

§ 363. *Quintus Horatius Flaccus*, a native of Venusia, a municipal town in Apulia, was born in the year B. C. 65. He passed the greater part of his life at his country seat in the Sabine or Tiburtine territory, and died B. C. 8. He was a particular favorite of Augustus and Mæcenas. His moral character has often been censured; the best defence of him, that has been made, is by *Lessing*. The greatest power of Horace was in lyric poetry. His *four books of Odes* and *book of Epodes*, now extant, continue still to be surpassing models in this species of composition. In his *Satires* and poetical *Epistles* there reigns a noble earnestness seasoned with the most refined pleasantry and humor. Of the Epistles, that addressed to the Pisos, on the *Art of Poetry*, is the most finished and instructive.—The most noted of the earlier interpreters of Horace are Acron and Porphyrio (cf. § 421).

1. When Horace was at the age of 9 or 10, his father, who was a freedman, and in low circumstances, removed to Rome, in order to afford his son advantages for study. At the age of 21, Horace was sent to Athens for the purpose of completing his education. He was a pupil at the Academy, but the Epicurean philosophy was more congenial to his feelings. When Brutus and Cassius attempted to restore the republic, Horace with others of the Roman youth, then studying at Athens, joined their standard. He was at the battle of Philippi and shared in the defeat and flight of the party. Virgil was a kind friend and recommended him to the notice of Mæcenas. Horace soon was admitted to the intimate society both of Mæcenas and Augustus. He survived the death of the former but a few months.

J. Masson, Vita Horatii. Lugd. Bat. 1708. 8.—*L. Walch*, Horaz, als Mensch und Bürger, &c., from the Dutch of *Rich. Van Ommeren*. Lips. 1802. 8.—*G. F. Seiz*, Q. Horatius Flac. nach seinen Leben und Dichtungen. Nürnb. 1815. 8.—*J. H. M. Ernesti*, Parerga Horatiana, quibus continentur vita, etc. Hal. Sax. 1818.—The life of Horace ascribed to *Suetonius* is found in many of the editions of Horace. Separately by *E. J. Richter*, Zwickav. 1832. 8. with notes and chronolog. synopsis.—Respecting the residence of the poet, *Anthon's* Inquiry relative to the Tiburtine Villa and Sabine Farm, p. 9 of his ed. below cited.—*Lessing's* defence of Horace (Rettungen des Horaz) is found in his *Vermischten Schriften* (Miscellaneous Writings). Berl. 1784. 8.—*Cf. M. Aug. Weichert*, Commentatio de Q. Hor. Flac. obtrectatoribus. Grimm. 1821. 4.—*P. F. Boost*, Untersuchung über eine Anklage des Q. Horatius Flaccus. Frankf. 1807. 8.—*Klotzius* (*Klotz*), Lectiones Venusinæ. Lips. 1770. 8.

2. "The lyric poetry of Horace displays an entire command of all the graces and powers of meter. Elegance and justness of thought, and felicity of expression, rather than sublimity, seem to be its general character, though the poet sometimes rises to considerable grandeur of sentiment and imagery. In variety and versatility his lyric genius is unrivalled by that of any poet with whom we are acquainted[1]."—The odes of Horace are of a very miscellaneous character, and not capable of being reduced to any systematic classification; yet most of them may be included in a division into four classes, which has been proposed[2]; viz. Amatory, Convivial, Moral, and Political. By far the greatest number will come under the first class.

[1] From *Elton*, in his *Specimens of the Classic Poets*, cited § 47. 1.—[2] See *Dunlop*, in his *Rom. Lit.* 3d vol. ed. Lond. 1828. —*Cf. Ch. A. Klotz*, *De felici audacia Horatii*. Jenæ, 1761, found also in *Classical Journal*, vol. xiii.—On the lyrical poetry of Horace, see also *Manso's* remarks in *Charakt. d. vorn. Dichter*, vol. v. p. 301-334.—*Schöll*, Hist. de la Litt. Rom. i. p. 322.—*Schomberg*, as cited § 362. 6.—On his Satires and Epistles, *Manso* in the *Charakters*, &c., vol. iv. p. 409 496. *Cf.* vol. vi. 395.—*G. Lud. König*, D. Satira Romana. Oldenb. 1796. 8.—*D. C. Morgenstern*, De Satiræ atque Epistolæ Horatianæ discrimine. Lips. 1801. 4.—*Boscawen*, in his translation below cited.—*Cf. Sulzer's* Allg. Theorie, &c. iv. 142.

3. There has been much discussion among the learned respecting the real design of Horace in the Letter to the Pisos which has borne the title of the "Art of Poetry," from the time of Quintilian. One of the most celebrated theories is that of *Hurd*, who considers the whole piece as referring solely to the drama, and forming a regular and connected treatise on the subject. *Wieland*, and other modern critics, interpret it as not being restricted to the drama exclusively, and as chiefly designed to dissuade the elder son of Piso from devoting himself to poetry.

Cf. Schöll, Hist. Litt. Rom. i. p. 305.—*Dr. Hurd's* Commentary and Notes on the Art of Poetry (with Latin text). Camb. 1757. 2 vols. 8. transl. into German by *J. J. Eschenburg*. Lips. 1772. 2 vols. 8.—*Wieland's* German translation of the *Epistles*, with Introductions and Notes. Lpz. 1767. 1818. 2 vols. 8.—*G. Colman*, The Art of Poetry, Translated from Horace, with Notes. Lond. 1783. 4.—*C. G. Schreiter*, De Horatio Platonis æmulo (ejusque epistolæ ad Pisones cum hujus Phædro comparatione). Lips. 1789. 4. —*Jerome de Bosch*, vol. 4. p. 138 of his *Greek Anthology* cited § 35). Cf. *H. C. A. Eichstädt*, Censura novissimarum obs. in Hor. Epist. ad Pisones. Jenæ, 1st Prog. 1810. 2d Prog. 1811. fol.—*Hieron.* (*Jer.*) *de Bosch*, Curæ Secundæ in Hor. Epist. ad Pisones. Jenæ, 1812. fol.—*C. G. Schelle*, Q. Hor. Flac. de Arte Poetica liber, præmissa disput. de consilio, etc. Lips. 1806. 8.

4. Editions.—One of the best is *T. Döring's*. Lips. 1824. 2 vols. 8. Reprinted Glasgow, 1826. 8.—That of *C. Fea*. Rome, 1811. 2 vols. 8. is highly commended by some (*cf. Klügling's* Suppl. p. 196), but less approved by others (*Dibdin*, ii. 121); the reprint by *F. H. Bothe*. Heidelb. 1820. 2 vols. 8. is considered preferable.—That of *Baxter* (Lond. 1725) as improved by *Gesner*

(Lpz. 1758) and *Zeune* (Lpz. 1815) and especially *F. H. Bothe*, Lpz. 1823. 8. is well spoken of.—Among the editions which have been highly celebrated, *R. Bentley*. Amst. 1728. 4. (first publ. Cantabr. 1711).—Cuningamius (*Cunningham*, bitter opponent of Bentley). Lond. 1721. 2 vols. 8.—*Cruquius*. Antw. 1611. 4.—*D. Lambinus*. Par. 1567. 1606. fol.—*Geo. Fabricius*. Bas. 1555. 2 vols. fol. with the commentaries of Acron and Porphyrio and others.—The supposed *Princeps* is a 4to vol. without printer's name, date, or place of publication.—Above 600 editions of Horace have been printed.—In our country there have been three impressions of the *Delphin* edition (*L. Desprez*. Par. 1691. 4); stereotyped Phil. 1823. 8. This is valuable chiefly for its *Index Vocabulorum*; the notes, in Latin, are often very good; the text is not approved.—The edition of *B. A. Gould*, Bost. 1831. 12. has been much used in schools; the exceptionable parts of the original being omitted.—That of *C. Anthon*, N. York, 1830. 8. has been ranked among the best editions of Horace. It contains full notes, with valuable prolegomena and excursuses. Cf. *Amer. Quart. Rev.* vol. viii. p. 72. ——Valuable editions of the Odes; *C. D. Jani*. Lpz. (ed. *Schäfer*) 1809. 2 vols. 8.—*C. W. Mitscherlich*. Lpz. 1800. 2 vols. 8.—*C. Vanderbourg*, Latin and French. Par. 1812. 2 vols.——Of the Satires, *L. F. Heindorf*. Bresl. 1815. 8.——The Epistles, *F. S. T. Schmid*. Halb. 1830. 2 vols. 8.

5. Translations.—German.—Best, of whole works, *J. H. Voss*. Brunsw. (3d ed.) 1820. 2 vols. 8.—Of Odes, *Ramler*. Berl. 1800. 2 vols. 8.—Of Epistles and Satires, *Wieland*. Lpz. 1818–19. 4 vols. 8.——French.—whole, *Darn*, verse. Par. (5th ed.) 1830. 4 vols. 8.—*And. Dacier*, prose. Par. 1681. 10 vols. 12. often reprinted; now esteemed less than formerly.—*Sanadon*, prose. Par. 1728. 8 vols. 12.—*Vanderbourg*, above cited.——English.—*Phil. Francis* (metrical). Lond. (7th ed.) 1773. 4 vols. 8. ed. by *Du Bois*. 1807.—The English of *Francis* is given in the *Edition Polyglotte*, Par. 1534. impr. 8. containing also besides the Lat. text, the French by *Monjalcon*, Span. by *Burgos*, Ital. by *Gargallo*, and Germ. by *Wieland & Voss*; with a Life of Hor. and biblogr. notices.—*Chr. Smart*, prose. Lond. 1767.—*Watson*, prose. Lond. (5th ed.) 1762. 2 vols. 8. containing Dr. *Douglas's* catalogue of about 500 editions of Horace; this gentleman, a physician in the time of George II., had a curious library consisting wholly of editions and translations of Horace.—*W. Boscawen*, verse. Stockd. 1793–97. 2 vols. 8.——Some years ago, a translation of Horace into *Hebrew* was announced as about to be printed in Germany (*Anthon's* Hor. p 95.—Cf. *Moss*, Class. Bibliogr. ii. p. 109).

6. Illustrative.—*H. Wagner*, Carmina Horatii Collatione Scriptorum Græcorum illustrata. Halæ, 1770–71.—Cf. *Anthon's* Originality of Hor. p. xxxi. of his ed. above cited.—*I. E. Imm. Walchius*, Diss. de philosophia Horatii Stoica. Jenæ, 1764.—*F. F. A. Nitsch*, Vorlesungen über die klassischen Dichter der Römer. Lips. 1792. 4 vols. 8.—*Henrici* Progr. de Græca dictione poeseos Horatii lyricæ ornatrice. Witteb. 1791. 4.—*Gaillard*, in the *Mem. Acad. Inscr.* vol. xlix. p 282.—*J. A. Wendel*, Vorlesungen über die Horazischen Oden und Epoden. Cob. 1825. 8.—*C. Beck*, Introduction to the Meters of Horace. Bost. 1830. 12.

§ 364. *Publius Ovidius Naso*, of Sulmo in the territory of the Peligni, was of an equestrian family. He flourished in the reign of Augustus, and died A. D. 16. His personal history is given by himself (*Trist.* iv. 10).—The most remarkable incident is his banishment from Rome to Tomi on the coast of Thrace; the real cause of which cannot be certainly determined. As a poet, he is distinguished especially by a very fertile imagination and a lively blooming wit; this, however, too often degenerates into wantonness, and thus detracts from the just expression of feeling. He also had the talent for easy and agreeable versification. His largest and most beautiful poem is the *Metamorphoses*, or mythical transformations, in five books. Besides these, we have from him 21 pieces styled *Heroides;* 3 books on the *Art of love* (*de Arte amandi*); 3 books of *amatory Elegies* (*Amores*); 1 book on the *Remedy for love* (*De Remedio Amoris*); 6 books styled *Fasti*, a poetical description of the Roman festivals in the first half of the year; 5 books of *elegiac Complaints* (*Tristia*); 4 books of *Epistles* (*Epistolæ e Ponto*); and some doubtful smaller pieces. Of his lost productions the tragedy entitled *Medea* seems to have been the most important.

1. Ovid was at an early age brought to Rome with an elder brother to be educated for an orator and civilian. He had a preference for poetry, but by the wish of his father studied and practiced according to the usual methods in the rhetorical schools at Rome under eminent teachers. He afterwards went to Athens. Subsequently he visited the chief cities of Asia, with Æmilius Macer, and afterwards spent some months at Syracuse in Sicily. On his return to Rome he for a short time engaged in legal and civil business, but soon renounced it for the service of the muses. Horace and Propertius were his familiar friends. He enjoyed the favor of Augustus for many years, until very suddenly, at the age of 51, he was banished. Ovid had adopted and practically followed the Epicurean philosophy. He betrayed much weakness of character under his banishment, and employed much adulation to procure a recal, but in vain. He died at Tomi at the age of 60.

J. Masson, Vita Ovidii. Amstel. 1708. 8.—*Aug. S. Gerber*, Ovids Schicksale während seiner Verbannung. Riga, 1809. 8.—*Dunlop's* Hist. Rom. Lit. vol. iii.—*Rosmini*, Vita di Publio Ovidio Nasone. Ferrara, 1789. 8.

2. Different conjectures have been formed respecting the cause of Ovid's banishment. The ostensible reason was the licentious tendency of his poetry; but the true reason was something else. Some of the earlier critics imagined that it was because Ovid cherished an illicit attachment for Julia the daughter of Augustus. *Dryden* conjectured, that Ovid had intruded into the bath of Livia, the wife of Augustus. Tiraboschi supposed that Ovid had observed accidentally some instance of gross immorality in Julia the emperor's daughter. Schöll adopts the idea that it was because Ovid had witnessed some scene, which revealed to him a state secret relating to the domestic jealousies in the family of Augustus.

See *Schöll*, Hist. Litt. Rom. i. 240.—*R. Ouvens*, Noctes Haganæ. Franek. 1780. 4. (lib. ii. c. 5).—Cf. *Harles*, Suppl. ad Brev. Notit. Lit. Rom. I. P. p. 445.—*Bayeux*, in his translation, below cited.

3. The *Metamorphoses* of Ovid were chiefly derived from Greek books, which are lost; the work is highly valuable as a record of ancient mythology. The *Fasti* may be viewed as a sort of continuation of the Metamorphoses, furnishing a store of information respecting the superstitions of the Romans and the Greeks.

J. W. L. Mellmann, Comment. de causis et auctoribus narrationum de mutatis formis. Lips. 1786. 8.—The *Metamorphoses*; with *Abbé Banier's* Explanation of the History of Mythology, in English. Lond. 1747. 8.—*Abbé Banier*, Remarques, &c. in his translation below cited.—*Gierig*, Diss. on the Fasti and Metam. in his editions below cited.—*Edw. Gibbon*, in his Miscellaneous

Works (cited § 362. 6).—*Schöll*, Hist. Litt. Rom. i. 266.—*Bähr*, Gesch. Röm. Lit. p. 171.—*F. H. G. Guenebaut*, Symbolæ observationem in Ovidii Fastos. Altonæ. 1806. 8.—*Rob. Hooke*, Physical Explanations of several Fables in Ovid's Metamorphoses, &c. in his *works* ed. by *Rich. Waller*. Lond. 1705. 8.

4. Other pieces ascribed to Ovid, besides those already named, are the *Ibis*, the *Halieutica*, *on Fishes*, and the *Medicamina Faciei*, or *means of preserving beauty*. The *Ibis*, or *Dira in Ibin*, is a poem of above 600 lines, a sort of imprecation upon an ungrateful friend (cf. § 345), supposed to be directed against Hyginus; and written during the author's exile. The genuineness of the *Halieutica* is doubted. Of the third, a mere fragment remains. An Elegy entitled *Nux* has also been ascribed to Ovid, but its claims to such an authorship are doubted.—There are several productions that have been falsely ascribed to Ovid (*Supposita Ovidio*); among them, *three books* entitled *de Vetula*, fabricated in the middle ages, and said to have been brought from the tomb of Ovid to Constantinople[1].——The name of *Aulus Sabinus* should be mentioned here. He was a contemporary and friend of Ovid. He commenced a work, which death hindered his finishing, entitled *Dies*, and which perhaps suggested to Ovid the idea of his *Fasti*. *Sabinus* composed *three Epistles* in answer to three of Ovid's *Epistolæ Heroidum*; which are commonly published with those of Ovid; and some critics have considered Sabinus as the author of *six* of the *twenty-one* in the collection commonly ascribed to Ovid[2].

[1] Cf. *Fabricius*, Biblioth. Lat. i. 463–469.—*Harles*, Supplem. ad Brev. Not. i. 476.——[2] See *Schöll*, Litt. Rom. i. 345.

5. Editions.—Whole Works.—Best; *P. Burmann*. Amst. 1727. 4 vols. 4. Oxf. 1825. 5 vols. 8. with selected notes.—*J. A. Amar*. Par. 1820, &c. 9 vols. 8. in *Lemaire's* Bibl.—*Ch. W. Metscherlich*. Gott. 1819. 2 vols. 8.——Good; *N. Heinsius*. Amst. 1661. 3 vols. 12.—*J. F. Fischer*. Lpz. 1758. 2 vols. 8.—*Bipontine*. Argent. 1811. 3 vols. 8.——Princeps, *Arguadi*. Bonon. 1471. fol. no perfect copy known to exist.——Metamorphoses.—*G. E. Gierig*. Lpz. 1806. 2 vols. 8. 3d ed. impr. by *J. C. Jahn*. Lpz. 1821. 2 vols. 8.—*E. C. Ch. Bach*. Han. 1832–36. 2 vols. 8.——Fasti.—*G. E. Gierig*. Lpz. 1812–14. 2 vols. 8.——Tristia and Epistolæ e Ponto.—*J. J. Oberlin*. Strasb. 1778. 8. ed. *F. T. Platz*. Hann. 1825. 8.——Epistolæ *Heroidum*.—*D. J. Van Lennep*, 2d ed. Amst. 1812. 12.—*V. Loers*. Col. 1831. 2 vols. 8.——Amores.—*Ch. G. Wernsdorf*. Helmst. 1788. 2 vols. 8.——Numerous editions of the Metamorphoses, and of selections from Ovid, have been published for schools.—We mention *B. A. Gould*, Excerpta ex scriptis P. Ovidii Nasonis. Bost. 1835. 8.

6. Translations.—German.—Whole Works, by *N. G. Eichhoff*. Frankf. 1796–1823. 5 vols. 8.—Metamorphoses, by *J. H. Voss*. Berl. 1798. Brunsw. 1529. 2 vols. 8.——French.—Whole works, by *Fran. de Pompignan*. Par. 1799. 7 vols. 8.—Metamorphoses, *Abbé Banier* (avec des Remarques et des explications, et figures gravées). Par. 1767–71. 4 vols. 4.—*G. Th. Villenave*. Par. 1806. 4 vols. 8.—Fasti, by *F. Dassintange* (de St. Ange), verse. Par. 1804. 2 vols. 8.—by *Bayeux*, avec des Recherches d'Histoire, &c. Par. 1783–88. 4 vols. 8.——Italian.—*G. Solari*. Gen. 1815. 3 vols. 8.——English.—Fasti, *W. Massey*, verse. Lond. 1767. 8. not highly approved.—Tristria, *J. Sterling*, (Lat. & Engl.) Lond. 1752. 8.—Heroides, *J. Evans*, verse. Lond. 1767. 8.—Cf. *Sulzer*, Allg. Theor. ii. p. 572.—Metamorphoses, by *Pope, Gay, Philips, and others*. Lond. 1732. 12.—*Jos. Davidson*, prose. Lond. 1750. 8.—Cf. *Sulzer*, ii. p. 123.—*S. Golding*. Lond. 1575.—Cf. *Warton's* Eng. Poetry, iv. 235, of ed. cited § 360. 2.—*N. Bailey*, Lat. & Engl. with notes. Lond. 1822. 8.——There is a Greek version of the Metamorphoses, made by *Manuel Planudes*, first published by *Boissonade*. Par. 1822.

7. Illustrative.—*Edm. Burton*, Genius and writings of Ovid; in his Ancient Characters deduced from Classical Remains. Cambr. 1763. 8.—*J. Jortin*, in Tracts Philological, &c. cited § 360. 5.—*J. Fr. Pfaffius*, De Ortibus et occasibus siderum, &c. cited § 289. 2.—*Manso*, on the poetry of Ovid, in the *Charaktere d. vorn. Dichter*, iii. 325.—*Gaillard*, in the *Mem. Acad. Inscr.* vol. xlix. p. 279.—*D. T. Ruhnken*, Dictata ad Ov. Heroides, ed. by *E. F. Friedemann*. Lips. 1881. 8.

§ 365. *Cornelius Severus* was a poet or rather a versifier of the same period, who died very young, B. C. 14. Had he lived longer, it is altogether probable that he would have risen to the rank of an acknowledged poet. For in the poem entitled *Ætna*, the only production by him of which we have the whole, there are various happy passages, that indicate a lively fancy; this work is by some, however, ascribed to the younger Lucilius. The fragment upon the death of Cicero is perhaps a part of his poem on the *Sicilian War*, of which he had completed the first book.

1. This youth was a friend of Ovid, and is mentioned by Quintilian (x. 1) as of very promising genius. Ovid alludes to a poem of Severus, which he calls *carmen regale* (*Ep. e Pont.* iv); of its character and design nothing is known.—The *Ætna* consists of 640 verses, on the eruptions of that volcano. *Schöll* assents to the criticism which ascribes this poem to an author in the time of Nero.

Cf. § 334, 335.—*Schöll*, Hist. Litt. Rom. ii. p. 306.—*Wernsdorf*, vol. 4. of Poet. Lat. Min. cited § 348. 2.—*Schmid*, *Meinecke*, and *Jacobs*, as cited below.

2. Editions. In *Stephani* Frag. vet. poet. cited § 348. also in *Wernsdorf*, above cited, and in *Lemaire's* Poet. Lat. Min. vol. iii.—Separately, *Th. Corallus* (*J. Clericus*). Amst. 1715. 8.—*C. A. Schmid*, (with Germ. Trans.) Brunsw. 1769. 8.—*J. H. F. Meinecke*, (with Germ. Trans.) Quedl. 1818. 8.—*F. Jacobs*. Lips. 1826. 8. ascribing the poem to Lucilius Junior.

3. Translations.—French.—*J. Accarias de Serionne*, L'Etna de P. C. S. et les sentences de Publ. Syrus traduites, etc. Par. 1736. 12.

§ 366. *Caius Pedo Albinovanus*, a contemporary and friend of Ovid, is ranked among the elegiac poets. There is extant a poem entitled *Consolatio ad Liviam*, addressed to Livia Augusta in condolence upon the death of Drusus Nero, which is supposed to be from this poet, but which some ascribe to Ovid; there is also a fragment on the voyage of Drusus Germanicus in the North Sea. His epigrams are lost. Both of the elegies by some attributed to him, that on the death of Mæcenas (*De obitu Mæcenatis*) and that on the last words of Mæcenas (*De Mæcenate moribundo*), do not appear worthy of this author.

1. Nothing is known of the life of Albinovanus. He seems to have been distinguished for his efforts in heroic verse. Ovid applies to him the epithet *sidereus*. The *Consolatio ad Liviam*, of 64 lines, is preserved in Seneca the rhetorician (cf. § 414), and is considered a production worthy of the Augustan age.

Respecting the pieces ascribed to Pedo Albinovanus, cf. *Burmann*, Anthol. Lat. cited § 348. 2.—*Buck*, as below cited (2).—*Lion* Mæcenatiana. Gott. 1824.—*Schöll*, Litt. Rom. i. 342. Cf. *Fabricius*, Bibl. Lat. i. 376.

2. *All the pieces* are found in some editions of Virgil, among the *Catalecta*. Also in *Lemaire's* Poet. Lat. Min. vol. 3d and 2d.—Separately, *Th. Coralius* (i. e. J. Clericus.) Amst. 1715. 8.—*J. H. F. Meinecke*, with Germ. trans. in verse. Quedl. 1819. 8.—The elegies, by *I. C. Bremer*. Helmst. 1774. 8.—*Consolatio ad Liviam* by *Ch. D. Beck*. Lips. 1801. 8.

§ 367. *Gratius Faliscus*, a Roman poet of the first century of the Christian era, is mentioned by *Ovid* in his Epistles from Pontus, but by no other ancient writer. We have from him a didactic poem on *Hunting* (*Cynegetica*), which was first discovered by *Sannazaro* in France.

1. From a passage in his poem, *Gratius* is supposed to have been born in the territory of the *Falisci*. The portion of the poem now extant consists of 540 lines in hexameter. It is not without merit. There is also a fragment on *Fishing*, which has been ascribed to him.

Cf. *Schöll*, Hist. Litt. Rom. vol. i. p. 273.—*Bähr*, p. 204.—*Wernsdorf*, and *Lemaire*, as cited below.

2. Editions.—*Princeps*, by *G. Logus* (*apud heredes Aldi*). Ven. 1534. 8. with Nemesian and Calpurnius.—It is found in *Wernsdorf's* Collection (cited § 248); also in *Lemaire's* Min. Poets, vol. i. (cf. § 248).—See likewise, *Poetæ Latini rei venaticæ Scriptores*, &c., cited § 248. 2.—Cf. § 383. 2.—Also, with fragments on fowling, by *R. Stern*, Hal. 1838. 8.

3. Translations.—English.—*Christ. Wase*. The poem of Hunting by Grat. Faliscus; transl. into English verse. Lond. 1654. 12.

§ 368. *Publius Syrus*, a Roman slave from Syria, lived in the time of Augustus. He obtained his liberty on account of his peculiar talents. His *Mimes*, or mimic plays of the kind which Cicero calls ethological or moral, were highly valued by the Romans. We have only some detached passages and sentences, which are in general recommended by their own moral excellence.

1. Having obtained celebrity by his representations in the provincial towns of Italy, he was invited to Rome to assist in the public spectacles given by Cæsar. His popularity was very great, and enabled him to live in splendor and luxury. The names of none of the Mimes of Publius have been preserved. Their nature and subjects are not precisely known. The sentences or maxims now extant are most of them brief, seldom exceeding a single line; they amount to eight or nine hundred in number. *La Bruyere*, in his *Characteristics*, has made a free use of the maxims of Publius.

Cf. *Dunlop*, i. p. 332.—*Schöll*, i. 208.—*Bähr*, 116.

2. Editions.—Often given in the editions of *Phædrus*, e. g. in *Bentley's* (cited § 372. 2).—Separately; *J. Gruter* (as ed. by *S. Havercamp*). Lugd. Bat. (Leyden) 1727. 8.—*J. F. Kremvier*. Lpz. 1809. 8. with the comm. of Erasmus, and Germ. version.—Probably best, *J. C. Orelli*. Lpz. 1822. 8. with a Supplement. Lips. 1824. Cf. *Bähr*, p. 776.——The *Princeps*, by *Des. Erasmus*. Bas. 1502. 4.

3. Translations.—German.—*J. L. Schwartz*. Gott. 1813. 8. metrical.——French.—*J. Accarias de Serionne*. Par. 1736. 12. with the Ætna of P. Corn. Severus.——English.—*J. Elphinstone*, in his *Poetæ Sententiosi Latini*. Lat. & Engl. Lond. 1794. 12.

4. There were two writers of Mimes, contemporary with Publius Syrus, who may be mentioned here, *Decimus Laberius*, and *Cneius Mattius*.—Laberius was a Roman knight, who at the age of sixty was requested by Julius Cæsar to act on the stage the Mimes, which he had written merely for amusement. Mortified by the preference given by Cæsar to Publius, he retired from Rome to Puteoli, where he died not long after the assassination of Cæsar. The titles and a few inconsiderable fragments of 43 of his mimes are still extant. The principal fragment is the *Prologue* to the first piece he acted; it consists of 29 lines, preserved by Macrobius.——*Mattius* or *Matius* wrote chiefly in iambic meter, whence his pieces were termed *Mimiambi*. Only a few lines from them are preserved. He is said to have translated the Iliad of Homer.

Respecting these writers, cf. *Dunlop*, i. 330, n.—*Schöll*, i. 206.—*W. C. L. Ziegler*, De Mimis Romanorum. Gott. 1789. 8. containing the fragments of *Laberius & Matius*.—*F. L. Becher*, D. Laberii Mimi Prologus. Lips. 1787. 8.

§ 369. *Marcus Manilius*, a native Roman, probably belongs to the age of Augustus, but little is known of his history. A poem which has come down from him to us, is entitled *Astronomicon;* treating of the supposed influence of the stars on human destiny. It consists of five books; the fifth, however, is imperfect, and probably was not the last of the poem. It is more valuable for the history of astronomy than for poetical merit; to which only a few passages, chiefly the introductions to the several books, can hold a claim. The obscurity of many passages is owing to the defective state of the manuscripts.

1. In two verses Manilius speaks of Rome as his own city, but Bentley the celebrated English critic, pronounces them both interpolations, and maintains that he was born in Asia. Some critics have assigned this writer to an age later than that of Augustus.

Schöll, Hist. Litt. Rom. i. 276.—*Pingre*, as below cited.—*M. Dan. Huber*, Observ. in M. Manilii Astronom. Bas. 1789. 4.—*Jortin's* Tracts, &c., cited § 360. 5.

2. Editions.—Best; *A. G. Pingre*. Par. 1786. 2 vols. 8.—*R. Bentley*. Lond. 1739. 4. Bentley's criticisms are opposed in the edition (not highly approved by *Harles*) of *E. Burton*. Lond. 1783. 8.—Contained also in the *Bipontine* Virgil, Bip. 1783. 8. and in *Lemaire's* Poet. Lat. Min. vol. vi.—The *Princeps* by *Jo. Regiomantanus*. Norimb. (probably) 1472. 4.

3. Translations.—French.—By *Pingre*, in his ed. just cited.——English.—*Ed. Sherburne*. Lond. 1675. fol. metrical.—*Thomas Creech*. Lond. 1697. 8. metrical.

§ 370. *Cæsar Germanicus* was grandson to Augustus, being the son of Drusus who was a son of Livia, the wife of Augustus. He was adopted by Tiberius, but afterwards, by command of this emperor, was poisoned at Antioch. His bodily and mental endowments are highly celebrated in history. He is known as a poet, by his translation of the Φαινόμενα of Aratus, and by some fragments, particularly of a poem

called *Diosemeia* or *Prognostica*. There are also some epigrams from him, included among the *Catalecta* of Virgil.

1. The name *Germanicus* was derived from his celebrated victories over the Germans. Tiberius was jealous of his popularity, and on this account, after calling him from Germany under pretence of granting him a triumph, sent him on a military expedition into Syria. Germanicus died at the age of 35, A. D. 19.—He was well acquainted with Greek letters, and was a good orator. We have a considerable fragment of Aratus, accompanied with *Latin scholia* drawn from the Catasterisms of Eratosthenes; the translation is not exact. Of the Diosemeia, four fragments are extant; it was derived from several Greek works of different authors.

Schöll, i. 274.—*Encyclop. Americana.*—*L. D. B.* (*Louis de Beaufort*), Histoire de César Germa. Lugd. Bat. 1741. 8.—*J. C. Schaubach*, De Arati Solensis interpretibus Romanis (Cic., Cæs. *Germanc.*, et *R. F. Avieno*) Commentatio. Meining. 1817. 4.

2. Editions.—*J. C. Schwartz.* Coburg, 1715. 8.—Given in *Lemaire's* Min. Lat. Poet. vol. vi.—*Princeps*, (with Manilius) Bonon. 1474. fol.

§ 371 *. *Æmilius Macer*, a native of Verona, was a friend of Tibullus and Ovid. He died in Asia, B. C. 17. He wrote a poem, entitled *Theriaca*, an imitation of that of Nicander (cf. § 74); a poem on birds (*Ornithogonia*); and another on the war of Troy, a completion of the Iliad. The ancients also speak of *annals* written by him. A few lines only are extant of all his works.—Some consider the friend of Ovid, and author of the completion of the Iliad, to have been a different person from the author of the other pieces.

1. The poem *De Herbarum virtutibus*, in 5 books, by some ascribed to Macer, is a production of the middle ages.—Cf. *Bähr*, p 176, 202.

2. Editions.—The fragments of Macer are given in *Maittaire's* Op. et Fragm. vet. Poet. Lat. vol. ii.—Cf. *Wernsdorf*, Poet. Lat. Min. vol. iv.—The fullest edition of the *De Herb. Virtutibus.* Bas. 1561. 8. (cum *G. Pictorii* expositione.)

§ 372. *Phædrus*, according to the common account a native of Thrace, and a freedman of Augustus, is celebrated for his five books of *Æsopian Fables.* They are in Iambic verse of six feet, related with much natural ease and simplicity. Notwithstanding the slightness of the accounts we have of him, and the silence of the ancient authors concerning him, his existence cannot justly be questioned, as has been done by some.

1. Phædrus is not mentioned by any ancient writer, unless by Martial (iii. 20), down to the time of Avienus; and all that is known of him is drawn from his own writings. His fables were unknown till 1595, when *Fr. Pithou* discovered a copy in the library of St. Remy at Rheims and sent the manuscript to his brother *Pet. Pithou*, who published the first edition. This is supposed to be the only manuscript in existence, another at Rheims having been consumed by fire in 1774. But there is a manuscript of Nicolas Perotto (who was archbishop of Manfredonia, about the middle of the 15th century), containing a collection of fables for his nephew, which includes all those that bear the name of Phædrus. Prof. *Christ*, of Leipzig, in two treatises, published in 1746 and 1747, questions the existence of Phædrus, and ascribes the fables to Perotto.

Schöll, Hist. Litt. Rom. ii. 343-348.—*I. F. Christ*, De Phædro ejusque fabulis Prolusio. Lips. 1746. 4.—*I. N. Funk* (*Funccius*), Apologia pro Phædro. Rintel. 1747.—*Christ* (in answer to Funccius), Expositio ad eruditos de Phædro, &c. Lips. 1747. 8.—*Schwabe*, in his ed. below cited.

2. Editions.—Best; *J. G. S. Schwabe.* Bruns. 1806. 2 vols. 8. containing also the fables of *Romulus.* This is the basis of the ed. by *Valpy.* Lond. 1832. 8.—*J. B. de Xivrey.* Par. 1830. 8.—That of *P. Burmann*, Leyd. 1727. 4. is celebrated.—Deserving of mention also, *R. Bentley.* Lond. 1726. 4. with Terence and the Mimes of Syrus. Cf. *Fr. Hare*, Epistola Critica, &c. Lond. 1726. 4.—*Dibdin*, ii 291.—A good school edition, *W. Lange.* Halle, 1823. 8.—§ *C. J. Hoffmann.* Berl. 1826. 8.—*Princeps*, by *Pithœus* (Pithou). Augustod. Tricass. 1596. 12.

3. Translations.—German.—*C. A. Vogelsang*, metrical, 2d ed. Lpz. 1823. 8. (ceteris facile palmam præcipit, *Klügling*).—French.—*J. B. Gail.* Par. 1796. 4 vols. 12. with Æsop and La Fontaine.—English.—*Th. Dyche.* Lond. 1715. 8.—*Stirling.* Lond. 1771. 8.—*J. P. Sattler*, iambic verse. Norimb. 1796. 12.

4. Illustrative.—*J. F. Gruner*, Spicilegium Observ. ad Phædri priores libros duo. Jenæ, 1745. 4.—*Th. J. A. Schütz.* Obs. crit. in Phædrum. Laub. 1770. 8.—*L. Hörstel*, Grammatisches *Lexicon*, über den Phædrus. Lpz. 1808. 8.—*A. C. Meinecke*, Wörterbuch zu Phädri Fabeln. Leipz. 1801. 8.—*Jacobs*, Lat. Fabulisten, in *Chevallerz d. vorn. Dichter*, vi. 29.

5. In 1808, a supplement to Phædrus was published at Naples by *Casitto*, consisting of 32 fables, found by him in the manuscript of Perotto above mentioned, which was deposited in the Royal library at that city. About 30 of the fables however had been discovered in the same manuscript by *J. Ph. Dorville*, and by him transcribed and submitted to *Burmann*, before the publication of his edition of Phædrus. Burmann viewed them as spurious (cf. Pref. to his ed. above cited). *Dorville's* copy seems to have been long forgotten, but at length it came into the hands of Prof. *Eichstädt* at Jena, and was used by him in preparing his edition of the new fables in 1812. In 1811, the discovery of the same fables was claimed by *Janelli* or *Gianelli*, in an edition of the manuscript of Perotto.

Klügling, Suppl. to Harles, p. 286.—*Eichstädt*, Phædri quæ feruntur Fabulæ xxxii., &c. Jen. 1812. fol. denying their genuineness; which is defended in the ed. entitled *Phædri* Fabulæ novæ et veteres, &c. Par. 1812. 8.—The ed. of *Janelli* is entitled *Codex Perottinus*, &c. Naples, 1811. 8. In the same year, *Casitto* published his 3d edition.—Cf. *Vanderbourg*, on the fables lately ascribed to Phædrus, &c., *Mem. de l'Institut*, Classe d' *Hist. et Lit. Anc.* vol. viii. p. 316.—*A. Mai*, Fabulæ novæ xxxii. e cod. Vaticano redintegratæ, &c. Zurici, 1832. 8.

§ 373. *Aulus Persius Flaccus*, a native of Volterræ in Etruria was a pupil of the Stoic Annæus Cornutus, about A. D. 50. He died in the 28th year of his age. We

have from him only *six satires*, and Quintilian speaks of him only as author of one book of satires, by which however he has acquired much celebrity. They are specially remarkable as containing earnest and impressive castigations of the then prevalent corruption of morals, enforced with rather more of Stoic severity than of true poetic spirit. The frequent allusions and references to peculiarities of his own age render many passages obscure to us; and this difficulty is the greater because the style in general is concise and hard.

1. Persius is said to have commenced his studies at Rome at the age of 12. A fine personal appearance and an excellent character are ascribed to him; his health was delicate. On his death, A. D. 62, he left his library of 700 volumes and a sum of money, to his preceptor Cornutus; who accepted, however, only the books.—Cornutus, from regard to the reputation of his pupil, advised the mother of Persius to destroy all his writings except the satires, which were committed to *Cæsius Bassus*, himself a lyric poet, for the purpose of publication.

Respecting the character and Poetry of Persius, cf. *Schöll*, ii. 313.—*Selis*, Dissertation sur Perse. Par. 1763. 8.—*Fr. Passow*, Ueber das Leben und die Schriften des Persius, in his ed. below cited.—*Manso's* Character, &c., in *Charaktere d. vorn. Dichter*, vi. 81.—*Garnier* in the *Mem. de l'Acad. des Inscr.* vol. xiv.

2. Editions.—*Persius* is very commonly printed with *Juvenal*. Separately, Best: *G. L. König*. Gött. 1804. 8. with a commentary in separate volume.—Basis of that by *A. J. Valpy*. Lond. 1820. 8.—*F. Plum*. Havn. 1827. 8.—§ *F. Dübner*. Lips. 1833. 8.—*deSaintre*. Par. 1812. 8.—In *Lemaire's* Coll.—That of *Casaubon*. Par. 1605. 8. celebrated for *Casaubon's* Commentary. Republ. Lond. 1647. 8.—*Princeps*, by *Uldericus Gallus*, probably Rome, 1468 or 70. small fol. (*Fuhrmann.*)

3. Translations.—German.—*Franz. Passow*, metrical, with Lat. text. Lpz. 1809. 8.—*J. Fr. Wagner*. Lüneb. 1811. 8.—French.—*Selis*, metrical. Par. 1775.—*P. Pintre*. Par. 1800. 8.—*Racul*. Par. 1812. 8.—Italian.—*Marc. Aurel. Severus*. Ven. 1778. 8.—English.—*Dryden*. Lond. 1693. fol. with Juvenal.—*E. Owen*. Lond. 1786. 8.—*W. Drummond*. Lond. 1793. 8.—Also by *Sheridan*, by *Gifford*, and by *Madan*. Cf. § 380. 4.—*T. Mitchell*, as cited § 355. 4.

§ 374. *Lucius Annæus Seneca*, son of the rhetorician M. A. Seneca (cf. § 355. 4. § 414), flourished about the middle of the 1st century, and was celebrated as a philosopher. He was a native of Corduba in Spain, but was removed to Rome while yet a child. After many vicissitudes he became the instructor of the emperor Nero, by whom he was finally sentenced to death, under the charge of having participated in the conspiracy of Piso. Seneca was allowed the privilege of determining himself the mode of his execution, and chose to have his veins opened; but as the blood did not readily flow, he took poison (cf. § 469. 1). That he was a poet is well known from the testimony of other writers. The *ten tragedies* which are ascribed to him, are certainly in part the production of others, as their style is extremely unequal. The last of them, entitled *Octavia*, cannot be from him, as is evident from its subject and contents. In general, these pieces are far removed from the noble simplicity of the Greek tragedies, and are defective in plan and execution, although by no means destitute of particular beauties.

1. The *tragedies* ascribed to Seneca have afforded for the critics much matter of debate, on the question of their genuineness and their merits. Among the testimonies that Seneca was a poet, are Quintilian (*Inst. Or.* x.) and Tacitus (*Ann.* xiv. 52). "*Lipsius* maintained that the *Medea*, regarded by him as the best of the 10 tragedies, was the genuine production of Seneca the philosopher; but that the other 9 were from another Seneca, who lived in the time of Trajan. The majority of critics attribute to the philosopher not only the *Medea*, but also *Hippolytus*, *Agamemnon*, and The Trojans (*Troas* or *Troades*); and some consider the last as the best tragedy. The six other pieces, *Hercules Furens*, *Thyestes*, *Thebais* or Phœnissæ, *Œdipus*, *Hercules Œtæus*, and *Octavia*, they do not regard as being the work of one poet; but think them to have proceeded from several authors, and to have been added to those of Seneca by copyists. The last mentioned, Octavia, is the only one constructed of materials furnished by Roman history, and is an instance of the *fabula togata* (cf. § 316); all the others are founded in Greek traditions." In this piece Nero is introduced as a speaker, and in one passage (vs. 732) there seems to be a plain allusion to the mode of his death.

Schöll, Hist. Litt. Rom. ii. 267.—*H. G. Pilgram*, De vitiis tragœdiarum, quæ vulgo Senecæ tribuuntur. Gött. 1765. 4.—*Schlegel*, Lect. on Dramat. Literature.—*J. G. C. Klotzsch*, De Annæo Seneca, uno tragœdiarum quæ supersunt omnium auctore. Viteb. 1802. 8.—*Beck*, in Pref. to his ed. below cited.—*F. Jacobs*, in the *Charakt. d. v. Dichter*, iv. 332.—*J. Jortin*, Remarks on Seneca, in Tracts, &c., cited § 360. 5.—*J. J. Scaliger*, Animadv. crit. in his *Opuscula*. Par. 1610. 4.

2. There is extant a satirical piece ascribed to Seneca, entitled Ἀποκολοκύντωσις (*Metamorphosis of a Gourd*), or more properly *Ludus de morte Claudii*. It is a mock apotheosis, a satire on the emperor Claudius, partly in prose and partly in verse; considered as unworthy of Seneca, and probably spurious. Several epigrams are found also in his name, but they are not received as genuine.—The Prose writings of Seneca are noticed in another place (§ 442, 469).

3. Editions.—Whole Works, see § 469. 4.—Tragedies.—Best, *Fr. H. Bothe*. Lpz. 1819. 2 vols. 8.—*Turkill Baden*. Lpz. 1821. 2 vols. 8.—Noted among the earlier, *J. C. Schrader*. Delphis (Delft), 1728. 4.—*J. Fr. Gronovius*. Amst. 1682. 8. (This is called by Dibdin a reprint of the 3d edit. of the *Variorum*, Lugd. Bat. 1651; it has an engraved frontispiece representing the subjects of the several plays. I have before me a copy of it which was given in the year 1694 to a pupil of the Gymnasium of Dort (*Gymnasii Dordracensi*) as a "*Præmium literarium*" ("*boni profectus sui testimonium*"); the testimonial is in a printed

Latin formula, with the actual signatures of the Examiners and Rector; on the outside of the cover is an impression in gold leaf representing the goddess of letters, with her ancient symbols, in the act of presenting a book of modern form, surmounted by the inscription *Minervæ Dordracenæ.*)—*Plantin.* Antw. 1566. 8.—*Aldus.* Ven. 1517. 8.—*Princeps, A. Gallus.* Ferrara, 1484. fol. ——Of single plays we can only mention here H e r c u l e s, *T. Baden.* 1796. 8.—T h y e s t e s, *Fr. Horn*, with Germ. version. Panig. 1802. 8.—M e d e a, *Charles Bach* (Prof. Lat. in Harv. Un.), Bost. 1834. 18.—The epigrams and the Satire are found in some of the editions of the *Tragedies*; also in the editions of *whole works*.—The S a t i r e (*Luchus*, &c.), *Fr. Ch. Neubur*, Lat. & Germ. Lpz. 1729. 8. It was first published about 1515 by *Rhenanus* (cf. the *Notitia Literaria*, of the *Bipont* edition of Seneca, p. liix.).—*Fr. E. Guascus.* Vercell. 1787. 8.—Cf. *Dan. Heinsius*, De Senecæ Apocolocyntosi, in his *Orationes.* Lugd. Bat. 1627. 8.

4. Translations.—German.—*J. W. Ross*, in his *Tragische Bühne*, cited § 312.——French.—*L. Croupé*, Theatre de Senèque. Par. 1796. 2 vols. 8.—*J. J. Rousseau*, of the *Luchus de morte Claudii*, in his *Works*, cited P. IV. § 12. 1. vol. 14th.——English.—*Studley, Heywood*, and *others.* Lond. 1581. See an account of this curious version in *T. Warton's* Hist. Eng. Poetry, p. 205, vol. iv. ed. Lond. 1824.—*E. Sherburne.* Lond. 1706. 8.—A g a m e m n o n, *Blackmore*, in his Miscellaneous Poems. 1718. 8.

§ 375. *Marcus Annæus Lucanus*, a poet of the 1st century, was a native of Cordubs. He was born A. D. 38, and died A. D. 65. His father was a brother of Seneca the philosopher. Nero was jealous of his poetical talents; and Lucan, having taken part in a conspiracy against Nero, was by him condemned to die. The subject of his poem entitled *Pharsalia*, in 10 books, is the civil war between Cæsar and Pompey, which was terminated by the battle fought in the plain of Pharsalia. It is historical rather than epic; too strictly limited to real occurrences, and too uniform in the style of narrative. But it contains excellent delineations of character, and finely wrought speeches.

1. Lucan was educated at Rome and Athens. At the early age of 14, he was accustomed to declaim in Greek and Latin verse. By his uncle Seneca, the preceptor of Nero, he was brought into some intimacy with that prince. Nero bestowed on him the offices of quæstor and augur. Lucan imprudently became a competitor with the prince in a poetical contest, and received the prize; but he was soon forbidden to declaim again in public. This perhaps instigated him to join the party of Piso. Lucan is charged by Tacitus (*Ann.* xv. 56) with having betrayed his mother Anicia as an accomplice in the conspiracy, for the sake of propitiating the favor of Nero. But he did not thus secure his own life; Nero only allowed him to choose the mode of his death. He left a widow named *Polla Argentaria*, highly praised for her character.

Schöll, Hist. Litt. Rom. ii. 286.—The *Life of Lucan*, ascribed to *Suetonius*, is found in several editions; also in some *another Life* drawn from a very ancient commentary.—Cf. *Murphy*, Note to Tac. Ann. xv. 56. containing an apology for Lucan.

2. We have the titles of several pieces by Lucan, which have perished; among which are, *Saturnalia*, *Burning of Rome*, *Medea*, an unfinished tragedy, and *Combat of Hector and Achilles*, composed at the age of 12.—There is extant a poem in 261 verses, containing a *Eulogy on Piso*, author of the conspiracy against Nero, which has been ascribed by some to Lucan, by others to Ovid, but by most critics to Saleius Bassus.

Schöll, ii. 292.—*Fabricius*, vol. ii. p. 150.—*Wernsdorf*, Poet. Lat. Min. 4th vol.—*Lemaire*, Poet. Lat. Min. 3d vol.——Respecting Lucan's works, see also the *Charakt. d. v. Dichter*, vii. 340.—*G. Mausi*, Diss. de Ilicani Pharsalia. Halæ, 1763. 4.—*G. Waddei*, Animadvers. criticæ, &c. Edinb. 1734. 8.—*Jortin*, as cited § 360. 5.—*Marmontel*, in Preface to his transl. below cited.—*La Harpe*, in his *Mélanges Littéraires.* Par. 1765. 12.—*H. Blair*, Lectures on Rhetoric, &c., lect. xliii.

3. Editions.—Best, *C. F. Weber.* Lpz. 1821-31. 3 vols. 8. On the basis of *G. Corte.* Lips. 1726. 8. which was published before the editor's plan was completed (*Dibdin*, ii. 186).—*R. Bentley* (published by his grandson *R. Cumberland*, after *B.'s* death). Strawberry-Hill, 1760. 4. celebrated for its beauty chiefly (*Dibdin*). Reimpr. Glasg. 1816. 8.—*C. H. Weise.* Quædl. 1835. 8.—Noted among the earlier, *P. Burmann.* Lugd. Bat. 1740. 4. The text of Burmann is partly followed in the *Bipontine.* Strasb. (Argent.) 1807. 8.—*Fr. Oudendorp.* Leyd. 1728. 4.—*H. Grotius.* Ant. 1614. 8. Grotius was a great admirer of Lucan, and is said to have carried a copy always with him (*semper in sinu*).—The *Princeps*, by *Sweynheym & Pannartz* (print.) Rom. 1469. fol.

4. Translations.—German.—*Ph. L. Haus.* Mannh. 1792. 2 vols. 8.—*Ch. B. H. Pistorius*, of the 7th book, describing the battle. Berl. 1802. 8.——French.—*J. F. Marmontel* (prose). Par. 1766. 2 vols. 8. also in his *Œuvres Complettes.*——English.—*Nic. Rowe* (verse). Lond. 1718. fol. 1807. 3 vols. 12.—*T. May*, 2d ed. Lond. 1731. 12. verse. cf. *Tytler*, on Translation.

§ 376. *Caius Valerius Flaccus*, probably a native of Patavium (Padua), lived in the reign of Vespasian and Domitian, and died while young, A. D. 88.—After the example of Apollonius Rhodius (cf. § 73), he selected the Argonautic expedition as the subject of an epic poem, of which 8 books are now extant. The conclusion of the 8th book is wanting; and the work probably included several other books. The general tenor of this poem is not sufficiently animated and interesting; and the style is also frequently obscure and abrupt.—Some of the descriptions, however, are not destitute of poetic merit; and it contains particular passages that are beautiful.

1. The idea that Valerius was born at Patavium is founded on passages in Martial (*Ep.* i. 62, 77).—The name of *Setinus Balbus* is added to the other names of this poet, in the manuscripts. Hence some have supposed his birthplace to have been *Setia* in Campania. Others suppose that Setinus Balbus was a grammarian who revised the text of Valerius, or perhaps owned a remarkable manuscript.—Some critics rank the Argonautica of Valerius next to the Æneid. Quintilian (*Inst. Or.* x. 1) speaks of his death as a great loss to letters.

Cf. § 73.—*Schöll*, Hist. Litt. Rom. ii. 294.—*Charaktere der vornehm. Dichter*, viii. 296. The Prefaces of Burmann and Wagner, given in *Lemaire's* ed. below cited.—*J. A. Weichert*, Epistola Critica de C. Val. Flac. Argonaut. Lpz. 1912. 8.

2. Editions.—Best; *Lemaire.* Par. 1824. 2 vols. 8. (in his *Biblioth. Class. Lat.*) It contains the Prefaces of the most important previous editions.—*J. A. Weichert.* Meissen, 1818. 8.—*J. A. Wagner.* Gott. 1805. 8. 2 vols. 8.—Earlier editions noted, *P. Burmann.* Leyd. 1724. 8.—*J. Bapt. Pius* (or *Pio*). Bonon. 1519. fol. containing 2 books, 9th and 10th, fabricated by the editor.

(*Schöll.*) The *Princeps*, (print. by) *U. Rugerius & D. Bentochus.* Bonon. 1474. fol.—Poggio first discovered a MS. of Valerius, containing the first three book only, in the convent of St. Gall, near Constance.

3. Translations.—German.—*E. K. F. Wunderlich.* Erfurt, 1805. 8. verse, with orig. text.——Italian.—*M. Buzius* in the *Corpus*, &c., of *Malatesta & Argelati*, cited § 348.—*M. A. Pindemonte.* Verona, 1776. 8.——French.—*A. Dureau De Lamalle*, verse, with Lat. text. Par. 1811. 3 vols. 8.—*J. J. A. Cousin de Perceval*, prose, with Lat. text. Par. 1818. 8.

§ 377. *Caius Silius Italicus*, whose birthplace is not certainly known, was a poet of the first century. He seems to have received his surname from the place called *Italica*, in Spain. Under protracted disease, having become weary of life, he ended it by voluntary starvation, A. D. 100. In oratory he was an imitator of Cicero; in poetry of Virgil. But in his epic poem, entitled *Punica*, on the *second Punic war*, in 17 books, he has fallen far short of Virgil. It is properly an historical poem, and a work of diligence rather than of genius. On account of its historical fidelity, many circumstances pertaining to the period to which it refers may be learned or illustrated from it.

1. Some suppose Silius to have been a native of Corfinium, in Italy, which was sometimes called Italica. He is said to have acquired great reputation as a speaker, at Rome. He rose in the regular course of offices to the rank of consul, and under Vespasian was proconsul of Asia. Having received these honors and acquired an ample fortune, he retired to Campania, where he composed his poem. He had purchased the estate that belonged to Virgil, near Naples, as also that of Cicero at Tusculum. He lived to the age of 75.

Schöll, Hist. Litt. Rom. ii. 396. *Bähr*, p. 151.—*Gentleman's Magazine*, vol. xlii. p. 200.—*Cellarius*, *Heyne*, and *Ruperti*, in the editions of *Ruperti* and *Lemaire*, below cited.—*Ernesti*, De Carmine Siliano, in his edition below cited.—*Charakters d. vorn. Dichter*, vii. 369.

2. Editions.—Best; *G. A. Ruperti.* Gott. 1795–98. 2 vols. 8.—*Lemaire.* Par. 1823. 2 vols. 8 (in his *Bibl. Class. Lat.*).—Valuable, *J. Ernesti.* Lpz. 1791. 2 vols. 8.—*A. Drakenborch.* Utrecht, 1717. 4. The text of this is followed by *J. P. Schmid.* Milan, 1775. 8. and in the *Bipont*, 1784. 8.—*G. H. Lünemann*, Gott. 1824. 8. with good text.—The *Princeps*, by *Sweynheym & Pannartz* (printers). Rom. 1471. fol.—The ed. of *D. Heinsius*, Lugd. Bat. 1600. 8. (republ. Camb. 1646. 12.) contains notes of some value under the title of *Crepundia Siliana.*

3. Translations.—French.—*J. B. Lefebure de Villebrune*, with the Latin. Par. 1781. 3 vols. 12.——English.—*T. Ross.* Lond. 1656. 1672.—Also by *Alsop.*—*H. W. Tytler.* Calcut. 1828. 2 vols. 8. verse.

4. At the revival of letters there was a general conviction that the poem of Silius was lost. Under the idea of replacing it, the celebrated Petrarch composed his *Africa*, the subject of which is the second Punic war. *Villebrune*, however, has imagined, that Petrarch had a copy of Silius and concealed the fact in order to add to the glory of his own work. Poggio found a manuscript of Silius, probably in the convent of St. Gall, during the sitting of the council of Constance. A copy of this, taken by himself and one of his friends, was the original from which the first editions were drawn. About 1575, Louis Carrio discovered another manuscript at Cologne, of the age of Charlemagne as he supposed. A third, of less ancient date, was found at Oxford.—*Cf. Schöll*, ii. 302.—Respecting the MSS. found by Poggio, near Constance, see *Fabricius*, Biblioth. Lat. ii. p. 259.

§ 378. *Publius Papinius Statius*, of Neapolis, flourished in the last half of the first century and was a favorite of Domitian. His greatest poem is an epic, entitled *Thebais*, the subject of which is the contest between the Theban brothers Eteocles and Polynices, and the capture of Thebes by Theseus. We do not find in it richness of invention, consistency, or conformity to nature; and the language is deficient in classical excellence. The *Achilleis*, which is another epic poem, on the *adventures of Achilles* before the Trojan war, is incomplete. Besides these, there are extant five books of miscellaneous pieces under the title of *Sylvæ*, which are of very unequal merit.

1. Statius was educated at Rome, where his father became a preceptor of Domitian. He had a great facility in composing verses. Three times he gained the prize in the Alban games. Yet he is said to have been poor, and obliged to sell dramatic pieces to the actors for means of subsistence. He retired from Rome, to a small estate, given to him perhaps by the emperor, and there died, while young, A. D. 96.

Schöll, ii. 303.—*Bähr*, p. 155.—*L. G. Gyraldus*, Life of Statius, in his *Hist. Dial.* cited § 348, and in the ed. of *Lemaire* below cited.

2. The *Thebaid* consists of 12 books: it is an imitation of Antimachus, whose poem in 24 books, under the same title, is chiefly lost (cf. § 19). Of the *Achilleis* there are but two books, although sometimes divided into more. The collection termed *Sylvæ*, includes 32 pieces, chiefly in hexameter, on various subjects, composed hastily.

See the *Testimonia et Judicia de Statio*, in *Lemaire's* edition.—*Rollin*, Polite Learning or the Belles-Lettres, in his Anc. Hist. p. 491, ed. N. Y. 1835.—*Charakters der vorn. Dichter*, viii. 344.

3. Editions.—Best; Whole Works.—*Amar & Lemaire* (in *Lemaire's* Bibl. Class.) Par. 1825. 4 vols. 8.—The *Bipontine*, 1785. 8. and that of *J. Aiken.* Warrington, 1773. 2 vols. 12. are considered as respectable.—Of the earlier; most noted, *Casp. Barthius* (ed. by *Ch. Daum*). Cygnæ (Zwickau), 1664. 3 vols. 4.—*J. F. Gronovius.* Amst. 1653. 8. republ. *Manheim*, 1782. 2 vols. 8.—The *Princeps* (according to *Harles*). Romæ, 1475. fol. without name of printer; (according to Dibdin) *Scotus.* Ven. 1483. fol. Separate poems were printed earlier.—Sylvæ, *J. Markland.* Lond. 1728. 4.—*F. Hand.* Lpz. 1816. 8. intended to be followed by the other works.—*Sillig.* Dresd. 1827. 4.

4. Translations.—French.—*Mich. de Marolles.* Par. 1658. 2 vols. 8.—*P. L. Corneilliole.* 2d ed. Par. 1805. 4 vols. 12.—*Rinn, Schaintres, & Boutteville* (Lat. & Gall.). Par. 1832. 4 vols. 8.—*Cournand* (Achilleis). Par. 1809. 12.—*De la Tour* (Sylvæ, with Lat. text). Par. 1803. 8.——English.—*Rob. Howard*, Achilleis. Lond. 1660. 8.—*T. Stevens*, 5 books of the Thebaid. Lond. 1648. 8.—*W. L. Leavis*, Thebaid. Oxf. 3d ed. 1773. 2 vols. 8. in verse, with a dissertation on Statius prefixed.——German.—*J. G Dilling*, Die erste Sylve übersetzt und erläutert. Plau. 1838. 8. 32 pp.

5. Illustrative.—*J. M. Lackmann*, Programma de P. Statio. Cob. 1774. 4.—*Dodwell*, Annales Satiri, &c. Oxf. 1698. 8.—*J. Jortin*, as cited § 360. 5.—*J. Fr. Gronovii*, in Statii Sylv. libros v. Diatribe. etc. ed. by *F. Hand.* Lpz. 1812. 2 vols. 8. This work contains the literary controversy between *Gronovius* and *Crucius*, including the *Diatribe* (first publ. 1637. 8), the *Antidia-*

tribe of Crucens (1639), the *Flanchus Antidiatribæ*, by Gronovius (1640), and the *Musscarium*, by Crucens (1646). Cf. *Fabricius*, Bibl. Lat. ii. p. 335.

§ 379. *Marcus Valerius Martialis*, of Bibilis in Celtiberia, was a poet of the same period. He wrote his *Epigrams* in the reign of Titus and of Domitian. These pieces are arranged in 14 books. Prefixed to them is a separate book on the public shows or spectacles; but the pieces in it are perhaps the productions of several authors. Most of the epigrams are uncommonly ingenious and appropriate; their multitude and excellence cause us to admire the ever lively and almost exhaustless wit of this poet.

1. Martial was obliged to obtain subsistence by his personal exertions, and preferred to devote himself to poetry for the purpose, rather than to oratory and pleading. At about the age of twenty-two he fixed his residence at Rome. Having passed there thirty-five years he returned to Spain, having received from Pliny the younger the means of defraying his traveling expenses. In Spain he married a woman named Marcella, who had rich possessions on the river Salon, a branch of the Iberus. His birth has been dated A. D. 43, his death A. D. 101.—The epigrams in the 14 books amount to about 1200 in number. The 13th book is styled *Xenia* as containing mottos or devices for presents bestowed on friends; and the 14th, *Apophoreta*, containing mottos for such presents as were distributed at various festivals. There are some other pieces ascribed to this poet. Many of Martial's epigrams are very obscene.

Schöll, Rom. Litt. ii. 349.—*Bähr*, p. 327.—Cf. *Pliny*, Epist. lib. iii. e. 21.

2. Editions.—Best; *Lemaire* (in his Bibl. Lat.). Par. 1823. 3 vols. 8.—*L. Schmids*, Amst. 1701. 8. An ed. publ. at *Vienna* (Vindob.), 1804. 2 vols. 8. is considered good (*Klügling*); another, Lond. 1816. 12. (*Fuhrmann*).—The more important of the earlier, *C. Schrevel*. Leyd. 1670. 8.—*P. Scriver*. Leyd. 1619. 12. Amst. 1621. followed in the *Bipontine*, 1784. 8.—*M. Radler*, Mogontiacum (Maynz), 1627. fol. with a commentary highly valued.—*Princeps* (according to *Mos*, ii. p. 296), was by *A. Gellius*, Ferrar. 1471. 4. (according to others) by *Lavar*, Rom. without date. 4. (cf. *Dibdin*, ii. p. 236.)—For the epigrams not included in the 15 books, see *Burmann*, Anthol. Lat. vol. i.

3. Translations.—German.—*C. W. Ramler*, select epigrams, with the Lat. text. Lpz. 1787-91. 5 vols. 8. with a supplem. vol. entitled *Nachlese*. Berl. 1724. 8.——French.—*Costar* (selection). Toul. 1699. 2 vols. 12.—*E. T. Simon*, with orig. Par. 1819. 3 vols. 8.——English.—*Tim. Kendal*. Lond. 1577. 12. Cf. *Warton*, Hist. Eng. Poetry, iv. 256.—*Th. May*, 1629. 12.—*Th. Scott*. 1773. 8.—*J. Elphinston*. Lond. 1782. 4.

4. Illustrative.—*P. Zornius*, Diss. de Scholis publicis antiq. Judæorum. Plauen, 1716. containing a notice of various explanations of the term *Anchialus* in Martial, ii. 94.—*R. M. v. Goens*, Epist. Crit. de locis quibusdam M. V. Martialis. Traject. 1764. 8. (also in *Harles*, Brev. Not. Suppl. ii. p. 126).—*Ant. de Rooy*, Animadv. Crit. in M. V. Martialis Epigram. Hardervici. 1788. 8. —*Nic. Perotti*, Cornu Copiæ (a commentary on Martial), first publ. Ven. 1489. fol.—*J. G. Dalzell*, some account of an ancient MS. of Martial's Epigrams, illustrated by an engraving, and occasional anecdotes of the manners of the Romans. Edinb. 1813. 8.

§ 380. *Decimus Junius Juvenalis*, a native of Aquinum, applied himself first to eloquence, and afterwards to poetry. He lived from A. D. 38 to A. D. 119. He published his *satires* but one year before his death, in the reign of Hadrian. Sixteen of these are now extant, which are sometimes unnecessarily divided into five books. With a noble and animated spirit he inveighs against the vices and follies of his times, but he paints them with too great freedom. His style is less elegant than that of Horace, and less difficult and obscure than that of Persius.

1. Our knowledge of Juvenal's history is derived from a short biography ascribed to Suetonius. He is supposed to have employed his talent for satire first, at about the age of 40, in the reign of Domitian. Most of his satires were composed in the reign of Trajan. Two of them, the 13th and 15th, were written after Hadrian received the empire, when Juvenal was in his 79th year. On reciting his satires publicly, which he did now for the first time, he excited great admiration. His 7th satire, which was the first composed by him, and which was directed against a favorite of Domitian, awakened the jealousy of Hadrian. Under pretext of bestowing an honor, the emperor appointed him to a military command at Syene in Egypt, according to some, or according to others at the great *Oasis* (cf. P. I. § 176), which was a residence for exiles; here Juvenal died a few years after.

J. V. Franke, Exam. crit. D. J. Juvenalis vitæ. Lpz. 1820. 8.—Also, *same*, Brief an Cramer, über ein Einschiebsel Tribonians beym Ulpian, die Verbannung nach der grossen Oase betreffend. Kiel, 1819. 8.—*Schöll*, Hist. Litt. Rom. ii. 329.—*G. A. Rupert*, in Prolegomena to his ed. below cited.—*Manso's* Character of Juvenal, in the *Charaktere der vorn. Dichter*, vi. 294.

2. Horace, Persius and Juvenal form the illustrious trio of Roman satirists. Most of the critics and translators of either have made comparisons, in which each writer has labored apparently to show the superiority of his favorite. Heinsius and Dacier exalt Horace; Scaliger and Rigaltius plead the cause of Juvenal; while Persius finds a defender in Casaubon. Dryden has attempted a comparison with these various opinions in view; and Gifford, with the *Dedication* of Dryden, the preface of Dussaulx, and the prolegomena of Rupert before him, has endeavored to exhibit in a complete manner the characteristics of each poet.

Burgess, Tractatus var. Lat. (containing *Rigaltius* de sat. v. Juv.) Lond. 1788. 8.—*Heinsius*, De Sat. Horatiana, first published in his ed. of Horace. Lug. Bat. 1612. 8.—*Dussaulx*, Sur les Satyriques Latins, in his ed. and version below cited.—*J. F. Lahaype*, Lycée, ou Cours de Litterature (tom. 2, § 9). Par. 1799 (An. 7).—*Dryden* and *Gifford*, in translations below cited.

3. Editions.—Best; *G. A. Rupert*. Lips. 1820. 2 vols. 8. (first ed. 1801). The commentary may be purchased separately from the text.—That of *N. L. Achaintre*, Par. 1810. 2 vols. 8. is highly commended. It is in *Lemaire's* Bibl.—*C. F. Heinrich*, Lpz. 1822. 2 vols. 8. 1st vol. containing the text, scholia, and notes on the scholia, pp. 440; the 2d vol. containing, "Einleitung und Erklärung sammt Register," pp. 556; said to be "rich and valuable yet often faulty." Cf. *Weber* in Jahn's Jahrbücher, 1841.——Among car-

lier editions noted, *Havercamp.* Traject. 1695. 4.—*Pithœus.* Lutet. 1595. 8.—*Aldus,* Ven. 1501. 8.—There were many editions before 1500, usually including Persius.—The *Princeps,* by *V. de Spira.* Ven. 1470. fol. (*Fuhrmann*).—The *Delphin* ed. by *L. Prætus,* 1st ed. Par. 1684. 4. has been reprinted in this country. Phil. 1814. 8. containing Persius.—Some of the approved editions as containing both Juvenal and Persius; *Bipontine,* Zweibrücken, (Bip.) 1785. 8.—*Sandby.* Camb. 1763. 8. with plates.—*Th. Marshall.* Lond. 1723. 8.—*C. W. Stocker.* Oxf. 1837. 8. with English notes.

4. Translations.—German.—*C. F. Bahrdt.* Nürnb. 3d ed. 1821. 8.—*J. J. C. Dorner.* Tübing. 1821. 8.——French.—*J. Dusaulx,* with orig. text. Par. 1796. 2 vols. 4. Reprinted (*N. L. Achaintres* ed.). Par. 1820. 2 vols. 8.—*L. V. Raoul.* Tournay, 1818. 2 vols. 8.——English.—*R. Stapleton.* Oxf. 1644. fol.—*W. Gifford,* in verse. Lond. 1802. 4. improved ed. Loud. 1817. 2 vols. 8.—*Ch. Badham.* Lond. 1814. 8. Cf. *Lond. Quart. Rev.* xi. 377.—*Sinclair.* Lond. 1815. 12.—*Dryden,* cf. § 373. 3.—*T. Sheridan.* Lond. 1739. 8.—*Madan.* Oxf. 1807. 2 vols. 8. with Persius.

5. Illustrative.—*C. Fr. Heinrich,* in his three *Commentationes,* printed successively, *Kilon,* 1806, 1810, 1811. 4.—*J. C. Fr. Manso,* Observ. in loca aliquot difficil. D. J. Juvenalis. 1812. 4.—*A. G. Cramer,* in Juvenalis satiras Commentarii vetusti. Hamb. 1823. 8. —Cf. *Mosr,* Manual of Bibliogr. ii. 165.

§ 381. *Flavius Avianus* lived probably in the 2d century, in the reign of the Antonines. We have, under his name, 42 fables in elegiac verse. The text is in a very imperfect state; and, in natural ease of expression, the fables are far inferior to those of Phædrus.

1. Avianus, from his censure of idolatry in one of the fables, is by some supposed to have been a Christian. Respecting the age in which he lived, the critics are not agreed; some assign him to the 4th century.

See *Cannegieter,* Diss. de ætate F. Aviani, in his ed. below cited.—*Schöll,* Litt. Rom. iii. 67.—*Harles,* Brev. Not. Suppl. ii. 333. —*Fr. Hulsemann,* De *codice* Fabularum Aviani *Lunensi,* &c. Gött. 1807. 8.—*Schöll,* Litt. Rom. iii. 61, ss.—*F. A. Ukert,* Geograph. der Griech. und Röm. Weim. 1821. 8.—*Wernsdorf,* Commeut. de R. F. Avieno, in his Poet. Lat. Min. vol. v.—*Buhle,* in Pref. to his ed. of Aratus (cf. § 71).—*Schaubach,* cited § 370.

2. Editions.—Best, *J. A. Nodell,* Amst. 1787. 8.—*H. Cannegieter.* Amst. 1731. 8.—Found also in the *Bipontine* ed. of *Phædrus.* 1785. 8.—and in *Mattaire's* Phædrus. Lond. 1713. 12.

3. Translations.—Italian.—*G. C. Trombelli* (with the fables of *Gabrias,* cf. § 184). Ven. 1736. 8.——English.—*W. Caxton.* 1484. fol.

4. The fables have sometimes been published under the name of *Rufus Festus Avienus,* who was a different person from Avianus, although often confounded with him. *Avienus* probably flourished about A. D. 400; most that is known respecting him is drawn from his writings, especially an inscription found at Rome, and contained in *Burmann's* Latin Anthology, consisting of eight verses addressed by Avienus to *Nortia,* an Etruscan deity.—The principal work of Avienus was a translation of the Φαινόμενα of Aratus (cf. § 71); sometimes entitled *Carmen de Astris.* He also translated the Περιήγησις of Dionysius of Charax (cf. § 217), in a poem of 1394 hexameter lines, entitled *Descriptio orbis terræ.* Another production was called *Ora Maritima,* a poetical description of the Mediterranean coast from Cadiz to the Black Sea; a fragment only remains, of about 700 lines. There remain also three other short pieces by Avienus. He is said likewise to have reduced the History of Livy to iambic verse.—There is a poem in about 1100 hexameters, called *Epitome Iliados Homeri,* which some have ascribed to Avienus.

5. Editions of *Avienus.* The *Princeps, G. Valla.* Ven. 1488. 4.—A more complete ed. *P. Melien.* Madrit. 1634. 4.—Best, in *Lemaire,* Poet. Lat. Min. vol. v. (Par. 1826) and in *Wernsdorf,* above cited. The smaller pieces are found in *Burmann,* Anthol. Lat.

§ 382. *Dionysius Cato,* a writer of whose history nothing is known with certainty, belonged, as some suppose, to the same age with Avianus. He was the author of moral maxims or sentences, which are composed in *Distichs,* and are chiefly valuable for their instructive character. It is not impossible, however, that they were of a much later origin, and were marked with the name of the Roman moralist Cato, on account of the sentiments contained in them.

1. The chief authority for assigning D. Cato to the age of the Antonines is a passage, in which M. Aurelius Antoninus (cf. § 196) appears to speak of him. Some have supposed the Distichs (*Disticha de moribus,* in 4 books) to be that work of Cato the censor which is mentioned by Pliny and Aulus Gellius. The work was held in very high estimation in the 14th and 15th centuries.

Schöll, Hist. Litt. Rom. iii. 81.—*Bernhold,* in Pref. to his ed. below cited.—Dissertations of *Boxhorn, Cannegieter,* and *Wilhof,* in the ed. of *Arntzen* below cited.—*Warton,* Hist. Eng. Poetry, iii. 2.

2. Editions.—Most complete, *König* & Königsfeld. Amst. 1759. 2 vols. 8.—*J. M. Bernhold.* Schweinfurt (Marcbr.) 1784. 2 vols. 8.—*C. Arntzen.* Amst. 1754. 8.—The *Princeps,* Sermones super. Catonis Ethica, &c. Augustæ, 1475. (*Harles,* Brev. Not. p. 697).

3. Translations.—German.—*C. B. H. Pistorius,* metrical. Stralsund, 1816. 8.——French.—*Maturinus Corderius* (Corderoy), dedicated to Rob. Stephens, Lat. et Gall. Par. 1561. 8.—*A. M. H. Boulard* (ed.), Lat. French, and Greek. Par. 1802. 8. The Distichs were translated into Greek by *Maximus Planudes* at Constantinople; his version was printed with the orig. text, Antw. 1569.——English.—*W. Caxton.* Lond. 1483. in the preface, he pronounces Cato's Morals "the best boke for to be taught to youge children in schole." (*Warton.*)

§ 383. *Marcus Aurelius Olympius Nemesianus,* a native of Carthage, lived in the latter part of the 3d century. He strove successfully for the prize in a poetical contest with the emperor Numerianus. We have from him a poem on *Hunting* (*Cynegetica*), which in point of style and skill in execution appears to great advantage among the works of that age. There also remain two fragments of a poem by him on *Fowling* (*De Aucupio*). The four *pastorals* ascribed to him were probably written by Calpurnius.

1. Little is known respecting the life of Nemesian; the chief notices are found in the life of Numerian by Vopiscus (cf. § 542. 6). Vopiscus states that he composed poems entitled *Cynegetica, Halieutica,* and *Nautica,* and that he gained various prizes.—

There is a small poem in honor of Hercules, *De laudibus Herculis*, which some ascribe to Nemesian.

Schöll, Litt. Rom. iii. 34.—Respecting the Pastorals (*Bucolica, Eclogæ*); cf. *Wernsdorf*, in his Poet. Lat. Min. and *Müller*, in his *Einleitung*, &c. cited § 299. 8. They were first ascribed to Nemesian, in the ed. of *Angelus Ugoletus*. Parm. without date (about 1495), fol.

2. Editions.—Best; Whole Remains, *Lemaire*, Poet. Lat. Min. 1st vol.—*Wernsdorf*, Poet. Lat. Min.—The Cynegetica; often printed with *Gratius Faliscus*, as in the *Princeps* ed. by *Legus*. Ven. 1534. 8. (cf. § 367); this contained also the *Bucolica*, first printed by *Schoeynheim & Pannartz*. Rom. 1471. 4.—*K. A. Kuttner*. Mittau. 1775. 8. with Gratius.—Bucolica, with notes of *P. Burmann* and others. Mitt. 1774. 8. including also Calpurnius.—*R. Müller*, Lat. & Germ. Zeit. 1843. 8.

3. Translations.—French.—Of the whole Remains, by *S. M. de la Tour*. Par. 1789. 8.—Italian.—*J. G. Feretti*, in his *Discorso sopra il Trattato della Natura dell' Egloga di Fontenelle*. Ven. 1752. 8.

§ 384. *Titus Julius Calpurnius*, born in Sicily, was a contemporary of Nemesian. There are extant seven Eclogues by this poet, composed in the manner of Virgil, and distinguished by an easy versification. They are dedicated, as some suppose, to Nemesian.

1. The Eclogues themselves furnish what we know respecting Calpurnius. The protector and friend to whose honor he seems to have dedicated his poems was not, probably, the poet, Nemesian; as this protector was a man in high rank at the emperor's court (*magister officiorum*, Ecl. iv. 150, 159).—The *four* Eclogues, sometimes ascribed to Nemesian, there is little doubt, belong to Calpurnius, making the whole number *eleven;* which were all published as his, in the editions preceding that of *Ugoletus* (cf. § 383. 1).

Schöll, Litt. Rom. iii. 36.—*Bähr*, Gesch. Röm. Lit. p. 302.

2. Editions.—Best; *C. D. Beck*. Lpz. 1803. 8.—*Lemaire*, Poet. Lat. Min. 1st vol.—Contained also in *Wernsdorf*, Poet. Lat. Min. —*Princeps*, by *Schoeynheim & Pannartz* (print.). Rom. 1741. 4. Cf. § 383. 2.

3. Translations.—German.—Best (according to *Fuhrmann*) by *G. E. Klausen*, Altona, 1807. 8. with original.—*Fr. Adelung*. Peterab. 1804. 4.—*Ch. G. Wieland*. Lpz. 1805. 8.—French.—*Mairault*. Bruxelles, 1744. 12.—Italian.—*G. Feretti*. Ven. 1761. 8.

§ 385. *Decimus Magnus Ausonius*, a native of Burdigala (*Bourdeaux*), and probably a Christian, was a grammarian, rhetorician, and poet, of the 4th century. He was preceptor to the emperor Gratian, under whom he afterwards held the office of consul at Rome. Subsequently, he lived in literary ease in his native city. Some of the smaller poems, which we have under his name, belong to the general class of *epigrams;* others are mere *epitaphs* and memorial verses; the 20 *Idyls* may be entitled to the name, because they are truly *little pictures*, short pieces of a descriptive character; but they are not, properly speaking, pastoral poems.

1. The evidence that *Ausonius* was a Christian is drawn from his poems, particularly the first Idyl. Yet some have questioned whether he really was, on account of the manner in which pagan mythology is employed in some of his pieces, and especially on account of their licentious character.—The memorial verses, in honor of the Professors of Burdigala (*commemoratio professorum Burdigalensium*), are of considerable interest to literary history; they celebrate several teachers of rhetoric and grammar otherwise unknown.—Among the epitaphs are some upon Grecian heroes, which are supposed to have been drawn from the Πέπλος of Aristotle (cf. § 191. 2). After these, are epitaphs upon the Roman emperors. We find some valuable information in the poem, or poems, entitled *Ordo nobilium urbium*, giving a description of 17 principal cities of the Roman empire.—The 10th Idyl, on the river Moselle, is considered as one of the best pieces of Ausonius. The 13th, *cento nuptialis*, is composed of verses or hemistichs taken from Virgil; it does no honor to the purity of the author's imagination.

Schöll, iii. 45.—*J. L. E. Püttmann*, De Epocha Ausoniana, &c. Diatribe. Lips. 1776. 8. (containing also *E. Corsinus*, De Ausonii Consulatu Epistola. Pis. 1764).—*Ch. G. Heyne*, Censura ingenii et morum D. M. Ausonii, &c. Gött. 1802. fol. Also in his *Opusc. Acad.* vol. vi. Gött. 1812.—*De Labastide & D'Ussieux*, Histoire de la Litterature Francoise. Par. 1770.

2. Editions.—Among the best; *J. B. Souchay*, (in usum Delph.) Par. 1730. 4. *Valpy*, in his *Delphin & Variorum Classics*.—The *Biponline*. Bip. 1785. 8. is correct, and its *Notitia Literaria* valuable.—*J. Tollius*. Amst. 1671. 8. the *Variorum;* valued highly.—The *Princeps*, *B. Girardinus*. Ven. 1472. fol. containing also *Calpurnius* & *Proba Falconia*.—Some of the poems are given in *Lemaire's* Poet. Lat. Min.

3. Translations.—German.—Of the 10th Idyl, by *L. Tross*, metrical, with orig. Lat. Hamm. 1824. 8.—French.—Of whole works, by *Joubert*. Par. 1769. 4 vols. 12.—English.—Of some of the epigrams, by *T. Kendall*, Flowers of Epigrammes out of sundrie the most singular authors, &c. Lond. 1577.

4. *Proba Falconia* was a native of Horta, and lived at the close of the 4th century. She is mentioned here on account of her *Biblical History*, composed (like the 13th Idyl of Ausonius) by uniting *centos* of *Virgil*, employed so as to designate events related in the Old and New Testament.

The *Centos* were published by *L. H. Teuchor*. Lpz. 1793. 8. with a Greek work styled Ὁμηρόκεντρα (cf. § 78. 5).—Cf. *J. Fontaninus*, De Antiquitatibus Hortæ. Rom. 1708. 4. containing a Dissertation on Proba.—*J. Chr. Wolf*, Mulierum Græcarum, quæ orat. prosa usæ sunt, fragmenta. Lond. 1739. 4. containing a catalogue of ancient distinguished women.—Several works of similar device, i. e. composed of lines or clauses taken from Virgil, have been preserved. Cf. *Schöll*, Litt. Rom. iii. 53.—*P. Burmann*, Anthol. Lat. cited § 348.

§ 386. *Claudius Claudianus*, of Egypt, was an author of Greek and Latin poetry, under Honorius and Arcadius, in the 4th and 5th centuries. Besides several panegyrical poems, we have from him two small epic productions; one entitled *De Raptu Proserpinæ*, in 3 books; the other, *Gigantomachia*, or *the War of the Giants*, not completed; and also two historical poems, *De bello Gildonico* and *De bello Getico*. There are likewise two satires, each divided into two books, written by Claudian against

Rufinus and Eutropius, rivals of Stilicho. Among his epigrams and other smaller pieces, some are happy performances. In general, however, his thoughts, images, and expressions, bear the marks of the unnatural and artificial taste belonging to the age, although his own genius and poetical ability shine through them.

1. Claudian was born probably about A. D. 365, at Alexandria, where he was educated. Subsequently he lived for a time at Rome, and at Mediolanum, which was then the residence of Honorius, the emperor of the West. He enjoyed the patronage of Stilicho, the guardian and minister of Honorius; and was elevated to important civil offices. His wife was a rich heiress from Alexandria. He continued in favor at court until the ruin of Stilicho, who was accused, perhaps unjustly, of a design to place his own son on the throne, and was put to death A. D. 408. How far the poet suffered from this catastrophe is not certainly known; but he did not long survive it.

Cf. *E. Gibbon*, Decline and Fall of Roman Emp. ch. 30.——A statue was erected to Claudian during the time of his prosperity, in the forum of Trajan, on the request of the senate, by Arcadius and Honorius. The pedestal, with an inscription, was discovered at Rome in the 15th century; there are, however, doubts respecting the authenticity of the monument. The inscription is given by *Schöll*, Hist. Litt. Rom. iii. p. 82.

2. The first compositions of Claudian are said to have been in Greek; the *Gigantomachia* was originally written in that language; a few verses of this poem and two epigrams, with some other trifling fragments, are now extant in Greek. Besides the poems named above, we may mention *two Epithalamia*, one on the marriage of Honorius with Maria, daughter of Stilicho; *five* poetical *epistles*, and *seven* descriptive pieces termed *Idyls*. Several of the epigrams under his name are considered as the productions of some Christian author; from the contents of these, it has sometimes been imagined that Claudian was a Christian; but Augustine and Orosius state with regret that he was a pagan.

For a view of his writings and character, see *Gibbon* and *Schöll*, as just cited above.—Also, *Classical Journal*, vol. xxiii.—*E. G. Walch*, Comment. de Claudiani carmine, etc. specimen. Gott. 1773. 4.—*Gesner*, *Merian*, and *König*, as cited below.

3. Editions.—Best; *P. Burmann*. Amst. 1760. 4. the text of this followed by *A. J. Valpy*. Lond. 1821. 3 vols. 8.—In *Lemaire's* Bibl.—*R. Heber* (finished by *H. Drury*). Lond. 1836. 2 vols. 12. also on large paper.—*J. M. Gesner*. Lpz. 1759. 8. 2 vols.—*G. L. König*. Gött. 1808. 8. 1st vol. only published; containing valuable prolegomena.—More celebrated of the earlier editions; *C. Barthius*. Frankf. 1650. 4. with a distinguished commentary.—*Nic. Heinsius*. Amst. 1665. 8. "the best variorum edition" (*Dibdin*).—*Princeps*, *B. Calcanus*. Vincentiæ, 1482. fol. not containing the epigrams; which were first published by *Thad. Ugoletus*. Parm. 1494. 4.

4. Translations.—German.—*Ch. H. Schiller*, Raub der Proserpine (metrical). Hamb. 1784. 8.—*J. P. Ratschky*, Gedicht wider Rufin (with Lat. text). Wien, 1808. 8.——Italian.—*N. Berengani*. Ven. 1716. 2 vols. 8. also in the Corpus of *Malatesta & Argelati*, cited § 348.——French.—*H. B. Merian*, L'enlevement de Proserpine, avec un Discours, &c. Berl. 1767. 8.—*A. M. Dalleil*, Œuvr. diverses de Claudian, Lat. & Franc. Par. 1818. 2 vols. 8.—*De la Tour*. Par. 1798. 8.——English.—*J. G. Strutt* (De rapt. Pros.). Lond. 1814. 8.—*A. Hawkins* (verse). Lond. 1817. 2 vols. 8.—*Wm. King* (Sat. in Rufinum et Eutropium). Lond. 1730. 8. —*Hughes*, the two books against Rufinus, in his *Miscellanies*, Lond. 1737. 8.

5. The *Anti-Claudianus* is a Latin poem of 9 books, by *Alanus* (*Alain*) of Lille, who died A. D. 1202; it was written in defence of divine providence, in reply to a passage in Claudian's satire on Rufinus, and was a famous book in the middle ages.—*Warton*, Hist. Eng. Poetry, i. 169. ii. 227. ed. Lond. 1824.

§ 387. *Aurelius Prudentius*, surnamed *Clemens*, was a Christian poet of the 4th century, a native of Spain. His *Hymns* are not destitute of good poetical expression, but are more distinguished for their pious and devotional contents.

1. He was born A. D. 348, at Calagurris, now *Calahorra*, or according to some at Cæsarea Augusta, now *Saragossa*. After practicing as a lawyer, and holding some civil offices, he obtained a military rank, which brought him near the person of the emperor. When above fifty years old, he retired from the world and passed the rest of his days in habits of piety.

The Hymns or lyric pieces of Prudentius form two collections; one entitled *Καθημερινὸν liber*, containing 12 hymns on certain days of festival or certain parts of the day; the other, *Περὶ στεφάνων*, *De coronis*, containing 14 hymns in honor of as many martyrs.—Besides these, we have from him the following poems; *Apotheosis*, written against the Sabellians and other heretics; *Hamartigenea* (*Ἁμαρτιγένεια*), on the origin of sin; *Psychomachia*, on the conflict between virtue and vice in the human soul; *Adversus Symmachum*, in 2 books, occasioned by the controversy between the Pagans and the Christians respecting the *altar* dedicated to the goddess of *Victory* (cf. § 444. 1). To this author is also commonly ascribed the work entitled *Diptychon* seu *Enchiridium utriusque Testamenti*, a metrical abridgment of the *sacred history*; although some have referred it to a Spanish writer of the 5th century by the name of Prudentius.

Schöll, Litt. Rom. iii. 72.—*J. P. Ludovicus*, Diss. de vita Prudentii. Viteb. 1692. 4. also found in his *Opusc. Misc.* Hal. 1720.—*Teoli*, *& Arvalli*, in Proleg. to their editions below cited.—*Rollin*, Polite Learning, art. ii. sect. 3.—*Bähr*, Die christlich-römische Literatur. Carls. 1836. 8. p. 41.

2. Editions.—Best; *F. Arevalli* (*Arevalus*). Rom. 1789. 2 vols. 4. These two volumes in connection with *three* others, in the same form and by the same editor, contain the works of the *Ancient Christian Poets*.—*Variorum* in *Valpy's* Latin Classics.—The *Parma* ed. is splendid and valuable, by *Teoli*. Parm. 1788. 2 vols. 4.—Noted among the earlier; *Ch. Cellarius*. Hal. 1703. 8.—*N. Heinsius*. Amst. 1667. 12. the *Elzevir*.—*Aldus*. Ven. 1501. 4. forming the 1st vol. of his *Poetæ Christ. Veteres*. This has been called the *Princeps*; but those of *R. Langius* were earlier, the 2d, Davent. 1496, the 1st, ib. about 1490. 4. (*Dibdin* and *Hawkins* comp.)

3. Translations.—German.—*J. P. Silbert*, the Hymns (*Feiergesänge* und *Siegeskronen*). Wien, 1820. 8.

§ 388. *Cælius Sedulius*, who lived in the 5th century, was probably a native of Scotland, or rather of Ireland, which at that time was included under the same name. He was an elder or presbyter in the church. His poems are ranked higher in respect to religious and moral worth than in respect to poetical merit.

1. The principal work of Sedulius is entitled *Mirabilia divina*, or *Carmen paschale*, a poem of 5 cantos in hexameter. It is preceded by a letter in prose addressed to the Abbe Macedonius, in which Sedulius explains his design.—There is also a piece in elegiac verse entitled *Collatio veteris et novi Testamenti*, marked by the structure called *epanalepsis*, in which the first words of the hexameter lines are repeated at the end of the pentameters. There is likewise a hymn to Christ in 23 strophes, each of which begins with one letter of the alphabet.—Another piece, a fragment in 12 lines, under the name of this poet, is preserved by *Dicuil*, a monk of Ireland in the 9th century; the fragment is interesting only as it refers to a map of the world derived from materials furnished by officers employed by Theodosius 2d.

Schöll, Hist. Litt. Rom. iii. 103, 243.—*Arevalli*, Preface to ed. below cited.—*Bähr* (as cited § 387. 1), p. 54.

2. Editions.—Best; *F. Arevalli*. Rom. 1794. 4. Cf. § 387. 2.—*H. F. Arntzen*. Leowarden, 1761. 8.—Contained also in the *Poet. Christ.* of *Aldus*. Ven. 1501.—The *Hymn* (*in natalem Christi*) is contained also in *M. J. Weitzius*, Heortologium, s. Hymni festivales. Francof. 1643. 8.—The writings of Sedulius are supposed to have been given to the public after his death, by *Turcius Rufinus Aproniamus Asterius*, who was consul A. D. 494; there was formerly in the library of Rheims a manuscript of Sedulius corrected by Asterius.—Cf. *Schöll*, i. 365. *Arevalli*, p. 71.

§ 389. *Claudius Rutilius Numatianus*, a poet of the 5th century, was a native of Gaul, and a consul at Rome under Honorius. He at length returned from that city to his own country. This return, by a voyage along the coasts of the Mediterranean, he described in a poem, entitled *Itinerarium*, or *De Reditu*, consisting of 2 books in elegiac verse. It has come to us in a defective state, but is not without intrinsic value.

1. Tolosa (*Toulouse*) is supposed to have been the birthplace of Rutilius. His *Itinerary* confessedly entitles him to a high rank among the later Roman poets. *Gibbon* honors him with the designation of "an ingenious traveller;" but the infidel historian seems always ready to praise an author who affords him an opportunity for a thrust at religion; and he quotes, with manifest pleasure, this poet's "hideous portrait" of the monks of Capraria. Rutilius is also violent against the Jews.

Schöll. Hist. Litt. Rom. iii. 98.—*Gibbon*, Dec. and Fall Rom. Emp. ch. xxiv. cf. his *Miscell. Works*, vol. iv. p. 345.—*J. Jortin*, Tracts, Philological, &c. Lond. 1790. 2 vols. 8.—*Lemaire*, as below (2) cited.

2. Editions.—Best; *Wernsdorf*, in vol. v. of his *Poet.* Lat. Min.—*Lemaire*, in vol. iv. of his Poet. Lat. Min.——The poem has been published separately often; one of the latest and best, *J. G. Gruber*. Nürnb. 1804. 8.—The *Princeps*, (probably) *J. Bapt. Pius*. Bonon. 1520. 4.

II.—*Orators.*

§ 390. In the earliest ages of the republic, the Romans had many occasions for the exercise of eloquence. The Antiquities of Dionysius (cf. § 247), and the History of Livy, present us with debates and harangues of many speakers; but we cannot consider them as accurate specimens of the early oratory of the Romans; they are chiefly the productions, so far at least as respects style and manner, of those historians themselves. Whatever eloquence was exhibited in these ages was the gift of nature, and not acquired by study or practice in schools.

We find no speaker mentioned as having any peculiar charms of oratory until the second period of Roman literature (cf. 301), beginning with the close of the first Punic war, B. C. 240. One of the earliest thus celebrated was *Cornelius Cethegus*, who flourished during the second Punic war, and was consul about B. C. 224; he is lauded by the poet Ennius his contemporary as a speaker of great sweetness of elocution (*orator suaviloquenti ore*). *Cato* the elder is said to have been an energetic, although unpolished orator; many of his orations were extant in the time of Cicero, who valued them highly, although they were not much read by others.

§ 391. In the time of Cato, the Roman youth were first specially drawn to study the art of speaking, under the influence of the philosophers and rhetoricians connected with the famous embassy of Carneades, about B. C. 155. Cato and others anticipated fatal results from the introduction of Grecian principles and manners; and in a short time the schools of the Greek teachers were prohibited (*Aul. Gell.* xv. 11). The prohibition was renewed subsequently in the year B. C. 92, in consequence, it is stated, of the abuse of eloquence on the part of the sophists. It was however impossible to check the ardor awakened among the young Romans to imitate the Grecian speakers; and before the close of the period now under notice (the second, ending with the war of Sylla and Marius, B. C. 87), we find a number of eminent speakers who had availed themselves of the Grecian models, and whose oratory and rhetoric were modified by the Grecian systems and rules.

§ 392. Sergius Galba and Lælius are named as the first who made important advances upon the style and manner of previous orators, in respect to embellishment and

elegance. Scipio Æmilianus, called also Africanus the younger, and M. Æmilius Lepidus (who was consul B. C. 137), departed still farther from the ancient diction, and more sedulously cultivated smoothness and harmony of language and the graces of style. In the same age with Lepidus were other eminent men whom Cicero represents as distinguished orators, particularly Scipio Nasica and Mutius Scævola.——In Rome, as at Athens, eloquence was a means of gaining preferment, and we find that scarcely an orator is named, who did not rise to the highest offices of the state.

§ 393. The incessant struggles between the patrician and the plebeian parties gave frequent occasions for the efforts of popular oratory. The two Gracchi acted a very important part in this controversy, and theirs are the names next to be noticed in a glance at the history of Roman oratory. They were both speakers of extraordinary power. Tiberius, the elder, in boyhood, was instructed carefully in elocution by his mother Cornelia; afterwards, he had the instruction of the best Grecian masters, and diligently practiced exercises of declamation. His manner was bold, decided, and composed; a slight specimen is given by Plutarch (in *Tib. Grace.*). Caius was more vehement and full of action; he is said to have been the first of the Romans who indulged in such freedom as to walk to and fro in the rostrum while speaking. Cicero (*De Orat.* iii. 56) cites a passage of great pathos from a speech uttered by him after the death of his brother. But Aulus Gellius (*Noct. Att.* x. 3) quotes a passage from him, which he censures as cold and tame. Caius is said to have always kept a slave behind him with a flute, to give him notice when to raise or lower his voice.

§ 394. The names of a great number of public speakers belonging to this age are recorded; but it is not important to repeat them here. The two most illustrious, who fall within the period now before us, were Marcus Antonius, the grandfather of Antony the triumvir, and Lucius Licinius Crassus. The latter commenced his oratorical career at the age of 19 or 20, about the time of the death of Caius Gracchus, B. C. 121, by a speech highly celebrated against C. P. Carbo; he closed it, B. C. 92, by his speech in the senate against Philippus, which was still more celebrated, but which, from the great excitement attending it, threw him into a fever that in a few days terminated his life. Antonius, surnamed *Orator*, was the contemporary and rival of Crassus, and survived him only to be a victim in the proscription of Marius, who (B. C. 87) affixed his head to the rostrum, where he had eloquently defended the republic and the lives of many of his fellow-citizens (*Cic.* de Orat. iii. 3). These orators are commemorated as having first raised the glory of Roman eloquence to an equality with that of Greece.

§ 395. The repeated interdiction of the schools taught by Greek masters has been mentioned (§ 391). Crassus, the orator just noticed, is said in one instance to have used his authority as censor against them. But the art of speaking had come to be universally regarded as an essential requisite in preparation for public life and civil office. It was already a custom, that if a youth had public life in view, he was committed, at the age of 17, to the special care of some eminent orator, on whose performances at the bar and in the assemblies, he constantly attended. Other means of improvement were also employed (cf. P. IV. § 125). Schools for instruction in rhetoric were opened by Roman freedmen, in the place of Grecian masters, towards the close of the period now before us (cf. § 409). The study of rhetoric and eloquence soon became a part of regular education, and continued to be so in subsequent times.

Of the oratory of this period we have no remains, except a few scattered passages quoted by later authors. A fragment of a speech of Caius Gracchus (*De legibus promulgatis*) is said, however, to have been found, at a recent period, in the Ambrosian library at Milan.

§ 396. There were two younger orators who rose to distinction before the death of those just named; these were Publius Sulpitius and Caius A. Cotta. Sulpitius was a violent partisan of Marius and is charged with having greatly abused his political power. He lost his life when comparatively young, on the ascendancy of Sylla, the same year in which Antonius was beheaded by the opposite party. Cotta was banished at the same time but was recalled, after Sylla assumed (B. C. 84) the authority of dictator, and subsequently held the office of consul; he lived, it is said, to an advanced age. Cicero, in his *Brutus*, describes the oratory of these speakers. Sulpitius was vehement, yet dignified and lofty, with a voice powerful and sonorous, a rapid elocution, and action earnest and impressive. Cotta had a feebler voice, and in his manner was mild and calm, with an invention remarkably acute, a diction pure and flowing, and a peculiar power of persuasion.

§ 397. In our next period, we have to notice the speakers, who eclipsed the fame of all preceding orators of Rome. Cotta continued to shine in this period; but the palm was soon taken from him by *Hortensius*. The first appearance of the latter in the Forum was at the age of 19, in an important case, in which Scævola and Crassus were judges, a few years before the close of the period at which we have just taken our glance. He gained immediate celebrity, soon rose to the head of the Roman bar, and continued the acknowledged master of the Forum for 13 or 14 years. He is said to have possessed almost every quality essential to a distinguished speaker. His imagination was fertile, and his language rich even to exuberance; his industry and application in the former part of his life intense, his acquaintance with literature extensive.

his memory powerful and ready. He indulged in a showy species of rhetoric, and in artificial and studied gesture. He acquired immense wealth, and lived in great extravagance and luxury, being peculiarly fond of ostentatious display. None of his speeches are preserved; and were they extant, they would give but an imperfect idea of his eloquence, as much of his excellence consisted in action and delivery.

Hortensius was for many years without a rival[1] at Rome. Licinius Calvus, already mentioned as an author of satirical epigrams (§ 339), was an orator of some distinction, but died at the age of 30; had he lived longer, it is not probable that he could have surpassed Hortensius; he left a number of orations[2], which were studied as models by the younger Pliny. Julius Cæsar exhibited talents for speaking[3], which probably would have secured to him very high celebrity as an orator had he pursued the profession. Other individuals, of the same times, are mentioned as eminent speakers; and some years later were Messala, Brutus, and others, who are said to have displayed great oratorical powers.

But *Cicero* alone was able to emulate Hortensius with success. The first oration pronounced by him (the first at least of those now extant, cf. § 404) was in a case, in which Hortensius was his opponent. It was in the year B. C. 72, when Cicero was about 26 years old. It is worthy of remark, that Cicero and Hortensius, although rivals, seem to have been always on terms of mutual friendship. Cicero was several years younger than Hortensius, and ultimately bore away from him the honor of being the greatest orator of Rome; yet Hortensius generously used all his influence in procuring Cicero's recal from banishment. It is needless to say that the name of Cicero is always coupled with that of Demosthenes as synonymous with eloquence, or that his orations and other works are imperishable monuments of genius, learning, and refinement. With him, Roman eloquence and oratory gained the highest degree of cultivation and power; the age of Cicero was emphatically the golden age of the art of speaking.

[1] *Sallier*, La vie de Q. Hortensius, in the *Mem. de l'Acad. des Inscr.* vol. vi. p. 500.—[2] *Cic.* Brut. 82.—*Dial. de Caus. corr. eloq.* 21.—*Weichert*, De Licinio Calvo, oratore, et poeta. Gimm. 1825. 4.—*Burigny*, De Calvus, in the *Mem. de l'Acad. Inscr.* vol. xxxi. p. 122.—[3] *Quint.* Inst. Or. x. 1.—Cic. Brut. 72.

§ 398. It may be remarked, that the Grecian division of oratory into three kinds (cf. § 98) was recognized among the Romans; Cicero (*De Orat.* i. 31. ii. 10) specifies distinctly that of *trials* (*judicia*), that of *deliberations* (*deliberationes*), and that of *panegyric* (*laudationes*). It is in the two former kinds, that the Roman orators in the period now under notice had most frequent occasion to display their ability. The constitution of the Roman *courts of justice* and their method of judicial procedure (cf. P. III. § 261) were better adapted to exercise the powers of eloquence than to secure the administration of justice; they were such, that law, truth, and equity, might be too easily overcome by the skill, wit, or pathos of the orator. The questions brought into trial also were often of a character that furnished grand opportunities for the display of oratory; such especially were the accusations against high civil and provincial officers for maladministration. Highly exciting occasions for the deliberative argument or harangue were constantly presented in the *Senate*, and the *comitia*. The circumstances of Cicero's life brought him fully under these and other influences calculated to stimulate his efforts, and he has left splendid performances in both judicial and deliberative eloquence.

§ 399. The history of Roman eloquence may be said to have ended with Cicero, or at least with the Augustan age. The decline of liberty was unfavorable to the art. The theatre for eloquence hitherto furnished by the assemblies of the people, was chiefly closed. The debates of the senate degenerated, in a sad degree, into mere eulogies of the reigning emperor. Even in the courts of justice, the pleader felt the restraints of arbitrary power. The custom of reciting literary productions in meetings of select friends, had been previously established. It now became common for orators to declaim on imaginary subjects at such meetings, a practice calculated to cultivate a fondness for showy ornament rather than to foster the spirit of genuine eloquence. Schools of rhetoric were still sustained, but they produced declaimers rather than great orators, and contributed, it is said, to deprave the general taste and corrupt the language (cf. P. IV. § 128. 3. 5).

§ 400. The principal persons, who are commonly named among the speakers of this period, are Seneca, Quintilian, and Pliny the younger. But the two former may be more properly considered as rhetoricians; as their chief employment was that of teaching. The oratorical performances extant under their names are merely a sort of school-exercises, of the class called *declamations*. Pliny was a pupil of Quintilian. Before the age of 20, he appeared at the bar and soon acquired great distinction, confessedly surpassing every other speaker of the age. Multitudes crowded to hear him; and he is said to have spoken sometimes seven hours without tiring any one in the assembly but himself. All his orations are lost excepting the *Panegyric* (cf. § 405).—The only speaker who seems to have been in any degree a rival to Pliny, was Tacitus, more generally known as an historian. While quite young, he obtained a high reputation by his eloquence at the bar. He continued to plead in the forum from the

first years of Vespasian's reign until the accession of Trajan, shortly after which he devoted himself wholly to the work of writing history. Pliny and Tacitus were intimate friends; and the former, in one of his letters (*Ep.* ii. 11), gives an interesting account of the trial of a provincial officer before the senate, in which Tacitus and himself were employed to advocate the cause of the people of Africa against their proconsul Marius Priscus; Tacitus replied to his opponent Salvius Liberalis, a subtle and vehement orator, says Pliny, most eloquently, and with that majesty which is an illustrious trait in his speaking (*eloquentissime, et, quod eximium orationi ejus inest,* σεμνῶς).

There is another name which ought to be here introduced, that of Cornelius Fronto or Phronto, who flourished at the very close of the period under notice. He was a preceptor to Marcus Aur. Antoninus, and was honored, probably after his death, with a statue erected by that emperor. He seems to have enjoyed some distinction as an advocate and orator, and is mentioned with commendation by his contemporary Aulus Gellius (*Noct. Att.* xix. 8): He is said to have been the chief of a sect of orators or rhetoricians called *Frontonians*, who wished to revive the simple style of eloquence which prevailed in Rome before the time of Cicero.

The only remains of the oratory of this period now extant consist of the Panegyric of Pliny already named; a number of passages which Seneca has introduced into his declamations, from other speakers of comparatively little celebrity; and a few fragments of Fronto. The chief remains which we have of Fronto belong to the class of Letters (cf. § 443).

§ 401. In the last period of our glance, we find no orator of any distinguished eminence. Apuleius, who was a pleader of some reputation, has left a singular specimen of his talents in his *apology*, delivered in self-defence on his own trial under the accusation of having employed magical arts to gain the affections of a rich widow whom he had married. Of Calpurnius Flaccus, belonging to the same age (the latter part of the 2d century), and called an orator, nothing is known except from a collection in his name of Declamations, composed by different authors. In the latter part of the 3d century lived Metius Falconius, or Voconius, who has received the title of *Orator*, and seems to have been a speaker of considerable ability and address. An oration uttered by him in the senate, on the election of Tacitus as emperor, is preserved.—After this orator, if we may allow him the appellation, the history of Latin oratory furnishes nothing important to be noticed, except the performances of the later Panegyrists.

The oration of Falconius is given by Vopiscus (§ 542. 6) in his Life of Tacitus; also found in *Chr. Theoph.* (Gotll.) Schwartz, Miscellanea politioris humanitatis. Norimb. 1721. 4.——The work of Calpurnius is entitled, *Excerpta rhetorum minorum declamationes;* and contains fifty-one pieces from *ten* orators; it was first published with the *minor declamations* of Quintilian, by *P. Pithoeus* (cited § 415. 4); and is found in *P. Burmann's* ed. of Quintilian, and in others.—The apology of Apuleius is included in the editions of his works (cf. § 471. 4).

§ 402. Of the Panegyrists just mentioned, a slight account will be given below (§ 406). Here we will merely advert to the nature and occasions of panegyrical oratory. It was the same with what the Greeks called *demonstrative* (ἐπιδεικτικός), a term which was applied to discourses that were designed to be delivered before assemblies either of friends specially invited for the purpose of literary recitals and hearings (ἀκροάσεις), or of people promiscuously gathered for entertainment. The subjects were often imaginary, and seldom could the subject or the occasion highly excite the passions or emotions. In order to remedy this deficiency and awaken admiration in the hearers, it was natural to resort to rhetorical ornaments and a studied and artificial style.—Such declamations were pronounced before large assemblies, sometimes before the crowds collected at those public games which brought together all the Greeks; and it is from this circumstance, that they seem first to have received the name of *panegyrics*, a term derived from πᾶν and ἀγορά. As the orators, with the desire of pleasing the multitude, very frequently took for their theme the praise of some god, hero, or city, the term panegyric gradually came to be synonymous with eulogy. Hence Cicero in specifying this kind of oratory designates it by the Latin word *laudatio*.

Among the Romans this kind does not appear to have been very much distinguished before the time of the emperors. It is worthy of remark; however, that the custom of delivering funeral eulogies in the Forum must have presented many fine occasions for its exercise. There can be no doubt, that Cicero would have excelled in any attempt in panegyric; indeed, it has been with much propriety remarked that his oration for the Manilian law is a finished masterpiece of demonstrative eloquence, being but a splendid panegyric on Pompey. The oration for the poet Archias is of a similar cast. Under the emperors, as has been before observed, the loss of freedom occasioned the decline of genuine eloquence. But the study of rhetoric and the practice of speaking could not be renounced; the schools were continued, and the declamations, which had in earlier times usually been upon such subjects as might be brought into the actual business of the forum or the senate, were now more frequently on imaginary themes. This would naturally lead to the panegyrical style and manner of the Greeks. How soon the praise of some emperor was made a formal theme is not known; perhaps the panegyric on Trajan by Pliny was the first of the kind. There can be little doubt that such themes were frequently taken; although we have no specimens from the time of Pliny down to the authors of the twelve panegyrics, a space of nearly two centuries.

§ 403. We give here a few additional references on the general subject.

On Roman oratory, *Schöll*, Litt. Rom. i. 166. ii. 65, 396.—*Dunlop*, Hist. Rom. Lit. ii. 108. ed. Phil. 1827.—*Rollin*, Polite Learning, ch. iii. art. 2.—*Ch. Aug. Clodius*, De Præsidiis Romanæ Eloquentiæ, in his *Dissertat.* Lips. 1787. 8.—*Burigny*, L'eloquence chez les Romains, *Mem. Acad. Inscr.* xxxvi. 34.—*Cicero* De claris oratoribus (cf. § 413).—*Bähr*, Gesch. Röm. Lit. p. 478.——On panegyrical oratory, *J. G. Walch*, Diss. de orat. panegyr. veter. Jen. 1721. 4.

§ 404. *Marcus Tullius Cicero* was the most distinguished of the Roman orators. He studied closely the Grecian models, and combined in himself the strength of Demosthenes, the copiousness of Plato and the suavity of Isocrates. He was born at Arpinum, B. C. 106, and was put to death B. C. 43.—The poet Archias was his first teacher; he was instructed in oratory by Apollonius Molo of Rhodes; he also visited Athens. After his return, he was appointed Quæstor, and at last Consul; in the latter office he rendered the state the greatest service by suppressing the conspiracy of Catiline. Yet he was subsequently banished through the influence of P. Clodius the tribune; he voluntarily retired to Greece, and was soon recalled in the most honorable manner. He afterwards undertook the prætorship of Cilicia. In the civil war between Cæsar and Pompey, he followed the party of the latter, but after the battle of Pharsalia was reconciled to Cæsar. Not long after this, he was included in Antony's proscription, and was beheaded by an emissary of that triumvir.—The works of Cicero, which remain to us, have been distributed into four classes; Orations, Letters, Rhetorical treatises, and Philosophical treatises. We consider him here merely as an orator, and certainly in this capacity, his merit was the most splendid. We have 59 orations from him, mostly judicial, some accusatory, and some defensive; they are the finest models of Roman composition and eloquence.

1. Cicero was too easily affected by outward circumstances; elated by prosperity, and depressed by adversity; his disposition was amiable and his conduct generally praiseworthy, yet he was wanting in firmness of purpose and consistency.

Conyers Middleton, Life of M. T. Cicero. Lond. 1741. 2 vols. 4. Bost. 1818. 3 vols. 8. the best and fullest biography of Cicero.—Tr. into Germ. by *G. K. F. Seidel*. Dantz. 1791. 4 vols. 8.—*Morabin*, Histoire de Cicero, &c. Par. 1768. 2 vols. 4.—*I. M. Meierotto*, M. T. Cic. vita (drawn from C.'s writings, in his own words). Berl. 1783. 8.—*A. Ferguson*, on Cicero, in his *Hist. of Rom. Repub.* cited § 299. 7.—*E. Burton*, Account of the life and writings of Tully, in his *Ancient Characters* deduced from Classical Remains. Camb. 1763. 8.—Cf. also *Schöll*, Litt. Rom. ii. 66.—*Bähr*, p. 489.—*Aiken*, cited § 440. 5.

2. Schöll and Dunlop enumerate only 56 orations; Fabricius enumerates 59, but includes *three*, of which there remain merely fragments with the scholia of Asconius Pedianus. Some fragments of six different orations were discovered in or about the year 1814, by *Mai* in the Ambrosian library at Milan[1]. Besides these, Cicero delivered many orations which are wholly lost.—Of the 56 complete orations extant, 14 are called *Philippics*, being directed against Antony, and deriving their name from that applied to the orations of Demosthenes against Philip; the epithet is said to have been first applied by Cicero himself in a jocose manner.—There are 6 which are termed *Verrine*, being all intended for delivery against Verres, although only the first of them was pronounced; for Verres fled into voluntary exile.—The 4 *Catilinarian* orations, against the conspirator Catiline, are well known.—There are 3 orations in opposition to the *Agrarian law*, the success of which, in turning the inclinations of the people off from a darling object, has been considered as among the strongest examples of the power of eloquence.—Some of Cicero's orations were studied and written before delivery; but most of them were first spoken and afterwards written out, with such additions and corrections, retrenchments and embellishments, as seemed proper[2].

[1] See *Mai's* edition, cited below (5).——[2] Cf. *Pliny*, Ep. i. 20.——A brief account of each of the orations is given by *Schöll*, Litt. Rom. ii. 97, sq., and by *Dunlop*, Hist. Rom. Lit. ii. 152, sq.—See also *Bähr*, p. 511.—A minute analysis of that *for Cluentius* is offered by *Blair*, Lect. on Rhet. vol. ii. lect. 28.

3. There are extant several orations, which have been falsely ascribed to Cicero, as is now generally believed. And of those still commonly ascribed to him there are *five* whose genuineness has been questioned by some writers.

Among the former are the orations styled, *In Sallustium responsio*, *In pace*, *Antequam iret in exilium*, and *Contra Valerianum*.—*Schöll*, ii. 23, 114. cf. *Harles*, Brev. Not. p. 157.——The latter are the oration *Pro Marcello*, and the four orations supposed to have been delivered soon after Cicero's recall from banishment, entitled *Post reditum in Senatu*, *Post reditum ad Quirites*, *Pro domo sua ad Pontifices*, *De Haruspicum responsis*.—Respecting the last four, *Markland* seems to have been the first to start the doubts, in a *Dissertation* which was published in 1745, in his "Remarks on the Epistles of Cicero to Brutus" (cf. § 440. 2). A discussion ensued, in which *Ross* in England and *Gessner* in Germany took part against Markland; and the orations were still generally received as genuine. But in 1801, *Wolf* published an edition (cited below) of these four orations, to which he prefixed an account of the controversy, advocating the views of Markland. The notions of Wolf are adopted by Schütz and by Beck in their respective editions of Cicero.—Wolf also questioned the genuineness of the oration for Marcellus, in an edition of it published in 1802. The opinions of Wolf were controverted by *Weiske*, in a commentary on that oration (in his edition below cited), and advocated by *Spalding* in an essay which is contained in Wolf's *Museum Antiquitatis Studiorum* (vol. i.). In 1813, *Aug. L. Jacob* published a dissertation in which he maintained that the oration was partly genuine and partly composed of interpolations by some rhetoricians.—Cf. *Klügling*, Suppl. ad Brev. Not. &c. p. 88-91.—*Dunlop*, ii. 185-190.

4. Cicero and Demosthenes have often been compared as orators; by Plutarch, Quintilian, and Longinus among the ancients; and by numerous critics and writers on rhetoric and oratory among the moderns.—See *Jenisch*, Parallel der beiden grössten Redner des Alterthums. Berl. 1791. 8.—*H. Blair*, Lect. on Rhet. and Belles-Lett. lect. xxvi.

5. Editions.—We shall notice here editions of the *works* of Cicero, and of his *Orations*.—Whole Works.—The following are ranked amongst the best. *Verburg.* Amst. 1724. 4 vols. 4. Repr. Ven. 1731. 12 vols. 8.—*Jos. Olivet.* Par. 1740. 9 vols. 4. Repr. Oxf. 1783. 10 vols. 4. the 10th vol. contains Ernesti's *Clavis*; an 11th vol. was subsequently published containing notes.—*J. Aug. Ernesti.* Lpz. first, 1737. 5 vols. 8. 1776. 8 vols. 8. containing the valuable *Clavis Ciceroniana.* Repr. Oxf. 1810. 8 vols. 8. Lond. 1819. 8 vols. 8. Bost. 1816. 20 vols. 12. very neat. Berl. 1820. 10 vols. 8. this Berlin ed. contains the fragments discovered by Mai: The Prefaces of Ernesti have been published separately; *J. A. Ernesti*, Præfationes et Notæ in M. T. Ciceronis Opera. Hal. 1806. 2 vols. 8.—*Ch. D. Beck.* Lpz. 1795–1807. 4 vols. 8. not complete, these volumes including only the *orations*.—*Chr. G. Schütz.* Lpz. 1814–21. 20 vols. 8. containing the fragments discovered by Mai, summaries prefixed to each oration and treatise, with a few notes subjoined to the text, and a useful *Lexicon Ciceronianum*; this edition is much commended by *Klotz* (Supp. ad Brev. Not. &c. p. 82).—*J. C. Orelli.* Turici, 1826–38. vols. i.–vi. 8. This is said to contain the best text, as far as published. ——The *earliest* or *Princeps* edition was by *Alex. Minucianus.* Mil. 1498–99. 4 vols. fol. a work executed with great toil and expense (cf. *Dibdin*, Introd. i. 390).—Among the celebrated editions; *Victorius.* Ven. 1534–37. 4 vols. fol.—*Paul. Manutius.* Ven. 1540–44. 10 vols. 8.—*Lambinus.* Par. 1566. 4 vols. fol.—*Elzevir.* Lug. Bat. 1642. 10 vols. 12.——Orations.—The best; *Graevius.* Amst. 1699. 6 vols. 8.—*C. D. Beck.* Lpz. 1795–1807. 4 vols. 8. the part finished of his designed ed. of C.'s whole works. —*R. Klotz.* Lpz. 1835–37. 2 vols. 8. "excellent text."——The *Princeps* by *Sweynheym & Pannartz.* Rom. 1471. fol. containing all.——Of *select* orations there have been a vast multitude of editions. We notice here the following; *G. Ch. Charles* (The Verrine orations). Erlang. 1784. 2 vols. 8.—*G. G. Wernsdorf* (The Philippics). Lpz. 1821. 2 vols. 8.—*L. Müller* (the orations against Catiline). Hafn. 1803. 8.—*E. Mabbus* (Orat. 12 Select.). Hannov. 1822. 2 vols. 8.—*Fr. Aug. Wolf* (the four *suspected orations*). Berl. 1801. 8.—by *same* (Oration for Marcellus). Berl. 1802. 8.—*B. Weiske* (Orat. for Marcellus, with a Commentary). Lpz. 1805. 8.—*Aug. Mai*, M. T. Cic. trium. orat. pro Scauro, Tullio et Flacco partes, &c. Milan, 1814. 8.—By *same*, M. T. Cic. trium orat. in Clodium, de ære alieno Milonis, de Rege Alexandrino Fragmenta, &c. Milan, 1814. 8.—By *same*, M. T. C. *sex* orationum partes, &c. (a 2d ed. of the two publications just cited). Mil. 1817. 8. Respecting these fragments, cf. *Klügling*, Suppl. Brev. Not. p. 94, 355; *Dibdin*, Introd. to Class. i. 443; *Dunlop*, Rom. Lit. ii. 182.—*B. G. Niebuhr*, Cic. orat. pro Fonteio et Rabir. fragm. Berl. 1820. 8.—*C. T. Zumpt*, Orationes Verrinæ. Berl. 1830. 8.—*J. C. Orellius*, Select Orations, edited from MSS. now first collated. Zurich, 1837.——Several editions of Select Orations have been published for use in our classical schools; that of *C. Anthon* (N. York, 1836. 12.), is good.

6. Translations.—Of Whole Works.—French.—*Anonymous.* Par. 1818. 26 vols. 8.——German.—*R. Klotz*, editor; the translations, by different scholars, still in progress; the *philosophical* works already published, by *Jacobs, Dryan, Zumpt*; with introductions and notes.——Of Orations.—German.—*J. B. Schmitt* (all). Würzb. 1787–94. 8 vols. 8. ("*nec fide nec elegantiæ.*" *Klügling.*)—*F. C. Wolf* (select). Altona, 1805–19. 5 vols. 8. with a continuation, Alt. 1823. 2 vols. 8.——*French.*—*De Villefore* (all). Par. 1731. 8 vols. 12.—*Auger* (select). Par. 1787. 3 vols. 12.—*Olivet* (against Catiline). Par. 1771. 12.——English.—*W. Guthrie* (all). Lond. 2d ed. 1745. 3 vols. 8. 1806. 2 vols. 8.—*J. Rutherford*, The principal orations of Cicero, with notes, &c. Lond. 1781. 4.—*J. White* (against Verres). Lond. 1787. 4.—*Duncan* (select). Lond. 1771. 8. ed. by *C. Whitworth.* Lond. 1777. 2 vols. 8.

7. It would require a volume to name the various works *illustrative* of the writings of Cicero. Among those illustrating the Orations, we advert to the Commentaries (*enarrationes, scholia*) of Q. *Asconius Pedianus*, a Roman grammarian of the 1st century (*cf.* § 424).—The commentary of *Pseudo Manutius* is also worthy of notice; a new edition was given by *Ch. G. Richter.* Lpz. 1783. 8.—*M. Anton. Ferratius*, Epist. in Orat. Cic. libri sex. Ven. 1738. 4. "in quibus omnia fere, quæ in orationibus M. Tullii dubia, occurrunt, polemica illustrantur." (*Harles*, Suppl. Brev. Not. i. 200. cf. *Fabricius*, i. 170).—*S. C. Schirlitz*, Vorschule zum Cicero, &c. Wetzel. 1836. 8. containing biographical and other notices, and designed as an introduction to the study of Cicero.

8. A singular literary controversy arose in the 16th century, out of the extravagant veneration for Cicero which was then cherished. It began at Rome, where Leo X. was one of the most zealous admirers of the Roman orator, and exerted all his influence to proscribe every other model of Latin style. But the great champions in the war were Erasmus and Julius Cæsar Scaliger. The former commenced his attack upon the admirers of Cicero in a book styled *Ciceronianus.* He charged them with exalting paganism over Christianity, and deifying a heathen lawyer; asserting that they preferred Jupiter Optimus Maximus to Christ the Redeemer of the world, and held *conscript Fathers* in higher estimation than *inspired Apostles.* His book was filled with that lively wit and pungent irony, which Erasmus knew so well how to employ. A defence was made by Scaliger in two *Satires*, characterized by the grossest severity and bitterness. Scaliger was a more profound scholar than Erasmus, but a much less brilliant writer. The wit of his adversary he found it easiest to repay with abuse; and he most unsparingly heaped upon the author of Ciceronianus hard names and reproachful epithets, calling him a monster, a parricide, a second Porphyry.

Burigny, De la question, &c., par rapport a l'estime due a Cicero, in the *Mem. Acad. Inscr.* vol. xxvii. 195.

§ 405. *Caius Plinius Cæcilius Secundus*, a native of Comum, not far from Mediolanum, lived in the latter part of the first century and the beginning of the second. He was a nephew of the elder Pliny, and adopted by him. He studied eloquence under Quintilian; and acquired great celebrity and influence at Rome as a judicial orator. Under Domitian he held the office of prætor, and under Trajan that of consul. His *eulogy* on Trajan is a tribute of thanks for the latter dignity. It is the only specimen of his eloquence that has come down to us; it exhibits many undeniable beauties, but is too lavish both in praise and in rhetorical ornament.

1. He was a son of L. Cæcilius by the sister of the elder Pliny; he assumed his uncle's name and inherited his estate. At the age of 41 or 42 he was sent to govern the provinces of Bithynia and Pontus, whence he wrote his interesting epistle respecting the persecution of Christians. He died at the age of 52, about A. D. 110, and left the reputation of a liberal and amiable man. There is a groundless legend that he was converted to Christianity by Titus in Crete, and suffered martyrdom.

G. P. Gierig, Leben, Charakter, &c., des jüngeren Plinius. Dortm. 1798. 8.—*J. A. Schlüter*, Progr. über den Char. des jüng. Plinius. Onolzbach (Ansbach, *Onoldi*). 1788. 4.—On the story of Pliny's conversion, cf. *Fabricius*, Bibl. Lat. ii. 419.

2. Pliny published many of his orations and harangues, and wrote other works, the loss of which is matter of regret. The *Panegyric* (*Panegyricus Trajano dictus*) and the *Letters* (cf. § 441) are the only genuine remains; although other works extant

have been ascribed to him, as the dialogue *de causis corruptæ eloquentiæ* (§ 415. 3), and the book *de viris illustribus*.—The Panegyric was addressed to Trajan on his naming the author for consul A. D. 100, and was afterwards publicly recited; he refers to it in two of his letters (*Ep.* iii. 13. 18). In another letter (*Ep.* vii. 17) he speaks of his great labor and care in composition (cf. P. IV. § 125).

Schöll, Lit. Rom. ii. 411.—*Fabricius*, Bibl. Lat. ii. 491. Fabricius is copied in *Lemaire's* ed. of Pliny, 2 vol. p. 394, ss.

3. Editions.—The *Panegyric* is given in many editions of the Letters (§ 441). Separately, the best; *C. G. Schwartz*. Nürnb. (Norimb.) 1746. 4. with a learned and useful commentary.—*G. L. Gierig*. Lpz. 1796. 8. "with notes copious and instructive;" subsequently united to his edition of the *Letters*, with some alterations. Lpz. 1806. 2 vols. 8.—The *Princeps*, by *Puteolanus*, cited § 406. 3.

4. Translations.—German.—*J. A. Schäfer*. Ansbach (Onoldi). 1784. 8.—*D. L. Wigand*. Lpz. 1796. 8.——French.—*Louis de Sacy* (Ludovicus Sacius). Par. 1709. 8. cf. § 441. 3.——English.—*W. Konnet* (Bp.). Lond. 1696. 8.—*G. Smith*. Lond. 1702. 8. —With the Epistles (by "several hands") and a Life of Pliny by Mr. Henley. Lond. 2 vols. 8.

§ 406. Besides the oratorical works above noticed, there are the *twelve eulogies* (*Panegyrici*) on the Roman emperors in the 3d and 4th centuries. They are worthy of notice chiefly as literary monuments of the times, and as subservient to historical research, and not as specimens of oratory; since in that period there was an almost total loss of pure taste, of good style, and of the free and noble spirit of genuine eloquence. The principal authors are *Claudius Mamertinus*, *Eumenius*, *Nazarius*, and *Latinus Pacatus*.

1. "These panegyrics are melancholy monuments of the decline which oratory had suffered since the time of Pliny[1]. They consist of eulogies upon different Roman emperors and princes, which were pronounced on various public occasions, and not unfrequently delivered as complimentary addresses in the actual presence of the imperial sovereigns. The cities in different parts of the empire seem to have employed this adulation as a means of securing the favor of the reigning prince; for which purpose they selected their most eloquent and insinuating speakers to prepare and utter such panegyrical discourses. The cities of Gaul appear to have gone beyond all others in this sort of flattery; since all the eulogies of the collection here described were composed by Gallic orators. These performances are but poor imitations of the panegyric of Pliny. They contain revolting flatteries and frigid declamation mingled with exaggerations and subtleties, and are wanting in genius, delicacy, and regard to truth. But, although they can scarcely fail to produce disgust in the reader, they are highly valuable as historic monuments illustrating the customs and spirit of the times." Nor are they utterly worthless in rhetorical character. "There is considerable talent in these discourses[2], with very fine thoughts, happy turns, lively descriptions, and just commendations."

[1] The quotation is from Schöll, Litt. Rom. iii. 191.——[2] From *Rollin*, Polite Learning, as cited § 412.——Cf. *C. G. Rhyne*, Censura duodecim Panegyricorum veterum. Gott. 1905. fol.; also in his *Opusc. Academ.* p. 80. vol. vi.

2. *Claudius Mamertinus* was the author of *two* of the discourses[1]; one of them, eulogizing the emperor Maximian, was pronounced at Treves, on the 20th of April, A. D. 292, at a celebration of the founding of Rome; the other, perhaps of an earlier date, was pronounced on the birthday of Maximian. Another of the panegyrics, delivered about 70 years later, is ascribed to a *Claudius Mamertinus*, supposed to be a son of the former.—*Eumenius* was a professor of rhetoric in the school of Augustodunum, where he enjoyed a very liberal stipend from the emperor Constantius Chlorus, whom he had previously served as secretary. *Four* panegyrics are from him; the last of them was delivered at Treves, A. D. 311, to Constantine, by appointment of the citizens of Augustodunum, as an address of thanks for favors bestowed on them by that emperor.—*Nazarius* was a professor at Burdigala (cf. § 385); his panegyric was pronounced at Rome, A. D. 321, and eulogizes Constantine the Great.—Latinus *Pacatus Drepanius*, author of another of the Discourses, was a professor of the same place, who was sent to Rome A. D. 391, to congratulate the emperor Theodosius. *Optatianus Porphyrius* (cf. § 341) is included by Fuhrmann[2] among the authors of what are called the twelve Panegyrics; and also *Ausonius*, among whose works is found a eulogy in prose on the emperor Gratian.

[1] Respecting the authors, see Schöll, iii. 188, ss.—*Fabricius*, Bibl. Lat. ii. 494.——[2] Klein, Handbuch, p. 745, as cited § 7. 8.

3. Editions.—The best, by *C. G. Schwartz*, completed by *W. Jäger* (*Jugerius*). Norimb. 1779. 2 vols. 8. with an Appendix (*Appendix observationum*, &c.) Norimb. 1790. 8.—In *Pulpy's* Var. & Delph. Classics, No. 120-124.—The *Princeps*, by *Franc. Puteolanus*, without name of place, 1478. 4. containing the Panegyric of Pliny and eleven others. Those now commonly called the twelve do not include Pliny's.—Cf. *Harles*, Brev. Not. p. 40, 418. *Fabricius*, Bibl. Lat. ii. 492.

4. Several Panegyrics were composed by *Symmachus*, an orator of some renown in his times, whose letters will be noticed below (§ 444). Fragments of eight orations by him were drawn by *Mai* from the palimpsest manuscript of Fronto (cf. § 443); three of them are imperial panegyrics (*orationes Augustales*).

Mai published the same under the title Q. *Aur. Symmachi* octo orationum partes, &c. Mil. 1815. 8. with a specimen of the chirography of the MS.

III.—*Rhetoricians.*

§ 407 *u*. It is worthy of remark, that the Roman Rhetoricians had reference chiefly to the art of the orator, and not of the prose writer in general. The beauties of style

in other species of composition, except *orations* properly so called, were investigated by the grammarians and taught both orally and by written works.

§ 408. It has already been mentioned, that the attention of the young Romans was first specially drawn to the art of speaking as such, by the Greek rhetoricians who came to Rome with the embassy of Carneades, about B. C. 155. Lectures on rhetoric and grammar had been given somewhat earlier by one Crates, who had come to Rome in the suite of Attalus an ambassador from Eumenes 2d, king of Pergamus. Crates, being detained by the breaking of a leg, employed himself for amusement in giving lectures (ἀκροάσεις) which attracted considerable attention. But much greater interest seems to have been awakened by the embassy from Athens. The three men (Carneades, Diogenes, and Critolaus) who composed this embassy[1], were teachers of rhetoric and philosophy. They introduced among the Romans schools, in which instruction in rhetoric was given after the manner taught in the Greek books. Some of the Roman Fathers apprehended danger to the state from the new schools, and at length the following edict against the rhetoricians[2] was given by the Censors: "Whereas we have been informed that certain men who call themselves Latin rhetoricians have instituted a new kind of learning, and opened schools in which young men trifle away their time day after day; we, judging this innovation to be inconsistent with the purpose for which our ancestors established schools, contrary to ancient custom, and injurious to our youth, do hereby warn both those who keep these schools and those who frequent them, that they are herein acting contrary to our pleasure."

[1] *Cf.* P. IV. § 120.——[2] *Cf. Suetonius*, De Rhetoribus.

§ 409. But the art of speaking was so highly valued at Rome, that instruction in rhetoric could not be wholly interdicted. Schools were opened, as has been mentioned (§ 395), by Roman freedmen, when the Grecian masters were excluded. The earliest of this description, in which rhetoric was taught in the Latin language, is said to have been commenced about B. C. 90, by L. Plotius Gallus, who was afterwards the teacher of Cicero. L. Otacilius Pilitus is mentioned as another noted teacher. Theoretical instruction in rhetoric became more and more valuable in the general estimation, and the employment of rhetorician, it is stated, became highly lucrative.

§ 410. The earliest works which we have in Latin, belonging strictly to the class here denominated rhetorical, are from the pen of Cicero; who, although his professional employment was that of the orator and not the rhetorician, devoted himself, with the greatest assiduity, to study and explain everything belonging to the theory of his art. The merit of his several treatises (cf. § 413) is universally acknowledged; they are the only rhetorical works that we can refer properly to the Augustan age.—The next important name in this department is that of Marcus Seneca, the father of the philosopher. He was employed at Rome as an actual teacher of rhetoric and oratory, and left some works which have come down to us (cf. § 414). We refer them to the 4th period of our division, although Seneca was born many years before the death of Augustus, because they were chiefly written in the author's old age. M. Porcius Latro was a contemporary and friend of Seneca, and also a professed rhetorician at Rome; two or three declamations ascribed to him (cf. § 414. 3) are extant.—Rutilius Lupus is another rhetorical writer belonging probably to the same age, although by some assigned to a later time; we have from him a treatise on figures (cf. § 414. 4).

§ 411. The schools of rhetoric were sustained in the period following the time of Augustus, although genuine eloquence declined. Many teachers of rhetoric are mentioned; as Hermagoras, and Gabinianus, celebrated both at Rome and in Gaul; Virginius Rufus, who wrote a treatise on rhetoric; and others, whose names it is of little importance to repeat. They are all entirely eclipsed by Quintilian, whose reputation was deservedly very high as a living teacher, and whose treatise on the art of the orator (cf. § 415) has secured him lasting honor.

After Quintilian, we find no author of any eminence in this branch of literature.—In our last period, subsequent to the Antonines, there were still numerous teachers of rhetoric, both at Rome and elsewhere (cf. P. IV. § 128. 5); but if they produced anything of great importance, it is buried in oblivion. From several of them, however, something is preserved.

We barely note the following remains of rhetoricians belonging to the latest period. *Curius Fortunatianus*, about A. D. 340; a work entitled *Ars rhetorica scholica*, in 3 books, by question and answer; found in *Pithœus*, as cited § 412.—*Aquila Romanus*, about A. D. 260; a Latin translation of the Greek treatise of Numenius (cf. § 112) *De figuris sententiarum*, &c. found in *Ruhnken's* ed. of R. Lupus, cited § 414. 4.—*Julius Rufinianus*, about A. D. 330; a continuation of the work of Aquila; also given in Ruhnken's edition just named.—*Victorinus*, a teacher of rhetoric at Rome, driven from his school on account of his being a Christian, by Julian (cf. P. IV. § 128. 2), A. D. 362; a commentary (*expositio*) on Cicero's treatise *de inventione*; found in the collection of *Pithœus*, above cited.—Cf. *Schöll*, Litt. Rom. iii. 197.

§ 412. We insert the following for references on the subject of the Roman rhetoricians.

Franc. Pithœus, Antiqui rhetores Latini. Par. 1594. 4.—*Claudius Capperonius*, Antiqui Rhetores Latini. Argent. 1756. 4. an improved ed. of the preceding; a collection containing the later rhetoricians mentioned above (§ 411) and several others.——*F. A. Wiedeburg*, Præcepta rhetorica. Brunsw. 1786. 8. (cf. § 113).—*J. Ch. Theoph. Ernesti*, Lexicon technologiæ Latinorum rhetoricæ.

Lpz. 1797. 8. containing explanations of the technical language of the Latin Rhetoricians and Grammarians.—Cf. also *Sulzer*, Allg. Theorie, &c., Iv. 47.—*Rollin*, Polite Learning, ch. iv. art. 2; in his Anc. History, p. 543–554. vol. 2d. ed. N. York, 1838.—*Rutenius*, De claris rhetoribus (cf. § 587. 2).—*Quintilian*, Inst. Orat. lib. ii. respecting the Roman schools of Rhetoric.—*Juvenal*, Sat. vii. illustrating the state of learning, and particularly the rhetorical schools in the time of Domitian.—*I. Harris*, Philological Inquiries. Lond. 1781. 3 vols. 8.——*G. D. Keller*, Vergleichung d. alten und neuen Redekunst. Leipz. 1795. 8.—*J. Hillebrand*, Æsthetica literaria antiqua Classica. Mogunt. 1808. 8.

§ 413. *M. T. Cicero*, already named as a practical orator (§ 404), was likewise a most thorough, copious, and instructive writer on his art. The following are included in his *rhetorical* works: 1. *Rhetorica, ad Herennium*, in 4 books, which is now thought to be the work of another rhetorician, perhaps of Gnipho, one of Cicero's teachers; 2. *De inventione rhetorica*, in 2 books, a work said to have been written in his 18th year in 4 books, of which only 2 remain; 3. *De Oratore*, in 3 books, addressed to his brother, in the form of a dialogue; 4. *Brutus*, or *De Claris Oratoribus*, being an account of the most distinguished orators; 5. *Orator*, an ideal picture of a complete speaker, addressed to M. Brutus; 6. *Topica*, or the doctrine of evidence, addressed to the lawyer Trebatius; 7. *De partitione rhetorica*, a dialogue between himself and son on rhetorical analysis and division; 8. *De optimo genere oratorum*, designed as a preface to his translation of the rival orations of Æschines and Demosthenes in the case of Ctesiphon (cf. § 106. 3. § 107. 2). The most valuable of these works are the 3d, 4th, and 5th.

1. Various conjectures have been made by the learned respecting the real author of the books addressed *to Herennius*. That which ascribes the work to Cicero's master, Gnipho, was first advanced by Schütz, one of the best editors of Cicero.—The treatise *de claris oratoribus* is a most valuable help in learning the history of Roman eloquence.—In the book entitled *Topica*, Cicero treats of the method of finding proper arguments. The sources from which arguments may be drawn are called *loci communes*, COMMON PLACES. The work is based on that of Aristotle by the same title.

Cf. *J. Q. Adams*, Lectures on Oratory. Cambr. 1810. 2 vols. 8.—For a further notice of the several works above named, see *Dunlop*, Hist. Rom. Lit. ii. 194, ss.—*Bähr*, Gesch. Röm. Lit. p. 501, ss.

2. Editions.—Rhetorical Works collectively, the best; *C. G. Schütz*. Lpz. 1804–8. 3 vols. 8.—*Principe*, by *Aldus* (the elder). Ven. 1514. 8.—Rhet. ad Herennium, best; *P. Victorius* (jun.). Leyd. 1761. 8.—De Oratore, best; *G. Ch. Harles* (first published 1776; but a new impr. ed. just before his death). Lpz. 1816. 8. with notes of Z. Pearce.—*O. K. Müller*. Lpz. 1819. 8. pronounced by Dibdin (1827) the best extant.—*L. J. Billerbeck*. Hann. 1823. 8. "Zum Gebrauch für Schulen, mit den nothwendigsten Wortund Sach-Erläuterungen."—Brutus (de claris oratoribus), *J. Ch. G. Wetzel*. Hal. 1793. 8. and Brunsw. 1796. 8.—*F. Ellendt*, Regiomont. 1825. 8. with notes of Ernesti and others: and a brief history of Roman oratory.—*Charles Beck*. Camb. 1837. "well worthy of its author, one of the most accurate Latin scholars in our country." *Bibl. Rep.* No. xxviii. p. 498.—Orator, *J. G. H. Richter*. Hal. 1816. 8.—*J. C. Orellius*, Turici, 1831. 8. with Brutus and Topica.—Topica, *J. Ch. F. Wetzel*, M. T. Cic. opera rhetor. minora. impr^a ed. Lpz. 1823. 8. containing the *Rhetorica ad Herennium*, *de inventione*, *de partitione*, and *de optimo genere oratorum*.

3. Translations.—German.—*F. C. Wolff*, De oratore. Alton. 1801.—*J. L. H. Woller*, Brutus. Hamb. 1787. 8.——French.—Abbe Colin, De oratore, with the Latin. Par. 1805. 12.—*De Villefore*, Brutus. Par. 1736. 12.——English.—*W. Guthrie*, De Oratore. Lond. 1742. 8. often repr.—*E. Jones*, Brutus. 1776. 8.

§ 414. *Marcus Annæus Seneca*, of Corduba in Spain, father of Seneca the poet (cf. § 374) and philosopher (cf. § 469), was a celebrated rhetorician under Augustus and Tiberius. He wrote a work entitled *Controversiæ*, or civil processes, or law-suits, in 10 books, of which we have only a part; viz. the 1st, 2d, 7th, 9th, and 10th; and these not in a perfect state. It was a sort of Chrestomathy, and is properly ranked in the class of rhetorical works, as it contains a review and comparison of Greek and Roman orators with regard to invention, application, and style. We have also another work by him, entitled *Suasoriæ*, consisting of declamations and discourses on imaginary themes. It is an appendix to the former work, and also incomplete. The style in both is concise, sometimes even to constraint.

1. Seneca was born B. C. 58, and died A. D. 32. Under Augustus, he lived at Rome and taught rhetoric. At the age of 52, he returned to his native country, and married Helvia, a woman of distinguished beauty and talents.—By her he had three sons; *Lucius*, the philosopher; *Mela*, father of the poet Lucan; and *Novatus*, who afterwards took the name of *Junius Gallio*, and was the Gallio mentioned in the history of Paul (*Acts* xviii. 12.)——In both the works of Seneca, we find questions which were discussed in the rhetorical schools for the sake of exercising the talents of the speakers.

Schöll, Litt. Rom. ii. 385.—*Bähr*, Gesch. Röm. Lit. p. 551.

2. Editions.—Both works are commonly given in the editions of his son L. Ann. Seneca (cf. § 469. 4). Separately, *M. Ann. Senecæ rhet. Opera*. Bip. 1783. 8. Repr. Bip. 1810. 8. The *Controversiæ* was first printed, Ven. 1490. The *Suasoriæ* added, Ven. 1492. fol. Cf. *Harles*, Brev. Not. p. 320.

3. Besides the declamations of Seneca, we have some other specimens of the declamations or discourses which the rhetoricians required of their pupils in order to train their minds for argument and debate; and which were practiced by the most eminent orators long after leaving the schools (cf. P. IV. § 125). Of this kind, are a declamation *in Ciceronem*, and another *in Catilinam*, ascribed to *M. Porcius Latro*, who was a professed rhetorician of some celebrity (*Quint.* Inst. Or. x. 5).

4. *Rutilius Lupus* probably lived in the time of Augustus and Tiberius, and was, perhaps, the son of the tribune and prætor of that name mentioned by Cicero. His

treatise, in 2 books, *De figuris sententiarum et elocutionis* is an extract and translation from a Greek work composed by one Gorgias; not the celebrated sophist of Leontium (cf. § 114), but probably the teacher at Athens, whom the son of Cicero left at the command of his father. The work contains passages which were drawn from Greek orators, and some which are not elsewhere preserved.

The first edition was by *Nic. Roscius Ferrariensis*. Ven. 1519. 8. (*Bähr*).—A better, by *R. Stephanus*. Par. 1530. 4.—The best; *D. Ruhnken*. Lugd. Bat. 1768. 8.—*C. F. Frotscher*. Lips. 1801. 8. with Ruhnken's notes.

§ 415. *Marcus Fabius Quintilianus*, a contemporary of the younger Pliny (cf. § 405), was a native of Calagurris in Spain, but was brought to Rome in his infancy. He was for 20 years an eminent teacher of rhetoric. The most noble of the Romans were among his pupils. He instructed them by example as well as by precept, being himself a speaker, although his chief merit as an author is founded on his attention to the theory of eloquence. His work, entitled *De Institutione Oratoria*, in 12 books, is exceedingly valuable; highly conducive to the formation of good taste; comprising at the same time the best rules and a specification and critical notice of the best models. The 10th is one of the most instructive books in the work.—There is a collection of oratorical exercises, *Declamationes*, consisting of 19 termed *smaller* declamations, and 145 called *larger*, which have been generally ascribed to Quintilian. They are very unequal in respect of style and value, and are chiefly unworthy of this author. They are probably the productions of several different writers, mostly of a later period.—The dialogue, *De causis corruptæ eloquentiæ*, by some ascribed to Tacitus, and by some to Pliny (cf. § 405. 2), is by others referred to Quintilian.

1. Quintilian opened his school at Rome under Vespasian; he was the first rhetorician who received a salary from the imperial treasury. His Institutes were written about B. C. 92, after he retired from the business of public instruction.

Cf. *Schöll*, Litt. Rom. ii. 398.—A fuller account of his life, in *Rollin*, as cited § 412.—Cf. Preface to *Spalding's* edition below cited (4).—*Dodwell*, Annales Quintiliani, &c. Oxon. 1698. 8.

2. The *Institutes of Oratory* are designed to form a complete orator. The author therefore begins with him in his infancy, and goes on with him through his preparatory education, his professional practice, and his retirement from active life. The 1st book is of special value as informing us respecting the manner in which children and youth were instructed before entering the schools of rhetoric. The 2d book gives rules to be observed in these rhetorical schools. The 10th book, mentioned above as very instructive, contains a notice of the Greek and Roman classic authors.

The only complete manuscript of this work preserved to modern times was one found by Poggio of Florence, at the time of the council of Constance, A. D. 1417, in a tower of the Abbey of St. Gall; what has become of this MS. is not known; but a copy of it, taken by Poggio, is now in England. *Schöll*, Litt. Rom. ii. 400.

3. Quintilian says expressly (*Inst. Or.* vi. procem. viii. 6), that he wrote a treatise on the *causes of the corruption of eloquence*. This is one of the grounds, on which some of the critics have ascribed to him the *dialogue* now extant on that subject, as *Grævius*, Henry Stephens, Saxius and others, have done. The title of the dialogue, however, in the manuscripts and early editions, is simply *de claris oratoribus;* the other part, *seu de causis corruptæ eloquentiæ*, was added by Lipsius. *Spalding* (in his edition named below, 4) has cited passages which he thinks prove that the dialogue was not the work of Quintilian.—The principal writers who ascribe the dialogue to Pliny are *Nast* and *Melmoth*, authors of the translations cited below (5).—The early editions and the manuscripts ascribe the dialogue to Tacitus. *Brotier* and other critics follow this authority.

Schöll, Litt. Rom. ii. 404.—*Murphy*, Trans. of Tacitus (cited § 534. 5), p. 258. vol. vi. ed. Bost. 1822.—*W. Melmoth*, Letters of Sir Thos. Fitzosborne; with a Dialogue on Oratory, 6th ed. Lond. 1763. 8. 1st Am. ed. Bost. 1815. 12.

4. Editions.—De Institt. Or.—Best; *G. L. Spalding*. Lpz. 1798–1816. 4 vols. 8. The 4th vol. prepared by *Buttmann* after Spalding's death. These vols. contain the text. A 5th vol. containing notes and index, by *C. F. Zumpt*, and a *Lexicon Quintilianeum* forming a 6th vol. by *E. Bonnelli*, have been since added.—*G. H. Lünemann*. Han. 1832. 2 vols. 8.—Q.'s Works are given in *Lemaire's* Bibl. Class.——Earlier celebrated editions; *P. Burmann*, De Inst. & Declam. Lugd. Bat. 2 vols. 4.—*Capperonnier*, De Inst. Or. Par. 1725. fol.—*J. M. Gesner*. Gott. 1738. 4. Oxf. 1806. 2 vols. 8.—*C. Rollin*, De Inst. Or. 3d ed. Par. 1734. 2 vols. 8. Altenb. (*Harles* ed.) 1772. Oxf. (*Ingram* ed.) 1809. valued for the preface of Rollin.—*P. Pithœus*, Declam. Min. Par. 1580. 8.—*Extracts;* by *J. Alden*, M. F. Q. de Inst. Or. e Libris Excerpta. Bost. 1840. 12. Cf. *N. Amer. Rev.* vol. lii. p. 208.——De causis corr. eloq.—Good; *J. H. A. Schultz*. Lpz. 1788. 8.—*J. Stebode*. Gött. 1815. 8.—*G. Böttticher*. Berl. 1832. 8.—*F. Ritter*. Bonn, 1836. 8.—*C. S. Pabst*, Dial. de Orat. Lips. 1841. 8. pp. 123.—It is given in most editions of Tacitus, and of Quintilian. In *Brotier's* edition (cited § 534. 4) a chasm in the dialogue is elegantly supplied by that editor.

5. Translations.—French.—*Abbé Gedoyn*, Institt. Orat. Par. 1718. 4. 1803. 4 vols. 12.——English.—*Warr*, Declamations. Lond. 1686. 8.—*W. G. Guthrie*, Institt. Orat. 1756. 2 vols. 8.—*J. Patsall*, Inst. Or. Lond. 1774. 8.—*W. Melmoth*, De caus. corr. eloq. Lond. 1754. 8. Cf. his *Letters*, above cited.—*Arthur Murphy*, De caus. corr. El. (with valuable notes) in his transl. of Tacitus, cited § 534. 5.——German.—*H. P. C. Henche*, Inst. Or. Helmst. 1775. 3 vols. 8.—*J. J. H. Nast*, dialogue *de causis*, &c. Halle, 1787. 8.

IV.—*Grammarians.*

§ 416 *u*. The language of the Romans gained in copiousness, refinement and excellence, as the arts and sciences began to find patronage among them (cf. P. IV. § 114).

Patriotic and acute men, who had studied and admired the Greek language, now applied themselves to a more particular investigation and improvement of their native tongue. These were the Grammarians, who made the study of language their principal business, and gave the Roman youth instruction in respect both to accuracy and to beauty of style. And subsequently, when Roman taste was declining, these men endeavored to sustain the classical reputation and influence of the older writers, especially the poets and orators, by exhibiting them as models, and illustrating their beauties. In the later periods, the grammarians and philologists were almost the sole possessors of the literature. Their industry, however, did not always take the best direction. They often deviated into useless speculations, prolix discussions, and arbitrary technicalities, which gave to their pursuits a dry and forbidding aspect. Some of them put their researches into a written form, and various essays from them have come down to us.

§ 417. It has been before remarked (§ 407), that the grammarian gave instruction respecting language and style generally, while the rhetorician confined himself to the style and other qualifications of the orator. The Romans at first applied the term *literatus* to the grammarian, meaning just what the Greeks did by γραμματικός (cf. P. IV. § 71), one who was well instructed in letters. Afterwards the term *grammaticus* was introduced by the Romans in the same sense. We translate it by the word *grammarian*, but the term *philologist* would be more appropriate; because the studies and instructions of the *grammaticus* were not limited to the mere forms and syntax of language in accordance with the modern limitation of the term *grammar*, but were extended over the whole field of interpretation and literary criticism.

§ 418. It is commonly stated, that the first who awakened any interest at Rome in the studies of the grammarian was Crates of Mallos, who came to Rome in the embassy of Attalus, B. C. 168. His lectures probably were in reference to Greek authors, but served to direct the attention of the Romans to productions in their own language. Latin grammarians soon appeared; among the earliest Suetonius mentions two Roman knights. They were, however, generally slaves or freedmen, and probably of Greek origin. Some of the more eminent of the early grammarians were the following; Aurelius Opilius, who composed a commentary in 9 books on different authors; Valerius Cato, author of a poem before mentioned (§ 344) and of various other works; Antonius Gnipho, who left a treatise on the Latin tongue. These flourished in the time of Sylla; Gnipho continued to teach for a long period and seems to have finally opened a rhetorical school, where Cicero attended on his lectures (cf. § 413). Nothing of their grammatical works now remains.

In the opening of the next period, which extended from the war of Sylla, B. C. 88, to the death of Augustus, we find one author of special value and celebrity in this department, M. Terentius Varro (cf. § 423), who was celebrated as the "most learned of the Romans;" he made most extensive researches in grammar and philology, of which some valuable remains are preserved to us.—Another grammarian of some note was Verrius Flaccus, who was employed by Augustus to teach in the imperial palace; of his principal work we have an abridgment (cf. § 428).—Julius Hyginus, a freedman of Augustus, and keeper of the Palatine Library (cf. P. IV. § 126), was also a professed grammarian, and left a commentary on Virgil with other writings; his philological works are, however, all lost.

§ 419. In the next period, extending from the death of Augustus, A. D. 14, to the Antonines, there were many writers belonging to the class now under notice. In the preceding period, a chief object of attention among the grammarians was to inquire into the origin and structure of the Latin language. But in this, their attention was directed to the interpretation and criticism of authors, especially of the works, which appeared in the age of Augustus; as the grammarians of Alexandria employed themselves much in commenting on the classic authors of Greece. Asconius Pedianus in the 1st century (cf. § 424) gained some celebrity by commentaries on Virgil, Sallust, and Cicero. There were two grammarians by the name of Valerius Probus[1], one under Nero and Vespasian, and the other under Adrian. Rhemnius Palæmon[2] was a celebrated teacher of grammar in the reigns of Claudius and Nero. Annæus Cornutus, who has been mentioned as author of a treatise in Greek (§ 227), is supposed to have exerted a considerable influence on the literature of his age by his instructions at Rome, and by his writings, among which was a lost commentary on Terence; he taught philosophy as well as grammar, and was finally banished by Nero. Velius Longus[3] is the name of another grammarian of this period, who left a treatise on orthography, still extant, and a commentary on the Æneid, which is lost. We have likewise a treatise on orthography ascribed to Terentius Scaurus[3], who lived in the time of Adrian, and was preceptor to the emperor L. Verus; he wrote also a grammar and a commentary on Horace's Art of Poetry. Cornelius Fronto, named among the epistolizers (§ 443), should also be mentioned here, as he was an eminent grammarian and teacher, and left a treatise, still extant, on the different meanings of words commonly called synonymous.

But one of the most valuable and interesting authors in the department before us is

Aulus Gellius, who flourished at the very close of this period; his miscellaneous production, entitled *Noctes Atticæ*, will be noticed below (§ 425).

[1] The extant treatises ascribed to *Valerius Probus* are, (1) a grammar, *grammaticarum institt. lib. duo*; (2) an account of Roman stenography, *de notis Romanorum*; (3) *Scholia* on the Georgics and Bucolics of Virgil, found in the collection of *Putsch*, cited below (§ 432); separately, *H. Ernst.* Soræ, 1647. 8. The scholia on Virgil (with other commentaries), by *A. Mai.* Mil. 1818. 8. ——[2] The only work of Palæmon extant is his *Summa Grammatica*, or sketch of grammar; given also by *Putsch*.——[3] The grammatical pieces remaining from Longus, Scaurus, and Fronto, are given by the same; that of Fronto likewise by Mai (cf. § 443. 2).

§ 420. In the last period included in our glance, the studies of the grammarian and philologer continued to be held in honor. In the eastern empire an imperial ordinance in the beginning of the 5th century contained the provision that all Greek and Latin grammarians, who had been employed in teaching their science for twenty years, should hold the rank of Vicars (*vicarii*). The Vicars were governors of extensive provinces, and belonged to the class of dignitaries who were styled *Spectabiles*, and were addressed in the words *Vestra Spectabilitas* or *Vestra Claritas*.

§ 421. Of the numerous grammarians of this period, the following may be named as the principal; Nonius Marcellus, Censorinus, and Pomponius Festus of the 3d century; Ælius Donatus of the 4th century; Macrobius, Diomedes, and Charisius of the 5th century; whose works are mentioned in the following sections (§§ 423—432). Marcianus Capella may properly be named here, although the peculiar character of the work left by him to posterity is such as may justify our placing him among the philosophical writers (cf. § 473). There were others, of whom some remains are preserved; as Flavius Caper, Victorinus[1], already mentioned as a rhetorician, Lucius Ampelius[2], Mallius Theodorus[3], Pompeius[4], Servius the commentator on Virgil[5], and Acron and Porphyrio[6], commentators on Horace.

Priscian of Cæsarea (cf. § 433) does not fall chronologically within our glance, as he lived after the overthrow of Rome, A. D. 476; but he must not be omitted, being one of the most celebrated of all the Latin grammarians. Isidore of Seville, who lived still later, is also deserving of mention here on account of his labors in grammar and philology (cf. § 434).

[1] The remains of *Caper*, and the grammatical pieces of *Victorinus* are given in the collection of *Putsch* (cf. § 432).——[2] From *Ampelius* we have a work entitled *Liber memorialis*, in 50 chapters, on various topics, many of them historical; it is commonly given in the editions of *Florus* (cf. § 526. 5).——[3] *Mallius Theodorus*, at the close of the fourth century, left a work *De Metris*; published first by *J. F. Heusinger*. 1755. Repr. Lugd. Bat. 1768. 8.——[4] The works of Pompeius are two pieces which are commentaries on Donatus (cf. § 429); first published by *Fr. Lindemann*. Lps. 1820. 8.——[5] The purely grammatical pieces of Servius are given by *Putsch* (cf. § 432). The commentary on Virgil is given in *Lemaire's* Virgil (cf. § 362. 4) and other editions.——[6] The comments of Acron and Porphyrio are given in some of the editions of Horace (cf. § 368. 4); these grammarians are placed by some as early as the second century.—See *Schöll*. Litt. Rom. iii. 311, ss.

§ 422. We give here some references on the subject of the Latin grammarians collectively.

1. Collections.—*J. Theod. Bellovacus*, Grammatici illustres, xii. Par. 1516. fol.—*Dionys. Gothofred*, Auctores Latinæ Linguæ, in unum redacti corpus. Genev. 1585, 1622. 4.—*H. Putschius* (Putsch), Grammaticæ Latinæ auctores antiqui. Han. 1605. 4. including the remains of about thirty writers.—An account of the contents of these Collections is given by *Fabricius*, Bibl. Lat. iii. 818, ss. Cf. also *F. A. Erbert*, Allg. bibliograph. Lexicon, i. 700, ss.—*F. Lindemann*, Corpus Grammaticorum Latinorum. 1831. 4. commenced and to be continued; 1st vol. said to be well executed.—We may add here, *T. Gaisford*, Scriptores Latini rei metricæ. Oxf. 1837. 8.

2. Respecting the grammarians; *Suetonius*, De illustr. grammaticis (cf. § 537).—*Quintilian*, Inst. Or. lib. i.—*Rollin*, of Grammarians and Philologers, in Anc. Hist. p. 457, ss. vol. ii. ed. N. Y. 1836.—*Schöll*, Litt. Rom. i. 184. ii. 237, 495. iii. 307.—*J. Im. Walchius*, Diss. de ortu et progressu artis crit. apud veteres Romanos. Jen. 1747. 4.—*Dunlop*, Hist. Rom. Lit. ii. 35.—*Bähr*, p. 708.

§ 423. *Marcus Terentius Varro*, who was born B. C. 117 and died B. C. 27, was an uncommonly fruitful writer. In his youth he followed the profession of war and was on the side of Pompey; he afterwards went over to the party of Cæsar, who gave him the charge of his library. By Antony he was banished; but under Augustus he returned with the other exiles. He closed his life in literary ease, at the age of 90. His work on the *Latin tongue* consisted originally of 24 books; but we have now only the 4th, 5th and 6th, which treat of etymology, and the 7th, 8th and 9th, which treat of the analogy of language; of the other books merely detached fragments remain. On account of the antiquity and the accuracy of these writings, they doubtless are worthy of the first rank among the grammatical productions of the Romans. Varro, however, often went too far in his etymological speculations, and was too partial to the domestic derivation of Latin words.

1. Varro was an historian, poet (cf. § 345) and philosopher, as well as grammarian. His works are said to have amounted to nearly 500 in number. Of these nothing remains but the parts of the work already named *de Lingua Latina*, a treatise *on husbandry* (cf. § 499), and some slight fragments of other performances.—The titles of many of the lost treatises indicate that they belonged to the class properly denominated *critical* or *philological*.——Others were on *mythological* subjects; e. g. the treatise *De cultu Deorum* (cf. § 503).—Others were biographical and *historical*; among which were a work entitled *Annales*, and another *De initiis urbis Romæ*; also a work entitled *Hebdomadum* or *De imaginibus*, containing notices of seven hundred eminent men. Cf. *Aul. Gell.* Noct. Att. iii. 10. xvi. 9; *Plin.* Hist. N. xxxv. 2.—A few were *philosophical*; that *de Philosophia* contained a comprehensive view of all the ancient sects with their subordinate

schools and parties. He wrote many *satirical* pieces (cf. § 345). There is a collection of *maxims* extant, which is said to have been drawn from the works of Varro; they are given in *Schneider's* collection cited § 489. 3.—Augustine in his work *De civitate Dei*, often refers to the work of Varro; and there was a groundless story that Pope Gregory caused the writings of Varro to be burned in order to shield Augustine from the disgrace of having borrowed too freely from them.

For a view of the life and writings of Varro, see *Dunlop*, Hist. Rom. Lit. ii. 23–53.—*Schneider*, de vita T. Varronis, &c., in his *Collection* just named.—*F. Maurus*, De vita Varronis, &c. Lugd. 1663. 8.

2. Editions.—Whole Works.—*Princeps*, by *H. Stephanus*. Par. 1569. 8.—Most complete, Dordrecht (Dort, Dordracum), 1619. Repr. Amst. 1623. 8.—De Latina Lingua.—Best; Bipont, 1788. 2 vols. 8.—Cf. *G. D. Killer*, Literæ Crit. in Varron. de L. L. (ad V. C. Heyne). Duisb. 1790. 8.

§ 424. *Asconius Pedianus*, a native of Padua, was a grammarian of the 1st century. He wrote annotations on some of the orations of Cicero; fragments of which are still extant.

1. These fragments or extracts were found by Poggio in the convent of St. Gall near Constance; they are styled *Enarrationes in M. T. Cic. Orationes*. Some additional notes were discovered by Mai in the Ambrosian library at Milan. The commentaries of Asconius on Virgil and Sallust are entirely lost. There is an historical work entitled *Origo gentis Romanæ*, which has by some been ascribed to him; but is usually admitted to belong to Sextus Aurelius (cf. § 539).

Cf. *Schöll*, Litt. Rom. ii. 485. iii. 160.—*Bähr*, Gesch. Röm. Lit. p. 538.

2. Editions.—*Princeps* (cura *Poggii*). Ven. 1477. fol.—Latest named by Bähr (cum not. *Cremii*). Leyd. 1698. 12.—Given with C.'s orations in the ed. of *Gravius* (cited § 404. 5).—The fragments discovered by Mai were published by him in 1814 (*cf.* § 404. 5).

§ 425. *Aulus Gellius*, born at Rome, lived in the time of the emperor Antoninus Pius. His work entitled *Noctes Atticæ*, is a collection of various observations, which he had gathered from the best Greek and Latin authors for the improvement and entertainment of his children. The collection was made in the winter nights, during his residence at Athens. It consists of miscellaneous remarks chiefly on grammatical, historical, and antiquarian topics, and contains much valuable matter for the philologer and critic. There were originally 20 books; the 8th and the beginning of the 6th are lost.

1. He is called *Agellius* in some manuscripts, and the French write his name *Aulugelle*. Cornelius Fronto (cf. § 443) was one of his early teachers before he went to study at Athens. After his return to Rome he was appointed one of the Centumviri, or member of the *centumviral court* (cf. P. III. § 262). His death is supposed to have occurred before A. D. 164. The *Noctes Atticæ* contain a number of extracts from lost works. The arrangement of the contents is not methodical, and the style is not free from impurities.

Schöll, Litt. Rom. iii. 309.—Prefaces and Excurs. in the editions of *Longolius & Conradi* below cited.—On the age of Gellius, *Hen. Dodwell*, in the Diss. *de ætate* Peripli maris Euxini, given in *Hudson's* Minor Greek Geographers, cited § 208 *t.* 2.

2. Editions.—Best; *A. Lion*. Gott. 1824. 2 vols. 8.—*Gronovius*. Lugd. Bat. 1706. 4.—*J. L. Conradi*. Lpz. 1762. 2 vols. 8. a reimpression of *Gronov's*.—The Bipont ed. 1784, is based on the same; as is that of *P. D. Longolius*. Curiæ Regnit. 1741. 8.—*Princeps*, by *Sweynheym & Pannartz* (printers). Rom. 1469. fol. ed. *J. Andreas* Alericusis, bishop of Aleria; "esteemed among the rarest of the *Editiones Principes*."—An improved ed. of Aul. Gell. seems to be a desideratum. Cf. *Fabricius*, Bibl. Lat. iii. 10.—*Dibdin*, Istr. Gr. & Lat. Class. i. 342.—*Phil. Carolus*, Animadversiones in Agellium, &c. (*Ch. Arnold*, ed.) Norimb. 1663. 8.

3. Translations.—German.—*H. W. von Wallenstern*. Lemgo, 1785. 8.——French.—*Jos. Douza de Vertseil*. Par. 1769. 3 vols. 12.——English.—*W. Beloe*. Lond. 1795. 3 vols. 8.

§ 426. *Censorinus*, a grammarian of the 3d century, is known by his work entitled *De die natali*. It was addressed to his friend Quintus Cerellius on the occasion of his birthday, and contains much learning. It treats of the different periods of human life, of the divisions of time, days, nights, months, years, &c. mostly in a philological manner. He wrote also a work on *accents*, which is lost excepting a few passages quoted by Priscian.

1. The work of Censorinus treats also of music, astronomy, of periodical games and celebrations, and other topics. It consists of 25 chapters; and is of considerable value in determining various questions in chronology and antiquities.—The early editions of Censorinus contained 15 additional chapters, which *Louis Carrio*, in his edition, first separated from the rest as forming a separate work, entitled *De naturali institutione*, and probably not belonging to the same author. They treat of geometry and versification.

Schöll, Litt. Rom. iii. 312.—*Fabricius*, Bibl. Lat. iii. 417.—*Bähr*, p. 661.

2. Editions.—The most complete; *S. Havercamp*. Leyd. 1743. (with new title 1767.) 8.—*J. S. Grüber*. Nürnb. (Norimb.) 1805. repr. 1810. 8.—The edition of *L. Carrio*, mentioned above, was printed Par. 1583. 8. repr. Leyd. 1608.—The *Princeps*, with the *Tabula Cebetis* (cf. § 195). (*Bened. Hector*, printer) Bonon. 1497. fol.

§ 427. *Nonius Marcellus*, a native of Tivoli, lived probably in the 4th century, but is placed by some at the close of the 2d. We have from him a work styled *Compendiosa doctrina de proprietate sermonum*, in 19 chapters, written for the use of his son. They are valuable on account of the subjects treated, and the fragments of ancient writers which they contain.

1. He is surnamed in some manuscripts *Peripateticus Tiburiensis*. The critics have

passed very different opinions respecting the merits of this work[1]. "It is certain, however," says Schöll[2] "that no ancient grammarian is more rich in his citations from previous writers."

[1] Cf. *Bähr*, p. 720.—*G. J. Vossius*, De Philolog. cap. 5.—*J. Lipsius*, Antiq. lect. ii. c. 4.——[2] *Schöll*, Litt. Rom. iii. 312.

2. Editions.—*J. Mercerus*, (Josias le Mercier). Par. 1614. 8. with Fulgentius *de prisco sermone*. Repr. Lips. 1826. 8.—*Princeps* (according to some) *Pomponius* ed. Rom. 1471; (others) *N. Jenson*, printer, Ven. 1471.—It is found in some editions of *Varro*, cf. § 423. 2.—Illustrations of the dramatic fragments found in Nonius, by *Reuvens*, as cited § 312.

§ 428. *Sextus Pomponius Festus*, who lived probably in the middle of the 4th century, left a work entitled *De verborum significatione*, in 20 books. It is, properly speaking, an abridgment of a larger grammatical treatise of Verrius Flaccus (cf. § 418.) From this abridgment another was made by *Paulus Diaconus* or *Winifrid*, in the 8th century, which is the only one that has come down to us.

1. The words are arranged alphabetically, and each book of the abridgment contains a letter. "The abridgment of Festus is a work very useful in acquiring a knowledge of the Latin tongue, but it has experienced an unhappy lot. It existed entire until the 8th century, when Paul Winifrid formed from it a meager compilation, which from that time supplanted in the libraries the work of Festus. The latter is indeed lost, excepting that in the 16th century a single imperfect manuscript was found in Illyria. This manuscript, commencing with the letter *M*, fell into the hands of Aldus Manutius, who incorporated it with the compilation of Winifrid, and made of them one work; which he printed, in 1513, at the end of the *Cornucopiæ* of *Perotto*."

Schöll, Litt. Rom. iii. 315.—*Bähr*, Gesch. Rom. Lit. p. 721.—Respecting *Perotto*, cf. § 372. 1. 5.

2. Editions.—The best, *A. Dacier* (in us. Delph. Par. 1681.) impr. by *J. Clerc*. Amst. 1699. 4.—*Princeps*, by *Zarotti* (printer). Mil. 1471. fol.

§ 429. *Ælius Donatus*, a celebrated philologer of Rome, in the 4th century, is also known as the instructor of Jerome. We have from him several grammatical essays, which have served as the basis, in some respects, for modern authors on Latin Grammar. They treat partly of the elements of language and of prosody, and partly of syntax and diction. He left also a valuable commentary on five comedies of Terence, in which he not only illustrates the meaning of the words, but comments upon the plan and the dramatic character of the pieces.

1. The two principal grammatical treatises are styled *Editio prima de literis, syllabisque, pedibus, et tonis*, and *Editio secunda de octo partibus orationis*; they are sometimes termed *Ars Donati*. They form, when united, something like a complete grammar, being the earliest systematic Latin grammar known to have existed.—There is another treatise by him, *De barbarismo, solœcismo, schematibus, et tropis*.

A brief life and description of Donatus which *Peter Daniel* copied from a manuscript in the Royal Library of Paris is given by Fabricius; it represents him as of a mean and disgusting personal appearance; but it is an absurd document of no authority.—*Fabricius*, Bibl. Lat. iii. 406.—*Schöll*, Litt. Rom. iii. 317.—See *L. Schopen*, Diss. &c., cited § 355. 5.

2. Editions.—The Grammatical essays, by *Rob. Stephanus*. Par. 1543. 8. containing the commentaries on them by Sergius and Servius. Also given in the Collection of *Putsch*, cited § 422. and in that of *Lindemann*.—For the comments of Pompeius on Donatus, see § 421.—The commentary on Terence is given in the more complete editions of that author (cf. § 355. 3). A German translation of a part of it, Petersb. 1782. 8.

3. There is extant a commentary on Virgil ascribed to Donatus; but it is generally considered to be the production not of *Ælius*, but of *Tiberius Claudius* Donatus, who lived perhaps in the same period.

Printed *Neapol.* 1535. with *Probus* on the Bucolics (cf. § 419).

§ 430. *Macrobius Ambrosius Aurelius Theodosius*, of uncertain origin, lived probably in the first part of the 5th century. His commentary on Cicero's *Dream of Scipio*, in 2 books, contains much that is useful in reference to philosophy and to mythology. His seven books of *Saturnalia* or *Table-talks*, are specially valuable in philology, although they consist chiefly of compilations from other authors, Greek and Latin. Much is taken from Gellius, and the 7th book is almost entirely from Plutarch. Of another work by him, strictly grammatical, on the *difference and affinity of the Greek and Latin verb*, we have an extract made by an unknown Johannes, perhaps the celebrated Scottish John Erigena.

1. Some have supposed that Macrobius was born in Greece; in the manuscripts he is styled *Vir consularis et illustris*. Some have also thought him to have been a Christian.—The full titles of the *three* known works are given as follows: *Commentariorum in Somnium Scipionis a Cicerone descriptum Lib. II.;—Saturnaliorum conviviorum Lib. VII.;—De differentiis et societatibus Græci et Latini verbi.*—The second, the *Saturnalia*, is in the form of dialogue, purporting to be the transcript of conversations held at table during the festival of the Saturnalia (cf. P. III. § 230); it includes discussions of historical and mythological topics, explanations of various passages in ancient authors, and remarks on Roman manners and customs.

Schöll, Litt. Rom. iii. 323.—*Mahul*, Diss. sur la vie de Macrobe, in the *Class. Journ.* vol. xx. p. 105.—On the plagiarism by some charged on Macrobius, *J. Thomasius*, Diss. de Plagio liter. Lips. 1679. 4.

2. Editions.—The *Variorum* ed. by *J. Gronovius*. Lugd. Bat. 1670. 8. is said to be still the best. Repr. Lond. 1694.—That of *J. C. Zeune*. Lpz. 1774. 8. is valued only for the notes.—The *Bipont*, 1788. 2 vols. 8. has no notes, but a correct text, and a useful *Notitia Literaria*.—*Princeps*, according to Dibdin, *Jenson* (pr.). Ven. 1472. fol.—The tract on the Greek and Latin verb is given in the collection of *Putsch*, cited § 422.

§ 431 *t*. *Flavius Sosipater Charisius*, who flourished probably at the commencement

of the 5th century, was a native of Campania, a Christian, and a professed grammarian at Rome. He compiled for the use of his son a work entitled *Institutiones Grammaticæ*, in 5 books: it is still extant, but the 1st & 5th books are in a defective state.

1. Charisius is by some placed in the 6th century.—Schöll, Litt. Rom. iii. 328.

2. Editions.—Contained in the grammatical collections of Putsch, cited § 422.—Also by *G. Fabricius*. Bas. 1561. 8.—*Principe*, Neapol. 1532. fol.

§ 432 *t*. *Diomedes*, although the time when he flourished is not certain, was probably of the 5th century; he is quoted by Priscian. He left a grammatical work, in 3 books, *De oratione, de partibus orationis, et de vario rhetorum genere*. Nothing is known respecting him; but his Greek name may perhaps be considered as indicating that he was a slave.

Editions.—*J. Cæsarius*. Hagenoe, 1526. 8. Par. 1526. 8.—First printed, by Nic. Jenson. Ven. fol. without date.—Given in the collection of *Putsch* (cf. § 422).

§ 433. *Priscianus*, a Latin grammarian of Constantinople, was a native of Cæsarea, or according to others a native of Rome educated at Cæsarea. He flourished probably in the first half of the 6th century. His *Grammatical Commentaries*, in 18 books (*Commentariorum grammaticorum* libri xviii.), form the most extensive ancient work we have on the grammar of the Latin language; and are considered as holding a classical authority on that subject. The first 16 books, treating of the several parts of speech, are commonly called the *Larger Priscian*, and the 2 last, which treat of syntax, are called the *Smaller Priscian*.

1. The *Commentaries* are addressed, or dedicated, to *Julian*, not the Apostate (cf. § 127), but a man of consular and patrician rank.

Fabricius mentions a Hamburg manuscript containing this work (*codex vetustus membranaceus*), which professes to have been written at Constantinople during the consulship of Olibrius; the copyist, one Theodorus, calls himself a disciple of Priscian. The consulship of Olibrius, which is given for the date of this manuscript, was A. D. 526.—See *Fabricius*, Bibl. Lat. iii. 338, *Ernesti's* ed.—*Schöll*, Litt. Rom. iii. 329.

2. We have other grammatical works from Priscian; among which are treatises with the following titles, *De accentibus, De versibus comicis, De declinatione nominum, De præexercitamentis rhetoricæ*.—Priscian was also probably the author of three poems, which have sometimes been ascribed to Rhemnius Fannius; viz. one entitled *Periegesis e Dionysio*, a version or rather imitation of the Greek of Dionysius (cf. § 217), in 1087 verses; another entitled *De Sideribus*, in 200 verses, little else than a dry nomenclature; and the poem *De ponderibus et mensuris*, of which we have only 162 verses.

Schöll, Litt. Rom. iii. 113.—*Bähr*, Gesch. Rom. Lit. p. 161, 198, 575, 731.

3. Editions.—The Commentaries.—Best, by *A. Krehl*. Lpz. 1819. 2 vols. 8. containing also all the other works.—The other grammatical treatises, *Fr. Lindemann*, Prisciani Opera minora. Leyd. & Lpz. 1818. 8.—All the grammatical works are in *Putsch* (§ 422).—The poems are given in *Wernsdorf's* Poet. Lat. Min. cited § 342. 2.—The poem on Weights, &c., by *Endlicher*. Vien. 1828.

§ 434*. *Isidorus Hispalensis*, commonly called Isidore of Seville, was a native of Carthago Nova (Carthagena), and held the office of bishop of Seville. He died A. D. 636. His principal work is usually cited by the title *Origines;* sometimes by the title *Etymologiæ;* it consists of 20 books, and contains a great variety of matter, being indeed a sort of Encyclopædia. The last 10 books are chiefly occupied with the etymology and explanation of words.

1. He wrote also several treatises on grammatical subjects; a *chronicle*, or history of the world, from the Creation to A. D. 615; and brief histories of the Goths and Visigoths. Besides the works already named, on account of which he is mentioned in this place, he likewise composed various treatises on sacred and ecclesiastical subjects.

J. A. Fabricius, Bibl. Lat. mediæ et infimæ ætatis, &c., vol. iv. p. 183. ed. of *Mansi* (Patavii, 1754. 6 vols. 4).—Schöll, Litt. Rom. iii. 334.—*Clarke*, Succ. of Sac. Lit. vol. ii. p. 364. as cited § 293.

2. Editions.—Whole Works.—Best, *Arévali*. Rome, 1797. 7 vols. fol.—The Origines were first published separately, by *G. Zainer*. August. Vindel. 1472. fol.—With notes by *B. Vulcanius*. Bas. 1577. fol.

V.—*Epistolizers and Romancers.*

§ 435. A large number of *Letters* or *Epistles* is presented to the student in Roman Literature; and in this department the language is justly said to be rich. We find two classes of letters; those which were actually sent to individuals in the real intercourse of life, and those which were merely put into the form of letters on account of a preference in the authors to express in such a form, what they originally designed for publication. The earliest letters in Latin, of which we have any notice, were of the former class, and belong to the third period of our division, extending from the civil war, B. C. 88, to the death of Augustus, A. D. 14.

The principal and most important are those of Cicero, particularly noticed in a subsequent section (cf. § 440). But in the collection of Cicero's letters are preserved letters from many others, one or more from about 30 different writers. Among these writers are the following; Quintus, the brother of Cicero; Marc Antony, the triumvir; Julius Cæsar; Brutus and Cassius, his murderers; Marcus Cœlius Rufus; Cneius Pompey; Marcellus, for whom Cicero pronounced the celebrated oration; and Munatius Plancus, who obtained a disgraceful celebrity at the court of Cleopatra in Egypt.

§ 436. Julius Cæsar was the author of many letters. Pliny (*Hist. N.* vii. 25) relates that he was able to dictate to his amanuenses as many as four and sometimes even seven letters at a time. A considerable number of Cæsar's letters were published. Suetonius (*Vit. Cæs.* 56) speaks of three collections; one of letters to the senate, another of letters to Cicero, and a third of letters to various friends. But none remain to us excepting the few included among those of Cicero. One book in the collection of Cicero's letters is composed of letters from *M. Cœlius*, who, at the age of 16, had been committed to the care of Cicero, in order to be trained for the business of the Forum (cf. P. IV. § 125). His licentiousness exposed him to a prosecution, and Cicero uttered an oration in his defence. He obtained much reputation as an orator, and rose to the office of prætor. His letters were written from Rome to Cicero while the latter was governor of Cilicia.

§ 437. In the period from Augustus to the Antonines, we meet with two important authors in this species of composition, Pliny the younger and Seneca. Most of Pliny's letters (cf. § 441) were probably not designed for publication, but written merely for the persons to whom they are addressed; a few of them perhaps were composed with reference to their being ultimately made public. The letters of Seneca (cf. § 442) were evidently composed on purpose for publication, and it is even a matter of doubt whether they were ever sent to the persons to whom they are addressed.—A third writer belongs to the close of the same period, Cornelius Fronto (cf. § 443), whose letters seem to have had place in an actual correspondence.

§ 438. In the last period included in our glance, Symmachus (cf. § 444) of the 4th century, is the only pagan writer who is worthy of notice as an author of letters. Sidonius, who was later still (cf. § 445), was a Christian.

Other Christian authors composed epistles in the Latin language. We ought, perhaps, to mention particularly, as belonging to this late period, *Paulinus*, bishop of Nola, and *Cassiodorus*, who held high civil offices under Theodoric, A. D. 490, and afterwards retired to a monastery founded by himself in Calabria.—*Cf. Bähr*, Gesch. Röm. Lit. p. 601.—The *Supplement* to the same, p. 51, 107, 128.—*Clarke*, as cited § 293, vol. ii. p. 116, 328.

§ 439. In treating of Greek literature we spoke of romancers and epistolizers in connection. In the Roman literature we find little that can very properly be ranked under the denomination of romance. There are, however, two works which have very much of the character of romance, although they are at the same time of such a turn and aim as may justify the placing of their authors where we shall notice them, in the list of philosophers. The works we mean are the *Satyricon* of Petronius Arbiter (cf. § 472), and the *Asinus aureus* or Golden Ass of Apuleius (cf. § 471); and the latter is considered as belonging properly to the variety of fiction or romance termed the *Milesian tale* (cf. § 150).

On Epistolography and Romance, see references given § 152.—On the Romance and Epistles of the Romans, *Bähr*, Gesch. Röm. Lit. p. 577, 585.—*Schöll*, Hist. Litt. Rom. ii. 123, 413. iii. 200.

§ 440. *M. Tullius Cicero*, whose history has been noticed in a preceding section (§ 404), left a large number of letters. They consist of 1. *sixteen books* partly of epistles from him to relatives and friends, *ad familiares* or *ad diversos*, and partly of epistles from them to him (cf. § 435); 2. *sixteen books* to Atticus, *ad T. Pompon. Atticum*, replete with instructive anecdotes from the history of the times, yet often obscure in expression; 3. *three books* to his brother, *ad Quintum fratrem*, chiefly imparting advice and counsel respecting his conduct in the Quæstorship with which he was intrusted; 4. *one book* to Brutus, of which the genuineness has been brought into doubt.

1. It has been supposed that after Cicero's death, his freedman *Tyro* collected the letters, and formed them into three or four collections, as above designated. The first collection comprises 421 letters; the second 396; and the third 29. This arrangement has been disapproved by many, as breaking up the chronological order of the letters, and rendering some passages more difficult to be understood. In the edition of *Schütz* (cited below) the letters of these three parts are placed in the order of time.

2. The 4th collection consists of letters of Cicero to Brutus and of Brutus to Cicero. It is ascertained that a collection of such letters, extending to not less than *eight* books, existed for many years after Cicero's death. Yet from about the 5th century, all trace of it is lost until the 14th century, when some of the letters now extant came into the possession of Petrarch. In 1470, at Rome, 18 of these letters were published, being all that were then known.—Several others were afterwards discovered in Germany

and are now included in the collection. Erasmus suspected the whole to be the composition of some sophist, but they were universally received as genuine remains of the ancient collection, until they were attacked in the famous letter of *Tunstall* to Middleton. Since that there has been doubt; several of the German critics decidedly reject them.

Middleton, in his *Life of Cicero*, had used the letters in question as genuine; *Tunstall* in a Latin epistle to him (*Ep. ad Middleton.* Camb. 1741. 8.) alleges that they are wholly spurious.—*Middleton* vindicated their genuineness in a *Dissertation* prefixed to his Translation of them cited below.—*Tunstall* replied in his *Observationes*, &c. Lond. 1744. 8.—*Jer. Markland*, in his *Remarks on the Epistles of Cicero to Brutus*, &c., Lond. 1745. 8. took side against their genuineness. *Bubenius* was of the same opinion. *Schütz* rejected them, in his edition of C.'s Letters (below cited).—*Cf. Dunlop*, ii. 284.—*Schütz*, ii. 136.

3. Editions.—Ch. *G. Schütz*. Halle, 1809–12. 6 vols. 8. (including the Ep. *ad diversos*, Ep. *ad Atticum*, and Ep. *ad Quintum.*)—*A. Thoopsen*, Ciceronis et Virorum clarorum Epistolæ. Lips. 1693. 1 vol. 8. commenced.—The ed. of *J. L. Billerbeck*, includes "the whole body of epistles, with explanatory notes, in a cheap form." S.——The Epist. *ad diversos* only; *I. Chr. Fr. Wetzel*. Lignitz, 1794. 8. one of the best.—*T. F. Benedict*. Lpz. 1790–95. 2 vols. 8.—*Princeps*, by *Sweynheym & Pannartz*. Rom. 1467. fol.—The valuable Commentary of *Paulus Manutius* on these letters was republished by *Ch. G. Richter*. Lpz. 1779–80. 2 vols. 8.—The letters written by Cicero's friends are given separately by *Benj. Weiske*, Clar. Virorum Epistolæ, quæ inter Ciceronis Epist. extant. Lpz. 1782. 8.——Ep. *ad Atticum*; *I. G. Grævius*. Amst. 1684. 2 vols. 8.—*J. Verburg*. Amst. 2 vols. 8.—*Princeps*, ex recog. *I. Andreæ*, Rom. 1470. fol. containing the letters to Brutus and to Quintus.——Ep. *ad Quintum*; cum notis *Variorum*. Hagæ Comitum, 1725. 8. containing also those to Brutus, and likewise that of Quintus to Cicero, entitled *De Petitione Consulatus*.——Ep. *ad Brutum*; *C. Middleton*, with English translation, notes, &c. Lond. 1743. 8.——*Selections* from all the letters; *F. A. Stroth*. Berl. 1784. 8.—*A. Matthiæ*. Lpz. 1816. 8. Repr. 1829.

4. Translations.—German.—*C. M. Wieland*. Zürich, 1808–12. 5 vols. 8. completed by *F. D. Grater*. Zür. 1818–22. 2 vols. 8. all the letters collectively, and in chronological order.—*A. G. Borheck*. Frankf. 1788–89. 5 vols. 8. the letters *ad diversos*.—*E. C Reichard*. Halle, 1783–85. 4 vols. 8. the letters *ad Atticum*.——French.—*Prevost & Montgault* (ed. *Goujon*). Par. 1801–3. 12 vols. 8. including *all* the letters.——English.—*William Melmoth*, the letters *ad familiares*. 4th ed. Lond. 1789. 8. *Lond.* 1773. 3 vols. 8. Repr. Lond. 1814.—*W. Guthrie*, letters *ad Atticum*. Lond. 1762. 2 vols. 8.; 1808. 3 vols. 8.—*C. Middleton*, the letters *ad Brutum*. Lond. 1743. 8. with Lat. text, and notes.—*Heberden*, Letters to Atticus, (in a vol. containing also Cicero's Life by Middleton, and Melmoth's transl. of the Letters to Friends.) Lond. 1840. 8.

5. Illustrativa.—*B. H. Ahlwin*, Cicero in seinen Briefen, mit Hinweisung auf die Zeiten, in denen sie geschrieben worden. Hann. 1836. 8. a sort of historical commentary which has been highly commended.—*J. A. Liebomann*, Dicta in Selectas Ciceronis Epistolas. Hal. 1834. 4.

§ 441. *C. Plinius Secundus*, already mentioned as an orator (§ 405), is the author of the greatest part of a collection of letters, consisting of 10 books. Many of them appear not to have been elicited by any actual occasion, but to have been written only with a view to their publication and addressed to his friends. Although they have not so much of naturalness and simplicity as the letters of Cicero, yet they possess great merit in respect both of matter and style; the noblest feelings are expressed in elegant language, and they may be considered as furnishing a model in epistolary writing[1]. One of the most remarkable books is the *tenth*, which includes also letters of Trajan to Pliny.

1. The first nine books contain about 250 letters; the tenth contains 122. They furnish much valuable information respecting the age to which they belong. Among the more interesting letters are the two which refer to the life and death of his uncle, the elder Pliny (iii. 5, vi. 16); two others in which he describes his villas[2] (ii. 17, v. 6); and that in which he addresses the Emperor Trajan respecting the Christians (x. 97), to which Tertullian alludes in his Apology (cap. 2), and which has justly attracted much attention[3].

[1] On the epistolary style of Pliny and Cicero; *Erasm. Müller*, De eo, quod interest inter dicendi genus epist. et Plinii. Havn. 1790. 8.—*Cf. J. Bhld*, Ueber den Werth der Briefsammil. d. Plin. Berl. 1833. 8.

[2] Respecting Pliny's villas; *J. F. Felibenius* (Felibien), Les Plans et Descriptions de deux des plus belles maisons de campagne de Pline. Lond. 1707. 12.—Delle Ville di Plinio il giovane, &c., di *D. Pietro Marquez Mantovano*. Rom. 1796. 8.—A German version of the two epistles (ii. 17, v. 6) with explanations, by *Rode*, in his Trans. of Vitruvius (cf. § 490. 4).—An English version with notes and plates, in *Castell's* Villas of the ancients illustrated. Lond. 1728. fol.—Cf. *Stuart's* Dict. of Architecture.

[3] This letter and Trajan's answer were published separately, with a commentary, by *Gerh. Vossius*. Amst. 1655. 12. Other authors have illustrated the letter; *J. H. Böhmer*, Dissertationes Juris eccles. antiqui. Lips. 1711. 8.—*Chr. A. Heumann*, Disp. de persecutione Christianorum Plinianæ. Gott. 1731. 4.—*William Melmoth*. The translator of Pliny's Epistles vindicated from the objections to his Remarks respecting Trajan's Persecution, &c. Lond. 1794. 8.—A vain attack upon the genuineness of this epistle was made by *Semler*, Historiæ eccles. Selecta Capita. Halæ, 1767. 3 vols. 8.

2. Editions. Best, *G. E. Gierig*. Lpz. 1800–2. 2 vols. 8. Afterwards abridged somewhat and united with the *Panegyric* (cf. § 405. 3).—*G. H. Schäfer*. Lpz. 1805. 2 vols. 8. containing the Panegyric also.—*N. E. Lemaire*. Par. 1823. 2 vols. 8. containing the *Panegyric*; with a full *Notitia Literaria*.—*Princeps*, by *Ludov. Carbo*, without name of place, 1471. fol.—Among the celebrated editions, *P. D. Longolius*, (begun by *G. Corte*.) Amst. 1734. 4.—*I. M. Gesner*. Lpz. 1770. 8. *Schäfer's* above cited is based on this.—The ed. of *F. N. Titze*. Prag. 1800; Lpz. 1823. 8. was founded on a MS. recently discovered at Prague, and is said by Dibdin to be important.—School editions; *G. H. Lünemann*. Gott. 1819. 8.—*Select Letters*, with Notes, &c. Bost. 1835. 12. good.

3. Translations.—German.—*I. A. Schäfer*. 2d ed. Erlang. 1824. 2 vols. 8.—*F. A. Schott*, in the Coll. of Oslander, &c.——French.—*Louis de Sacy*. 3d ed. Par. 1711. 3 vols. 12.—This and his trans. of the Panegyric given with the Latin text, by *J. F. Adry*. Par. 1808. 3 vols. 12. and by *J. Pierrot*. Par. 1833. 3 vols. 8.——English.—*John Earl of Orrery*. Lond. 1751. 8.—*William Melmoth*. 5th ed. Lond. 1763. 2 vols. 8. 1st Amer. ed. Bost. 1808. 2 vols. 12.

§ 442. *Lucius Annæus Seneca*, named among the poets (§ 374), is here introduced on account of his epistles. They are 124 in number, addressed to Lucilius, who was Prætor in Sicily, and was himself an author (cf. § 335). These letters are very instructive; they refer chiefly to practical philosophy according to the Stoical principles.

The 88th epistle especially deserves the attention of young students. They are less valuable in point of style, being composed with a tiresome and artificial beauty, and abounding with sententious antithesis. It is probable that these letters were composed, at least in great part, with the design of making them public.

1. The letters of Seneca were written in the last years of his life. Many are supposed to have been lost (*Aul. Gell.* Noct. Att. xii. 2). The 88th letter is entitled *de studiis liberalibus*. They are all of them philosophical or moral treatises or declamations, rather than actual letters. But some of the pieces usually placed among his philosophical writings seem to have been letters addressed to relatives or friends (cf. § 469. 2).

2. There are extant 14 letters purporting to be a correspondence of the Apostle Paul, which were once considered as genuine. There was a tradition that an acquaintance and intimacy existed between the apostle and the philosopher. Some writers have pointed out what they consider as remarkable coincidences of thought and expression in the writings of Paul and Seneca. Certain words are also said to be used by Seneca in their Biblical rather than their classical sense.

Cf. *Schöll*, Litt. Rom. ii. 445.—*Fabricius*, Bibl. Lat. lib. ii. c. 9. vol. ii. p. 120.—*Fr. Ch. Gelpke*, Tractatiuncula de Familiaritate quæ Paulo cum Seneca intercessisse traditur. Lips. 1813. 4.

3. Editions.—Given in the editions of *Seneca's* Works, (*cf.* § 469. 4).—Separately, *F. Ch. Matthiæ*. Frankf. 1809. 8.—*I. Schweighäuser*. Strassb. 1809. 2 vols. 8. the best.—The spurious epistles (*Epist.* (8) *Seneca ad Paulum et* (6) *Pauli ad Senecam*) are given in *Fabricius*, Cod. Apocryph. Nov. Test.; also in the ed. of Seneca's works by *Erasmus* (§ 469. 4), and in others.

4. Translations.—German.—*J. W. Olshausen*. Kiel, 1811. 2 vols. 8.—*C. G. W. Lehmann*, (the 88th letter). Quedl. 1816. 8.—French.—*P. Sablier*. Par. 1770. 12.—English.—*Thomas Morell*, Seneca's Epistles, with large Annotations, wherein particularly the Tenets of the ancient Philosophers are contrasted with the Precepts of the Gospel. Lond. 1786. 2 vols. 4.

§ 443*. *Marcus Cornelius Fronto*, a native of Corta, in Numidia, was born probably in the reign of Domitian or Nerva. He is supposed to have studied at Alexandria before he commenced business as a pleader and teacher at Rome, in which character he has been already mentioned (§ 400). By a remarkable discovery of *Mai*, in the present century, considerable parts of a collection of letters by Fronto were brought to light.

1. Some of them were found by Mai in the Ambrosian library at Milan, in 1815, on a *palimpsest* or *rescript* manuscript, which contained the acts of the first council of Chalcedony. Among these are letters of Fronto to the Antonines and several other persons, and also letters of Marcus Aurelius to Fronto. Most of them are in Latin, but several of them are in Greek. The state of the manuscript was such that there are many chasms in the letters. Mai, having subsequently the charge of the library of the Vatican at Rome, discovered in that another part of the effaced manuscript of Fronto, containing above a *hundred* additional letters.—Some fragments of orations were also found by Mai. The grammatical treatise, *de differentiis vocabulorum*, was previously known.

2. Editions.—*Angelus Mai*, M. Cor. Frontonis Opera, &c. Mil. 1815. 2 vols. 8. containing the letters found in the Ambrosian palimpsest, parts of a few orations, the treatise *de diff. vocabulorum*, and various fragments. Reprinted Frankf. 1816.—*B. G. Niebuhr*, M. C. Front. Reliquiæ, &c. Berl. 1816. 8. containing also fragments of the orations of Symmachus, (cf. § 466. 4).—After his discovery of the Vatican MS., Mai published another edition of Fronto. Rom. 1823. 8.—Cf. *Klügling*, Suppl. to Harles, p. 390.—*Schöll*, Hist. Litt. Græcque, vol. iv. p. 290.

3. Translations.—French.—*A. Cassan*, Lettres de M. Aurèle et de Fronton traduites, &c. Par. 1830. 2 vols. 8. with the Latin text and notes.

§ 444. *Quintus Aurelius Symmachus*, a native of Rome, lived at the close of the 4th century. He held the office of Proconsul for Africa A. D. 370, of Præfect of Rome A. D. 384, and of Consul A. D. 391. He was a warm opposer of Christianity. His remaining *epistles* were collected by his son in 10 books. We observe in them an imitation not altogether unsuccessful of the younger Pliny, but discover also many traces of the more degenerate taste of the age in which the author flourished. The 61st letter of the 10th book is the most worthy of notice.

1. Symmachus was a speaker of some reputation, and fragments of several of his orations were discovered by Mai along with the letters of Fronto (§ 443. 1).—The letters of Symmachus are nearly 1000 in number. Gibbon remarks that "the luxuriance of Symmachus consists of barren leaves without fruits and even without flowers; few facts and few sentiments can be extracted from his verbose correspondence."

Symmachus witnessed the downfall of Paganism, notwithstanding his very zealous efforts to sustain the sinking cause. The 61st letter of the 10th book (*relatio pro ara Victoriæ*) has special reference to this subject; it is a sort of argument or petition to the emperor Valentinian, urging that he would allow the statue and altar of Victory to stand in the hall of the senate. Ambrose, bishop of Milan was a successful antagonist of Symmachus, and one of his epistles is a formal reply to the petition. The poet Prudentius also wrote against him (cf. § 387).

Cf. *Ambrose*, Epist. 17, 18, in *S. Ambrosii* Opera, cura *Mon. Benedict.* Par. 1690. 2 vols. fol.—*B. Fr. Schmieder*, Des Symmachus Gründe für Heidenthum und des Ambrosius Gegengründe. Hal. Sax. 1790. 8.—*Lardner*, Heathen Testimonies, vol. iv. p. 372, ss.—On Symmachus, cf. *Schöll*, Litt. Rom. iii. 201.—*Böhr*, p. 599.—*E. Gibbon*, Decl. and Fall of Rom. Emp. ch. xxviii. (vol. iii. p. 214. ed. N. Y. 1822).—*C. G. Heyne*, Censura ingenii et morum Q. Aur. Symmachi, &c. Gott. 1801. fol. also in his *Opus. Acad.* Gott. 1812. 8. 6th vol.

2. Editions.—The best; *J. P. Pareus.* Frankf. 1661. 8. first published at Neustadt, on the Hart (*Neapoli Nemetum*), 1617.—*Princeps*, according to Fabricius, ex officinâ *J. Schotti.* Argentor. 1510. 4. Others mention an earlier, a dateless ed. printed at *Venice.*

§ 445. *Sidonius Apollinaris*, born at Lugdunum in Gaul, flourished after the middle of the 5th century. He is known as the author of a series of letters, and also as a poet, and is worthy of notice, especially considering the age in which he lived. In his poems, among which are four eulogies, there is much animation and spirit, although there is also much that is unnatural and overstrained. We have from him 9 books of letters, which are more valuable for their historical matter than for their style. We find in the collection an address by him on the occasion of the election of a bishop of Bourges.

1. His full name was *Caius Sollius Apollinaris Modestus Sidonius.* He married the daughter of Avitus, who was named emperor A. D. 455. Amid the changes of the times he repeatedly rose to office and rank at Rome, and again repeatedly retired to Gaul. At length, A. D. 472, he became bishop of Clermont (*Augustonemetum*), and died in that station A. D. 484.

Schll, Litt. Rom. iii. 96.—*Gibbon*, Decl. and Fall of Rom. Emp. ch. xxxvi. p. 378. vol. iii. N. Y. 1832.—*Clarke*, as cited § 393. vol. ii. p. 256.

2. Editions.—The best, *J. Sirmond.* Par. 1652. 4. containing the letters and the poems.—The Poems are also given in *Mattaire's* Corp. Poet. Lat. cited § 348. 2.

VI.—*Philosophers.*

§ 446 a. The Roman philosophy was derived from the Grecian. Antecedently to Grecian influence, the traces of philosophical speculation among the Romans are of no great importance. During the first five centuries, such pursuits in general were not regarded with favor, being considered as at variance with the prevailing desire of conquest and destructive to military zeal and prowess.

§ 447. During the first of the periods, which we have regarded in our glance at Roman Literature, the only name which can have the least claim to be admitted to the list of philosophers is that of Numa, the second king of Rome. He is supposed by some to have borrowed the wisdom displayed in his civil institutions from Grecian sources (cf. P. III. § 202). He seems to have cultivated a sort of religious and political philosophy, like Lycurgus and Solon among the Greeks (cf. § 167); but like each of them must be considered as a lawgiver of practical sense and wisdom, rather than a philosopher in the strict meaning of the word.—There may have been other men in this period, who were (not unlike the seven sages of Greece) distinguished for their prudence, and able to propound useful maxims for the conduct of others.

On the Institutions of Numa, *Plutarch*, Vit. Num.—*Niebuhr's* Rome (cf. § 290. 7), vol. i. p. 181. of Am. ed. Phil. 1836. 2 vols. 8.—*Dionys. Hal.* ii. 59.—*Cf. A. Smith*, On the Character and Theology of the early Romans, in *Bibl. Repos.* Apr. 1843.

§ 448. The first distinct intimations of any considerable inclination to philosophical studies at Rome, we find shortly after the conquest of Macedonia by Paulus Æmilius, B. C. 167. This conqueror took with him to Rome the philosopher Metrodorus, to aid in the instruction of his children; and other philosophers, who had been patronized at the Macedonian court by king Perseus, are said to have followed Metrodorus into Italy. The Stoic philosopher Panætius, from Rhodes, was also introduced to Rome by Scipio Africanus. Yet a few years after the arrival of the philosophers from Greece and the east, they were banished from Rome by a formal decree of the senate, B. C. 162.

§ 449. The rise of philosophy at Rome is, however, commonly dated from the embassy of the Athenians, already mentioned in our remarks on the Roman orators and rhetoricians (§ 408). This embassy was sent by the Athenians to deprecate a fine of 500 talents which had been inflicted on them for laying waste Oropii, a town of Sicyonia. The three envoys employed on this occasion were at the time the heads of the three leading sects of Greek philosophers; viz. Diogenes, the Stoic; Critolaus, the Peripatetic; and Carneades, the Academic, considered as the founder of what is called the *New* Academy (§ 175). The display of eloquence and wisdom made by these men served to excite in the Roman youth of all classes an ardent thirst for knowledge, and turn their minds to the study of rhetoric and philosophy. Cato and others were alarmed at the influence exerted by these philosophers; and insisted that they should depart from Rome. But the love for such studies now awakened could not be destroyed, and philosophy began to make progress in the city; and ere long most of the Grecian sects found followers or patrons among the higher class of Romans. The library of Aristotle, which was brought to Rome by Sylla on the capture of Athens, B. C. 147, contributed to promote the study of philosophy.

On the subject of education among the Romans, see P. IV. §§ 123-126, and references there given; to which may be added the following:—*I. G. Walch*, de variis modis literas colendi apud veteres Romanos. Jen. 1807. 8.—*C. Budde*, De studiis liberalibus apud Romanos. Jen. 1700. 4.—*Hegewisch*, über die Entstehung des gelehrten Standes bei den Römern, in his *Klein. Schriften.* Schleswig. 1796. 8.

§ 450. It is worthy of notice, that the Romans seem never to have made philosophy the business of life, as did many of the Greeks; but they pursued it either as a part of elegant and refined culture, or as adapted to promote their advancement in the state. Hence, although they applied themselves to Grecian philosophy, and transferred into their own language some of the Grecian treatises, and improved by this means both their jurisprudence, their rhetoric, and their general literature, they yet made no advances in discovery. They cherished no ambition to start new sects, or theories, but willingly adopted those already formed by the Greeks.

§ 451. The number of Roman authors in the department of philosophy is also comparatively small, for the same reason. The names of the principal votaries of philosophy, in the time which forms our second period of Roman Literature, were the following: Scipio Africanus, Caius Lælius, L. Furius, P. Rutilius Rufus, Sextus Pompeius, uncle to Pompey the Great, Quintus Tubero, and Q. Mucius Scævola. The last four were distinguished jurisconsults. We have no written remains of the philosophy of this period.

§ 452. Early in the next period, beginning B. C. 88, we find the celebrated Lucullus patronizing and encouraging very zealously the study of philosophy. Whilst he was Quæstor in Macedonia, and afterwards while conducting the war against Mithridates, he became acquainted with some of the Greek philosophers, and acquired a strong relish for their speculations. On his return to Rome, B. C. 67, he established a celebrated library (cf. P. IV. § 126), with galleries and schools adjoining, and made it a place of free resort to all men of letters, where they could enjoy the benefits of reading and conversation; and here, as well as at the house of the philosopher Antiochus, he frequently engaged with ardor in philosophical discussions. Among those who cultivated philosophy in this period, we find the names of Marcus Junius Brutus, M. Terentius Varro, Piso Calpurnianus, Lucretius, and Pomponius Atticus. To this place belongs also the name of Cicero, who must be considered as altogether the most eminent of the Romans in philosophy.

§ 453. In the period following the reign of Augustus, from A. D. 14 to A. D. 160, philosophy was still considered an important study as a part of liberal culture. But the progress of despotism under the emperors was not propitious to any branch of learning, and philosophy of course did not escape the blighting influence. In the reign of Domitian, the philosophers were actually banished from Italy, under a mock decree of the senate. The principal Roman philosopher of this period was Seneca; Pliny the elder is also worthy of particular notice; and the younger Pliny and Tacitus may properly be mentioned in the list of philosophers. Pliny in one of his letters (Ep. i. 10) mentions in terms of high commendation a philosopher by the name of Euphrates, who gave public instruction at Rome.

In this period Oriental notions obtained currency at Rome. "The vain superstitions of the east, the magic and the occult sciences which have such charms for the ignorant, found at Rome more zealous friends than did the abstractions of speculative philosophy, or those principles of morality which are the proper end of all true philosophy. Every religion that existed on the globe, found a residence at the imperial capital; the mysteries of Egypt and of Syria were introduced, and the titles of Mystagogi and Magi were in higher estimation than that of philosopher." *Schöll*, Litt. Rom. ii. 427.

§ 454. At the commencement of the last period, A. D. 160, Marcus Aurelius received the imperial throne, and was himself a zealous philosopher of the Stoic school (cf. § 196), a circumstance which might give a new impulse to philosophical studies as well as impart a temporary importance to that school. After his reign philosophy was still cultivated, and new sects began to be formed, by philosophers who professed to make improvements by rejecting the errors and retaining the valuable truths and principles of others; such were the New-Platonists and the Eclectics.——The progress of the Christian religion, in the 3d and 4th centuries, exerted a considerable influence on the character of Roman philosophy; and the Latin fathers employed themselves in studying the pagan philosophy for the purpose of opposing the pagan religion and supporting Christianity. This occasioned a singular admixture of notions, drawn partly from the pagan sects and partly from the sacred writings.——The principal Latin authors, who may be classed among the philosophers of this period are Apuleius (§ 471) and Boethius (§ 474). The Latin father Augustine, bishop of Hippo, who died A. D. 430, at the age of 76, may also with propriety be named here. Petronius Arbiter (§ 472) and Marcianus Capella (§ 473) are sometimes ranked among the philosophers. —*Schöll*, iii. 211.

§ 455. It seems desirable, in addition to the rapid sketch above given of the progress of philosophy among the Romans, to glance separately, although slightly, at the principal sects, which found advocates and followers at Rome.

It has been mentioned (§ 449) that Roman philosophy, as the subject is commonly viewed, had its origin in the embassy of the three philosophers from Athens, who were at the time leaders in three of the Greek sects, the Stoic, Peripatetic, and Academic.

§ 456. The *Academic* was represented and advocated by Carneades, who was the most able man and the most popular speaker of the trio; and of course awakened a

partiality for the doctrines of his sect.—The immediate successor of Carneades in the Academy at Athens, Clitomachus (who, according to Cicero, wrote 400 treatises on philosophical subjects), is said also to have given personal instruction at Rome. Clitomachus was succeeded by Philo, who in the Mithridatic war fled from Athens to Rome. Here Cicero attended on his lectures, and imbibed the principles of the *New Academy*, which were maintained by the followers of Carneades. The doctrines of the New Academy had been favorably received at Rome from their first introduction; the example and choice of Cicero no doubt gave them greater vogue among those who cultivated oratory.—But the peculiar tenets of the Old Academy had their advocates, among whom were Brutus, Varro, and Lucullus.

Dunlop, Hist Rom. Lit. vol. ii. 211, sq. ed. Phil. 1827.—*Enfield*, Hist. of Philosophy, bk. iii. ch. 1.—*Middleton*, Life of Cicero, vol. iii. p. 323. ed. Bost. 1813.—*C. A. Brandis*, Handbuch d. Gesch. d. griech.-röm. Philos. Berl. 1836. 8.

§ 457. The *Stoic* school had many disciples at Rome. Its rigid doctrines were suited to the stern civil policy of the Romans, and the most distinguished jurisconsults and magistrates of the republic were generally inclined to this sect; thus Rutilius Rufus, Q. Tubero, and M. Scævola (cf. § 562), were Stoics; as were also Lælius and Scipio Africanus. Especially must we mention Cato of Utica as a zealous Stoic; he carried his principles into full practice, and finally, after the defeat of Pompey at the battle of Pharsalia, despairing of the liberties of his country, he put an end to his life with his own hand.—The ardent patriotism manifested by many who were professedly of the Stoic sect, tended to promote its popularity. Some of the poets, particularly Lucan and Persius, embraced and commended its doctrines. The prevalence of Christianity is also supposed to have contributed to the success of the Stoic philosophy, as the views of the later advocates of Stoicism agreed better than the doctrines of the other pagan sects with the high morality of the gospel.

One of the most distinguished philosophers of the Stoic sect at Rome, and the only one who has left any philosophical writings in the Latin tongue, was Seneca (cf. § 469). But there were other eminent teachers and advocates of the system; as, Musonius Rufus, Annæus Cornutus (cf. § 227), Chæremon, a preceptor of Nero, Dion Chrysostom (§ 118), Epictetus (§ 193), and Sextus a native of Chæronea, who became preceptor to Marcus Antoninus. The name of Antoninus is the last which is specially worthy of notice; at the early age of 12, he manifested a partiality for the Stoic philosophy, and when emperor he zealously patronized it. He wrote in Greek (cf. § 196), as did the others just named. Public schools of the Stoic sect were continued from his time until that of Alexander Severus, A. D. 230; but they greatly declined under the increasing prevalence of the Eclectic system.

Enfield, Hist. of Phil. bk. iii. ch. 1. and ch. 2. sect. 7.—*Tennemann's* Manual of Hist. of Phil. translated by *A. Johnson* (Oxf. 1832. 8). § 182.—*Bähr*, Geschichte der Röm. Lit. § 306, 307.—*G. P. Hollenberg*, De Principiis Stoicæ Philosophiæ Doctoribus et Patronis apud Romanos. Lips. 1793. 4.

§ 458. The *Peripatetic* philosophy does not appear to have found very warm admirers among the Romans. The writings of Aristotle and Theophrastus were brought to Rome from Athens by Sylla; they were, however, very difficult for the Romans to understand. Yet this sect had its advocates; and its doctrines were taught in the public schools under the emperors, and numerous commentaries and treatises were written upon the works of its original founder. These writings, however, seem to have been entirely in the Greek language. The most eminent Peripatetics after the Christian era, did not reside at Rome; Themistius, who illustrated several of the treatises of Aristotle, gave instruction at Constantinople (cf. § 125); Alexander Aphrodiseus, author of several works still extant, and called by distinction the Commentator, taught at Athens or Alexandria, about A. D. 200.

Enfield, bk. iii. ch. 1. ch. 2. sect. 5.—*Johnson's* Tennemann, § 183.

§ 459. The *Cynics* seem never to have enjoyed any reputation at Rome. The opinion of Cicero respecting them, was, that the whole body ought to be banished from the state. Julian (§ 127) pronounces the Cynics of his day to be troublesome and mischievous. In the reign of the Antonines philosophers of this sect were forbidden to maintain any public schools. Lucian treats them with great severity, particularly in the piece on Peregrinus (cf. § 121).

Enfield, bk. iii. ch. 2. § 6.

§ 460. The *Epicurean* philosophy had sunk into great discredit on account of the improprieties indulged by its advocates, before its introduction to Rome. Notwithstanding this disadvantage, it soon obtained admirers. The free indulgence of the inclinations which it allowed, greatly conduced to its popularity. Cicero condemned and opposed it; but Atticus, his intimate friend and correspondent, embraced it. Horace, if not an Epicurean entirely, yet found the lightness and gayety which it cherished very congenial to his feelings. The poet Lucretius (cf. § 357) was the first who gave the Romans, in their own language, a full account of the doctrines of Epicurus; and the reputation of his poetry no doubt contributed in an eminent degree to give currency to these doctrines. Pliny the elder (cf. § 470) is sometimes ranked among

the Epicureans, but he did not rigidly adhere to any sect. Lucian the satirist, and Celsus the early adversary of Christianity, are also included by some. Diogenes Laertius (cf. § 255 a) likewise is thought to manifest plainly his predilection for the doctrines of Epicurus.

Enfield, bk. iii. ch. 2. sect. 8.—*Johnson's* Tennemann, § 181.—Account of the philosophy of Lucretius, in the translations of *Busby* and *Good*, cited § 357. 4.—*Schöll*, Litt. Rom. ii. 155.

§ 461. The school of *Skeptics* or *Pyrrhonists* gained no celebrity among the Romans. The peculiar doctrines of the Skeptics corresponded, in some degree, with those of the Academy. Pyrrhonism, however, had avowed abettors and supporters; among them were particularly several physicians.—We have no written remains from any of them in the Latin language; and the only author that specially deserves notice here, as an advocate of Skepticism under the Roman empire, is Sextus Empiricus, who flourished about A. D. 200, and wrote in Greek (cf. § 197).

Enfield, Hist. Phil. bk. iii. ch. 2. sect. 9.—*Johnson's* Tennemann, § 196-198.—*Thorbecke*, De discrimine inter Acad. et Sceptic. Leg. Bat. 1820.

§ 462. It will be recollected that the four sects, which we have here mentioned first, the Academic and Peripatetic, Stoic and Cynic, were derived through Socrates from the old Ionic school (cf. § 171–173); and that the two last mentioned, the Epicurean and Skeptic, descended from the old Italic or Pythagorean school (cf. § 170, 177).

As the *Pythagorean* school in Magna Græcia was so celebrated among the Greeks, we might suppose that it would have attracted great attention among the Romans, as soon as they learned any thing of the literature and philosophy of the Greeks. This however does not appear to have been the fact, although the name of Pythagoras was ever regarded with great reverence (*Cic.* de Senect. c. 21). The poet Ennius is said to have embraced the doctrine of *metempsychosis*, and a friend of Cicero, by the name of Publius Nigidius Figulus, is mentioned as an advocate of the doctrines of Pythagoras. But after the establishment at Crotona (cf. § 170) was broken up, no school was formed in Greece or Italy that adopted the principles and institutions of Pythagoras.

Schöll, Litt. Rom. ii. 127.—*Burigny*, Vie et ouvrages de Publ. Nigid. Figulus, in the *Mem. Acad. Inscr.* xxix. 190.

§ 463. There were however a number of philosophers, who are sometimes termed the *New Pythagoreans*, and who professed to be supporters of the real Pythagorean doctrines, although they in fact blended with them many notions derived from other sources. A leader in this class of philosophers was Q. Sextius, a Roman of the time of Augustus, who wrote in Greek. To the same class belonged *Sotion*, of Alexandria, who was preceptor to Seneca at Rome; and also the famous impostor Apollonius of Tyana, whose life is given by Philostratus (cf. 255 b). Moderatus of Gades was another; he flourished in the first century; and in several different treatises he collected and illustrated the remains of the Pythagorean doctrines.

Enfield, bk. iii. ch. 2. sect. 2.—*Johnson's* Tennemann, § 184.—*Prideaux*, Life of Apollonius.

Some of these philosophers endeavored to discover a sublime and occult science in the Pythagorean doctrine of Numbers. They seem to have supposed that an explanation of the system of the physical world was to be found in the mysterious properties of mathematical figures and numbers. An essay on this occult science is found in the works of Sextus Empiricus *against the mathematicians* (x. 248. cf. § 197).—The celebrated *Kepler* is supposed to have been influenced by such speculations, when he wrote his treatise entitled *Mysterium Cosmographicum*, 1596.—Cf. *Maclaurin*, Account of the Discoveries of Newton.

§ 464. A school of New-Platonists also appeared under the Roman emperors (cf. § 181). Most of them wrote in Greek, in which language we have fragments from a few of the number. The principal Latin writer commonly referred to this school was *Lucius Apuleius*, who flourished, as is supposed, about the time of the latter Antoninus, and whose work entitled the *Golden Ass* has been mentioned under the head of Romance. These philosophers blended with their Platonic notions many derived from the Pythagoreans and the followers of Aristotle, and were therefore in reality *Eclectics*.

Enfield, bk. iii. ch. 2. sect. 3.—*Johnson's* Tennemann, § 185.

§ 465. The *Eclectics*, however, although often mentioned under the name of the later Platonists, are usually distinguished from the last mentioned school. Their founder (cf. § 181) is said to have been *Ammonius* of Alexandria. He was a man of low birth, obliged to gain his livelihood as a porter, from which circumstance he derived his surname *Saccas*. With much enthusiasm he and his followers labored to reconcile the doctrines of Plato and Aristotle. We have in the Greek language the writings of several of the most eminent philosophers of this school; but nothing is preserved in the Latin, unless we except the commentary on Cicero's Dream of Scipio, by Macrobius (cf. § 430. 1), who seems to have been a disciple of the Eclectics. The emperor Julian was a warm patron of this sect, perhaps on account of the hostility of its principal advocates towards the Christian religion.

Cf. § 192.—*Enfield*, bk. iii. ch. 2. sect. 4.—*Johnson's* Tennemann, § 203–221.

§ 466. A species of philosophy also grew up gradually among the Christian Fathers, although the study of philosophy was at first deemed superfluous and even dangerous

by some of them (cf. P. IV. § 83), especially some of the Latin church. The chief Latin writers illustrating this *Christian Philosophy* are *Tertullian*, *Arnobius*, *Lactantius*, *Ambrose*, and *Augustine*.

Cf. § 182.—*Johnson's* Translation, § 223-236.—On the writings of the Fathers above named, cf. *Clarke*, *Murdock*, &c. as cited § 222.

§ 467. In accordance with the method followed in this work, some general sources of information respecting the Roman philosophy should be mentioned before noticing the individual authors.

1. The principal *original* sources are the same as those from which is learned the philosophy of the Greeks, cf. § 153.——To the *modern works* on the *History of philosophy* there cited we also refer.

2. More particularly on the Romans, we add the following.—*K. F. Renner*, De impedimentis quæ apud veteres Romanos Philosophiæ negaverint successum. Hal. 1825.—*Pagenimus Gaudentius*, De Philosophiæ apud Romanos origine et progressu. Pisa, 1643. 4. Reprinted in the *Novus rariorum Collectio*, Hal. 1717.—*J. L. Hanig*, Diss. de Origine Philosophiæ apud Romanos. Stuttg. 1770. 4.—*Bähr*, Gesch. Röm. Lit. p. 604–694, as cited § 229. 3.—See also references under § 448, § 466.

§ 468*t*. *M. T. Cicero*, chief among the orators of Rome, was also eminent in philosophy. He was a Platonist, and is commonly considered as a disciple of the New Academy, although in questions of morality he preferred the more rigid principles of the Stoics. In his philosophical writings he sets forth the notions of all the various sects, and seems to be favorable to them all excepting the Epicurean. These writings are a most valuable collection, and have proved a mine of information to succeeding ages.

1. "The general purpose of Cicero's philosophical works was rather to give a history of ancient philosophy than dogmatically inculcate opinions of his own. It was his great aim to explain to his fellow-citizens, in their own language, whatever the sages of Greece had taught on the most important subjects, in order to enlarge their minds and reform their morals.—He was in many respects well qualified for the arduous and noble task which he had undertaken of naturalizing philosophy in Rome, and exhibiting her, according to the expression of Erasmus, on the stage of life.—Never was a philosopher placed in a situation more favorable for gathering the fruits of an experience employed on human nature and civil society, or for observing the effect of various qualities of the mind on public opinion and on the actions of men.—But he appears to have been destitute of that speculative disposition which leads us to penetrate into the more recondite and original principles of knowledge. He had cultivated eloquence as clearing the path to political honors, and had studied philosophy as the best auxiliary to eloquence. But the contemplative sciences only attracted his attention, in so far as they tended to elucidate ethical, practical, and political subjects, to which he applied a philosophy which was rather that of life, than of speculation.—His philosophic dialogues are rather to be considered as popular treatises, adapted to the ordinary comprehension of well informed men, than profound disquisitions, suited only to a Portico or Lyceum. They bespeak the orator even in the most serious inquiries. Elegance and fine writing he appears to have considered as essential to philosophy.—Although it may be honoring Cicero too highly to term his works, with Gibbon, a Repository of Reason, they are at least a Miscellany of Information, which has become doubly dear from the loss of the writings of many of those philosophers whose opinions he records."—The greater part of the philosophical writings of Cicero were composed during a single year; and this rapidity of execution has led many to suppose that they must have been chiefly translations from Greek works, an idea that is thought to be sanctioned by a passage in a letter to Atticus (*Ep.* xii. 52, "*ἀνυπόγραφα sunt*").

Dunlop, Hist. Rom. Lit. ii. 218. ed. Phil. 1827.—On Cicero's philosophical writings, see also *Bähr*, as cited § 229. 3.—Also references given below (3 & 4).

2. The following may be properly ranked among the philosophical works of Cicero.—(a) *Academica*, or *Quæstiones Academicæ*, in two books; so called probably, because the work relates chiefly to the Academic philosophy. These two books are supposed by many critics to be parts of two different works of Cicero, or rather of two different editions of the *Academica*. The first edition is said to have consisted of two books, inscribed *Catulus* and *Lucullus*; the former of which is lost; the latter is one of the books now extant. The second edition is said to have consisted of four books, the first of which is one of the two books now extant, while the other three are lost; in the extant book, Varro is the chief speaker and gives an account of the origin and progress of the Academy.——(b) *De Finibus bonorum et malorum*, in five books; an account of the various opinions entertained by the Greeks respecting the supreme good and extreme evil; and considered one of the most subtle and difficult of Cicero's philosophical writings.——(c) *Tusculanæ Disputationes*, in five books; they are so named by Cicero, from having been held at his favorite seat near *Tusculum*. On a certain occasion, Cicero spent five days at this villa in company with friends taken with him from Rome, and on the afternoon of each day, held a conference, or rather gave a sort of discourse on some topic suggested by them; these were afterwards committed to writing, and formed the Tusculan Disputations. The first book or dialogue is entitled, *De contemnenda morte*; the second, *De tolerando dolore*; the third, *De ægritudine lenienda*; the fourth, *De reliquiis animi perturbationibus*; in the fifth Cicero maintains

that *virtue alone is sufficient for perfect happiness*.——(d) *De Natura Deorum*, in three books; containing an exposition of the doctrines of three of the celebrated sects of philosophers, viz. the Epicureans, the Stoics, and the Academics, respecting the Essence of the Divine Being, and his government and providence. In this work Cicero betrays a melancholy degree of uncertainty and doubt in reference to the administration of God in guiding and controlling human affairs.——(e) *De Divinatione*, in two books; forming a sort of supplement to the treatise on the nature of the gods. In the first book, Quintus, the brother of Cicero, states the considerations urged by the various philosophers in defence of the art of divination; in the second, Cicero refutes all the arguments, and shows the complete absurdity of the pretended science.——(f) *De Fato*, one book, or rather a fragment. The part now extant contains a refutation of the doctrine of Chrysippus the Stoic, which was that of fatality.——(g) *De Legibus*, in three books. It has been supposed that the work originally consisted of six books; Macrobius quotes a fifth (*Saturnal.* vi. 4); in the three now extant considerable chasms occur. In the first book, Cicero speaks of the origin of laws and the source of obligation; and in the others, sets forth a body of laws conformable to his plan of a well ordered state. The work seems to have been intended for a supplement to that entitled *De Republica*.——(h) *De Republica*, consisting originally of six books, of which considerable fragments are now extant. [See below under 3 (h).] This work was begun by Cicero in the fifty-second year of his age, before any of his other philosophical writings; it was made public previously to his departure for the government of Cilicia, and appears to have met with very flattering success at Rome (cf. *Cic.* Epist. Famil. viii. 1. Ep. ad Att. vi.). In this work Cicero presents a discussion supposed to have been held between Scipio Africanus, Quintus Tubero, P. Rutilius Rufus, and others, "in which," says he, "nothing important to the right constitution of a commonwealth appears to have been omitted." According to Mr. Dunlop, the chief scope of Cicero was a eulogy on the Roman government, such as it was, or as Cicero supposed it to have been, in the early ages of the commonwealth; the same writer remarks, "although the work will disappoint those who expect to find in it much political information, still, as in Cicero's other productions, every page exhibits a rich and glowing magnificence of style, ever subjected to the control of a taste the most correct and pure."—In this work was inserted the beautiful fiction entitled *Somnium Scipionis*, which implies, and seems indeed to have been intended by Cicero expressly to teach, the doctrine of the soul's immortality.——(i) *De Officiis*, in three books, addressed to his son. In this Cicero treats of moral obligations and duties; and in some parts of it he is supposed to have closely followed a treatise entitled Περὶ Καθήκοντος, written by a Greek philosopher named *Panætius*, who resided at Rome in the time of Scipio.——(j) *De Senectute*, entitled also *Cato*, because Cato the Censor is represented as delivering the discourse. It was written in Cicero's 63d year, and is addressed to his friend Atticus. The supposed evils of old age are considered under *four* heads; and the refined pleasures, which may be secured notwithstanding all the losses and deprivations resulting from advanced years, are pointed out. It is an exceedingly interesting piece, containing examples of eminent Romans, who passed a respectable and happy old age.—It is the model of the dialogue by Sir *Thomas Bernard*, entitled *Spurinna* or the *Comforts of Old Age*, in which illustrations are drawn chiefly from British history.——(k) *De Amicitia*, called also *Lælius*, who is represented as holding a conference with Fannius and Scævola his sons-in-law, shortly after the death of his very intimate friend Scipio Africanus.——(l) *Paradoxa*, a piece containing a defence of six peculiar opinions or paradoxes of the Stoics; designed perhaps merely as a humorous effusion, rather than a serious philosophical essay.——(m) Cicero composed several other works that would fall under the head of philosophical, which are lost; as, *De Consolatione*, written on the death of his daughter Tullia; *De Gloria*, in two books, written while sailing along the coast of Campania on a voyage to Greece; *De Philosophia*, or *Hortensius*, on the comparative value of eloquence and philosophy, a piece often cited and highly commended by Augustine.—Some of the works falsely ascribed to Cicero might also be named among the philosophical; e. g. *Orpheus*, or *De adolescente studioso*, purporting to have been addressed to his son while at Athens.

3. Editions.—For Whole Works, see § 404. 5.—Here we notice only the Philosophical Works.—(A) *Collectively*.—Best, *R. G. Rath* (and *Ch. G. Schutz*). Halle, 1804-11. 6 vols. 8. based on the editions of separate tracts by *Davies*, and containing the text and commentary of Davies, with additional notes.—*I. A. Görenz*. Lpz. 1809-13. 3 vols. designed to be completed in 6 vols. 8. The first 3 vols. (containing the pieces noticed under the letters *a*, *b*, *c*, and *g*,) are highly commended.—The *Princeps*, by *Sweynheym & Pannartz*. Rom. 1471. 2 vols. fol.——There is a French translation of the *Phil. Works* by *Berrati*, *Boulnier* and others. Par. 1796. 10 vols. 12.—A German translation, by Jacobi and others, has been named § 404. 6.——(B) *Separately*; we must not omit to notice some of the works singly; but to avoid repeating the titles, they will be designated merely by the *letters* prefixed to them severally in the descriptions given in the preceding paragraph (2).——(a) *J. Davies* (*Davisius*). Camb. 1736. 8.—*J. C. Orellius*. Turici, 1827. 8.——Translations.—French; *D. Durand*. Par. 1796. 2 vols. 12.—English; *W. Guthrie* (The Morals of Cicero). Lond. 1744. 8.——Illustrative.—*A. C. Ramitz*, De libr. Cic. Academicis Commentatio. Lpz. 1809. 4.—*S. Parker*, Disputationes de Deo et providentia. Ox. 1703. 4.——(b) *J. Davies*. Camb. 2d ed. 1741. 8. Repr. Oxf. 1809. 8.—*Fr. G. Otto*. Lpz. 1831. 8.——Translations.—English; *S. Parker*. Lond. 1702. 1812. 8.——(c) *J. Davies*. Camb. 4th ed. 1758. 8. Repr. Oxf. 1805. 8.—*R. Kühner*, Jen. 1829. 8. good. rev. by *J. C. Orelli*, Jen. 1835. 8.—*G. H. Moser*. Han. 1836-38. 3 vols. 8.——Translations.—English; *J. Dollmann*. Lond. 1561. 8.—*Anonymous*. Lond. 1758. 8.—*G. A. Otis*, Bost.

1820. 8. prepared on the suggestion of J. Q. *Adams.*——(d) *J. Davies.* Cantab. 1718. 8. Repr. Oxf. 1807. 8.—*L. F. Heindorf.* Lpz. 1815. 8. critical and good.—*G. H. Moser.* Lips. 1821. 8. good.—*H. E. Allen.* Lond. 1836. 12. from a collation of several MSS. of the Brit. Museum.——Translations.—German; *J. F. von Meyer.* Frankf. 1806. 8.—English; *Thom. Franklin* (*with* notes). Lond. 1741. 1775. 8.——Illustrative.—*Ch. V. Kindervater*, Anmerkungen und Abhandlungen, &c., über Cic. Bücher von der Natur der Götter. Lpz. 1792–92. 2 vols. 8. commended by *Harles*, Suppl. to Brev. Not. i. 287. partly incorporated, in Latin, in *Kindervater's* edition of these Books. Lpz. 1796. 8.—*G. S. Franke*, Geist und Gehalt der Cic. Bücher von der Nat. der Götter. Alt. 1806. 8.—Perhaps here ought to be named a fabrication, purporting to be a *fourth* Book of Cicero's *De Nat. Deorum.* It was published by an unknown author (*W. M. L. de White* has been conjectured), under a fictitious name, with the following title: M. T. Cic. de nat. Deor. liber quartus; e pervetusto codice ms. membranaceo nunc primum edidit *P. Scriphianus.* Bononiæ, 1811. 8. Republ. Orf. 1818. The real design of the author is not apparent; the purity and elegance of Cicero are not preserved in the style.—Cf. *Dunlop*, Hist. Rom. Lit. ii. 250.——(e) *J. Davies.* Camb. 1741. 8.—*H. G. Moser.* Franc. 1828. 8.——Translations.—French.—*R. Dammarais.* Par. 1710. 12. also 1810.——(f) *H. G. Moser*, in the ed. of *De Div.* just cited.——(g) *J. Davies.* Camb. 2d ed. 1745. 8.—*I. F. Wagner.* Gott. 1804. 2 vols. 8. The 2d vol. a commentary.—*G. H. Moser & F. Creuzer.* Frankf. 1824. 8. the ed. with the notes of Davies and others.——(h) *A. Mai.* Rom. 1822. 8. also in fol. and in quarto. It contains a *fac simile* of the palimpsest in which the work was found. Repr. Stuttg. 1822. Lond. 1823. 8. (Also Bost. 1823. but without the introductory matter.) It is also in the 1st vol. of the work entitled *Classic. Auctor. e codd. Vat. edit. Coll.* (curante *A. Maio.*) Rom. 1828. 4.—*G. H. Moser & F. Creuzer.* Frankf. 1826. 8.——Translations.—French; *Villemain*, with original Latin, and Notes and Dissertations. Par. 1823. 3 vols. 12.—English; *G. W. Featherstonhaugh.* New York, 1829. much censured in the *South. Review*, No. vii.——The whole work De Republica was extant, it is said, as late as the 11th century, after which it disappeared, and the loss became a theme of constant lamentation among the admirers of Cicero and all lovers of classical literature. About the year 1821, Angelo Mai, in examining the palimpsests (cf. P. IV. § 84. E) of the Vatican, discovered a considerable portion of it, which had been expunged (in the 10th century, it is supposed) and crossed by a new writing, that contained Augustine's commentary on the Psalms. Mai published the portion thus recovered, in the ed. just cited.—Of the *first* book, we now have about two-thirds in the part recovered by Mai and two fragments preserved in Lactantius and Nonius; we have about the same proportion of the *second*, drawn from the palimpsest; of the *third*, the part obtained is interrupted by many chasms; only slight fragments were found of the *fourth* and *fifth*; and of the *sixth*, the palimpsest presented nothing; but this book contained the *Somnium Scipionis*, which is preserved by Macrobius (cf. § 430); we have also a Greek version of it, which has been ascribed to Theodore Gaza, and with more propriety to Planudes.——For an analysis of the *Republic*, see *Southern Review*, No. vii.—Cf. also, *N. Am. Rev.* No. xl.—For the Greek version of *Scipio's Dream*, see the ed. of Cato by *Gotz*, cited below.—Cf. *The Theology and Philosophy* in Cicero's *Somnium Scipionis* explained; or a brief attempt to demonstrate that the Newtonian System is agreeable to the Notions of the wisest Ancients. Lond. 1751. 8.——(i) *C. Beier.* Lpz. 1820. 2 vols. 8.—*J. M. & J. F. Heusinger*, Brunsw. 1820. 8. ed. by *C. Heusinger*, Oxf. 1821. 12. Lond. 1824. 12. since also rev. by *Exempt.*—There have been many school editions.—*Johnson*, Lat. & Engl. Lond. 1828. 8.—*C. K. Dillaway.* Bost. 1837. 12. Cf. *Bibl. Repos.* No. xxviii. p. 497.—Translations: German; *Ch. Garve.* Bresl. 6th ed. 1819. 4 vols. 8. with a commentary; commended by *Schütz*, Litt. Rom. ii. 174.—English; *W. M. Cartwright.* Lond. 1798. 8.—*W. Guthrie.* Lond. 1755. 8.——(j & k) *J. A. Gotz.* Lpz. 1816. 8. with *Somn. Scipionis.*—*C. K. Dillaway.* Bost. 1837. 12.—Translations.—English; *W. Guthrie*, as just cited (i).—*W. Melmoth.* Lond. 1777. 1807. 8. including also *Paradoxa* (l) and Scipio's Dream.—*J. Denham*, Cato (j), a Poem, in 4 parts. Lond. 1648. 12.——(m) Attempts were made, after the revival of letters, to collect the scattered fragments of the lost works.—*C. Sigonius*, Fragmenta Ciceronis. Ven. 1559. 8. Han. 1606. 12.—The same *Sigonius* published the fragments of *De Consolatione* connected together by sentences interpolated by himself. Bon. 1583. 8.—An English translation, in the work entitled *Paræsis*, or Consolations deduced from Natural and Revealed Religion; two dissertations, the first supposed to have been composed by Cicero; the last originally written by *Thos. Blacklock*, D. D. Lond. 1767. 8.—Cf. *C. F. Nobbe*, Programm. de fragment. libror. Cic. incertorum. Lpz. 1827.—The work entitled *Orpheus* was first published, Ven. 1583. 8. republished by *J. A. Fabricius.* Ven. 1793. 4.—Respecting lost works of Cicero, and works falsely ascribed to him, cf. *Bähr*, p. 690.—*Harles*, Brev. Not. Suppl. i. 247.—*Fabricius*, Bibl. Lat. i. 212–216.

4. There are works (besides those already mentioned) *illustrative* of Cicero's philosophical writings, too numerous to be cited here; we name a few.—*J. Ch. Briegleb*, De philosoph. Ciceronis. Cob. 1784. 4.—*Ch. F. Hulsemann*, De indole phil. Ciceronis. Lunæb. 1799. 4.—*R. Kühner*, Cicer. in philos. ejusq. partes merita. Hamb. 1825. 8.—*H. Dodwell*, Apology, &c., in *Parker's* translation, cited above (b).—*Gautier de Bilart*, Examen de la Philos. de Ciceron, in the *Mem. Acad. Inscr.* xli. 466. xliii. 101.

§ 469. *L. Annæus Seneca* was a zealous adherent of the Stoic philosophy, although he had previously made himself acquainted with the doctrines of all the schools. In his philosophical writings there is much acumen, and much matter to nourish a reflecting mind. The style, however, like that of his epistles (cf. § 442), is too elaborate, and on account of the frequent antitheses, is tiresome.

1. Seneca was born at Corduba in Spain, A. D. 2 or 3. In the reign of Claudius he was banished to the island of Corsica, where he remained eight years. After he became the instructor of Nero, he obtained great wealth (cf. *Tac.* Ann. xiii. 42), and was charged with practicing exorbitant usury (*Dio Cass.* lxi. 10). His death, by the sentence of Nero (cf. § 374. *Tac.* Ann. xv. 60–64), occurred A. D. 65.

J. Lipsius, Vita Senecæ, in his *Opera Omnia.* Antv. 1637. 4 vols. fol.—*Diderot*, Ess. sur la vie et les ecrits de Senèque. Par. 1779. 12. given in *La Grange's* transl.—*C. P. Conz*, über Seneca's Leben, &c., in his translation below (5) cited.—*Th. F. G. Reinhard*, de Senecæ vita et Script. Jen. 1817. 8.—*Enfield's* Hist. Phil. bk. iii. ch. ii. sect. 7.—*Monges*, Iconographie Rom. i. p. 419 (cf. P. IV. § 197).

2. The following are his philosophical works: *De Ira*, in 3 books; *De consolatione*, in 3 books; the 1st addressed to his mother Helvia, during his own banishment to Corsica; the 2d addressed to one Polybius, who had lost a young brother; the 3d addressed to Marcia, a friend who had lost her son; the genuineness of the 2d has been questioned: *De Providentia*, discussing the question, why evil happens to the good: *De animi tranquillitate*, in reply to a letter from Annæus Serenus respecting the trials of life; it has been compared with Plutarch's treatise Περὶ εὐθυμίας; *De Constantia sapientis*, supporting the stoical paradox, that the wise man can suffer no ill: *De Clementia*, addressed to Nero, in 3 books, of which the 3d and a great part of the 2d are lost: *De brevitate Vitæ*: *De vita beata*, on the manner of living happily, in which Seneca takes occasion to notice the reproaches cast on him by his enemies on account of

his wealth: *De Otio sapientis*, of which the first 27 chapters are wanting: *De Beneficiis*, in 7 books, composed in the last years of his life, and considered one of the most valuable of his performances; it treats of the manner of conferring benefits and of the duties of those who receive them.

On the philosophical writings and opinions of Seneca, we may mention, besides the works named above, the following: *J. Lipsius*, Manuductio ad Stoicam Philosophiam. Lugd. Bat. 1644. 12.—*E. J. Werner*, De Senecæ Philosophia. Berl. 1825. 8. Vratislav. 1836. 8.—*Bähr*, Gesch. Röm. Lit. p. 645.—*J. G. Heinsius*, De philosophia semi-christiana. Halæ Sax. 1714. 4.

3. There is another work of Seneca which should be named here, entitled *Quæstionum naturalium libri VII.*, and treating of various subjects of physical philosophy. In the 1st book he treats of *fire;* in the 2d, of *lightning* and *thunder;* in the 3d, of *water;* in the 4th, of *hail*, *snow*, and *ice;* in the 5th, of *winds;* in the 6th, of *earthquakes;* in the 7th, of *comets*. This work is valuable as furnishing means to judge of the attainments of the ancients in physical science; it exerted an important influence in the middle ages, holding a rank and authority second only to the treatises of Aristotle on physical subjects, even down to the 16th century.

It has been asserted by a modern writer, that Seneca's theory of earthquakes "contains the germ of all that has been stated in our own times concerning the action of elastic vapors inclosed in the interior of the globe." (*Cf. Humboldt & Bonpland*, Voyage aux contrees equinoct. Par. 1814. 4. vol. i. p. 313.—See *Köler's* Disquis. de Senecæ Quæs. Nat. given in his edition below cited.

Several other works, not now extant, were ascribed to Seneca (*cf. Quint.* Inst. Orat. x. 1. *Aul. Gell.* xii. 2). Some fragments of a treatise on *friendship* were found in the Vatican, and published (Rom. 1820) by *B. G. Niebuhr*. Several works also have been falsely ascribed to him; as e. g. *De virtutibus cardinalibus*, *De paupertate*, *Proverbia*, and others, besides the letters to Paul, which have been before noticed (§ 442. 2).—*Fabricius*, Bibl. Lat. ii. p. 118, 123.—*Bähr*, Gesch. Röm. Lit. p. 648.

4. Editions.—The Philosophical Works (*opera philosophica*), by *E. F. Vogel*. Lpz. 1830. 8.—*N. Boullet*. Par. 1929. in *Lemaire's* Bibl. Lat.—The *Questiones Naturales*, by *G. D. Köler*. Gott. 1818. 8.——We notice here editions of the Whole Works of Seneca.—*F. E. Rukkopf*. Lpz. 1797-1811. 5 vols. 8 considered excellent; but it was not completed.—*P. R. Fickert* is preparing a "new critical ed. expected to take the highest place."—Among the best of preceding editions; the latest *Bipont* edition, Argentor. 1809. 5 vols. 8.—the edition *cum notis variorum*, Amst. 1672. 3 vols. 8.—that of *J. Gruter* (*Commelin*, pr.), Heidelb. 1604. fol. containing the *notæ* used by the Roman short-hand writers (*cf.* P. IV. § 117. 2).—and that of *Lipsius*, Antw. 1652. fol.—The ed. of *Erasmus*, Bas. 1529. fol. was celebrated.—The *Princeps*, Naples, 1475; *cf. Harles*, Brev. Not. Supp. i. 506.

5. Translations.—French.—*La Grange*, whole works. Par. 1777. 1795. 6 vols. 8.——German.—*K. Ph. Conz*, philosophical pieces. Stuttg. 1790-92. 3 vols. 8.—*F. E. Rukkopf*, "questions on nature." Lpz. 1794. 8.——English.—*A. Golding*, De Beneficiis, Lond. 1558. 4. entitled "The woorke—concerning Benefyting, that is to say the dooing, receyuing, and requyting of good Turnes."—*Thom. Lodge*. Lond. 1620. fol.

§ 470. *Caius Plinius Secundus*, surnamed the *elder* (*major*) to distinguish him from his nephew, who was commonly called Pliny the *younger* (cf. § 441), lived in the first century, from A. D. 23 to A. D. 79. He was a native of Verona, or according to others of Comum, and was one of the most learned men among the Romans. His *Natural History* is rather a sort of encyclopædia, a work full of erudition, and one of the most considerable monuments of ancient literature. It is important to the geographer and the amateur in art, no less than to the naturalist; although it may not be throughout entirely consistent or entitled to implicit reliance. According to his own account, it is a compilation drawn from nearly 2500 authors; of which the greatest number are now lost. The younger Pliny justly calls it a work *ample, learned*, and scarcely less *various than nature herself* (opus *diffusum*, *eruditum*, nec minus *varium quam ipsa natura*).

1. At an early age he went to Rome. About his 22d year, he resided for a time on the coast of Africa. He also served in the Roman army in Germany, and held a command in the cavalry (*Præfectus alæ*) under Lucius Pomponius. Afterwards at Rome he practiced the pleading of causes. Some time also he passed at Comum, where he attended to the education of his nephew. He subsequently held the office of Procurator of Spain, where it is supposed he remained during the wars of Galba, Otho, and Vitellius. Returning to Rome he enjoyed the favor of Vespasian, and at the time of his death, under Titus, was commander of the Roman fleet at Misenum. He lost his life by the celebrated eruption of Vesuvius, A. D. 79; the particulars are described by his nephew in a letter to the historian Tacitus. He maintained through life habits of unremitted application to study.

Cf. Life of Pliny ascribed to *Suetonius* (cf. § 437. 2).—*Plin. Min.* Ep. iii. 5. vi. 16, 20.—*Ajasson de Grandsagne*, De la vie et des ouvrages de Pline, in his trans. cited below.—*Univers. Biog.* vol. xxxv.—*J. Masson*, C. Plinii Secundi Vita. Amst. 1709. 8.

2. His principal work, the *Historia Naturalis*, was finished only a short time before his death, and dedicated to Titus. It consists of 37 books. The *first* is a sort of index or table giving a general view of the contents of the whole work; its genuineness has been questioned by some, but without sufficient reason. The 2d treats of subjects belonging to *cosmography* and astronomy; the 3d, 4th, 5th and 6th contain a description of the earth, its countries and inhabitants, forming a sort of universal *geography;* the next 5 (from 7th to 11th inclusive) relate particularly to animals or *zoology;* the following 9 (from 12th to 19th) treat of plants or *botany;* with the 20th begins a description of *medicines*, which is continued through 13 books, treating first of the *vegetable* kingdom (from 20th to 27th), and then of the *animal* (from 28th to 32d); the remaining 5 books (from 33d to 37th) are devoted to the *mineral* kingdom, comprising

notices of the medicinal properties of metals and stones, and to the *fine arts*, painting, sculpture, &c. with notices of the principal ancient artists and their productions.

Respecting the value and character of this work, cf. *Bähr*, Röm. Lit. p. 698.—*Schöll*, Litt. Rom. ii. 463.—*Ceyhes*, Memoir in the *Mem. Acad. Inscr.* et Belles Lettres, vol. xxv.—*Heyne*, Antiquar. Aufsätze. Lpz. 1778. 8.—*Ajasson de Grandsagne*, as below cited.—For a very ample commentary on the works, see (*Ant. Joseph*, comes a Turre (*Exczenico*, Disquisitiones Plinianæ. Parmæ, 1763. 2 vols. fol. containing a view of the question respecting Pliny's birthplace, with notices of manuscripts, editions, &c.—*A. L. A. Fée*, Commentaires sur la Botanique, &c de Pline. Par. 1833. 3 vols. 8.

2. Several other works were written by the elder Pliny, which are lost. The following are mentioned: *De jaculatione equestri*; *Studiosus*, in 3 books, treating of the studies and discipline requisite to form a perfect orator; *Dubii sermonis*, in 8 books, a grammatical work; *Vita Pomponii*, in 2 books; also a *History of his own times*, in 31 books (cf. § 518). Besides these he wrote 160 pieces or books termed *Excerpta* or *Commentarii*, which were left to his nephew.—*Bähr*, p. 650.

4. Editions.—Best; *Ajasson*. Par. 1829. in *Lemaire's* Bibl. Class.—*J. Sillig*. Lpz. 1831-36. 6 vols. 12. in *Teubner's* Classics.—Under the care of *Sillig* (of Dresden), who has devoted many years to the study of *P.'s Nat. Hist.* a large and splendid edition is in progress, by the *Deutsche Naturforschungsversammlung*.—*T. G. Fransius*. Lpz. 1778-91. 10 vols. 8.; inaccurately printed, yet pronounced by *Dibdin* "excellent and critical."—The *Bipont*, 1783. 6 vols. 8. is good.—*Dalecamp*. Lugd. 1767. fol. and especially *Harduin*, Par. 1723. 2 vols. fol. had celebrity.—The *Princeps*, by *John de Spira* (printer). Ven. 1469. fol. lauded by Dibdin as a beautiful specimen of ancient typography.—That of *Feyerabendt*, Francof. 1582. fol. is ornamented with wood-cuts, "as bold and spirited as they are singular."—Select portions have been published; *Ch. G. Heyne*, Ex. *Plin.* Hist. Nat. excerpta, &c. Gott. 1790. 8. with another volume (*de picturâ*). Gott. 1810. 8.—*I. M. Gesner*, Chrestomathia Pliniana. Lpz. 1763. 1776. 8.—*J. Aikin*, Selecta quædam ex *Plin.* Hist. Nat. &c. Lond. 1776. 12.

5. Translations.—German.—*G. Grosse*. Francf. 1781-88. 12 vols. 8.—French.—*L. Poinsinett de Sivry* (with the orig. Latin). Par. 1771-82. 12 vols. 4.—*C. B. Guerolt*. Par. 1802. 3 vols. 8. Better, but containing only the part of Pliny pertaining to zoology.—*Ajasson de Grandsagne*, with the Latin, and notes of various authors. Par. 1829. 8 vols. 8.—English.—*Phil. Holland*. Lond. 1601. 1634. 2 vols. fol. a copy of this is valued at 1*l.* 10*s.* on the catalogue of *O. Rich* (London) for 1537.

§ 471. *Lucius Apuleius*, a native of Madaura, a Roman colony in Africa, lived about the close of the 2d century. He was lawyer at Rome, and a philosopher of the Platonic school. From circumstances connected with his extensive travels, he obtained the reputation of a magician and performer of miracles. His writings, although characterized by a style deficient in accuracy and often unnatural, contain frequent turns of wit, and are on the whole very entertaining. The principal work is the *Golden Ass*, in 11 books, a sort of satirical romance, of the class called *Milesian Tales* (cf. § 150). His other productions relate chiefly to the Platonic philosophy.

1. Little is known of the life of Apuleius besides what is drawn from his own writings. He married a rich elderly widow, of Oea (Tripolis), where he was taken sick on a journey from Carthage to Alexandria. He was afterwards prosecuted by a brother of her former husband, on the charge of having employed magical arts to obtain her affections. His defence or apology on the trial is extant.

Schöll, Litt. Rom. iii. p. 202.—*Bähr*, p. 661.—*D. G. Moller*, Diss. de L. Apuleio. Alt. 1691. 4.—*L. Bode*, Leben des Apuleius, in his translation below (5) cited.—*Mongez & Visconti*, Iconograph. Anc. cited P. IV. § 197.

2. The full title of the romance of the *Ass* is as follows: *Metamorphoseôn seu de Asino aureo libri XI.* Apuleius paints in this work, with great spirit and keen satire, the vices and crimes and the wide-spread superstition and delusions of the age. Respecting his real design, there has been a difference of opinion. "The hero of the tale is a youth named *Lucius*, who wishes to learn the magic arts of Thessaly, but in punishment for his curiosity and lusts is changed into an ass. Sunk in vice, he passes through various adventures, until at length, discovering the deep degradation of his state, he resorts to the Mysteries for relief, and again becomes a man, renewed and improved. The work is rich in episodes, and closes with a description of the Mysteries of Isis."—One of the episodes is the beautiful allegory of *Amor and Psyche* (cf. P. II. § 50. P. IV. § 198.—*Warburton* conceives the work to have been written in opposition to Christianity, and intended to represent the pagan Mysteries as a remedy for vice. Bayle and others have considered it as merely a satire upon the frauds and tricks practiced by the priests and other pretenders to supernatural power. Those who hunted after the *philosopher's stone* imagined this work to contain valuable secre

See *Le Beau*, sur l'ane d'Apulee, in the *Mem. Acad. Inscr.* xxxiv. 43.—*Ziegler*, Disp. de L. Apuleio Ægyptiorum mysteriis ter initiato. Argentor. 1786. 4.—*Warburton*, Divine Legation of Moses, ii. 117.—*Bayle*, Dictionn. histor. et crit. article *Apulée*.

3. The works of Apuleius, which are more strictly philosophical, are the following: *De Deo* (or *dæmonio*) *Socratis*, treating on the question, to which of the various classes of *dæmons* or *genii* that of Socrates belonged: *De dogmate Platonis*, or, as sometimes given, *De habitudine, doctrina, et nativitate Platonis*, in *three* books, a sort of introduction to the Platonic philosophy: *De mundo*, a translation or paraphrase of the book περὶ κόσμου, ascribed to Aristotle.

There are *two* works which might properly be called rhetorical; *Apologia* seu *Oratio de Magiâ*, spoken in his own defence when prosecuted for using magical arts; *Florida*, a sort of *anthology*, consisting of selections from his speeches and declamations, in 4 books.—We have the titles of many other works by him, now wholly lost.—The treatise *De herbis* and the piece entitled *Hermetis trimegisti Asclepius* are not accounted genuine.—*Schöll*, Litt. Rom. ii. 211.—*Bähr*, p. 660. cf. p. 569, 582.

4. Editions.—Whole Works; the best, *Fr. Oudendorp & J. Bosche*. Leidæ (Leyden), 1786-1823. 3 vols. 4. Oudendorp died just after completing the first volume, which contains the *Metamorphoses* with the notes of *various* critics, and a preface by *Ruhnken*. The 2d and 3d volumes were edited by Bosche; they include the *other works* of Apuleius and a valuable *Appendix Apuleiana*.—*G. F. Hildebrand* (commenced, and 1st vol. executed). Lips. 1842. 8.—The more important of preceding editions; the *Bipont*, 1788. 2 vols. 8.—*J. Floridus* (Fleury), in usum Delphini. Par. 1688. 2 vols. 4.—*Variorum*. Goudæ, 1650. 8.—The *Princeps*, by *Sweynheym & Pannartz* (print. *J. Andreæ* ed.). Rom. 1469. fol.—The treatise *De herbis*, by *J. C. G. Ackermann*. Altorf. 1788. 8.—*Cupid & Psyche*, by *J. C. Orellius*. Turici 1833. 8.

5. Translations.—German.—*A. Rode*, the Golden Ass. Berl. 1690. 2 vols. 8.—*J. J. v. Linker*, the fable of Psyche, in verse. Jen. 1805. 4.——French.—*Abbé Compain de St. Martin*, the Ass (retouchee par *Bastien*). Par. 1787. 8.—*J. F. C. Blanvillain*, Psyche. Par. 1796. with the original and notes.——English.—*C. Mende*. Lond. 1794. 8.—*Taylor*. Lond. 1795. 8.—*Anonymous*, Cupid and Psyche, in verse. Lond. 1799. 8.

§ 472. *Titus Petronius Arbiter*, a native of Massilia, might be classed with the entertaining writers (cf. § 439) perhaps more properly than with the philosophers. He received the surname of *Arbiter*, as director of public amusements. His *Satyricon* is a representation of the prevailing licentiousness of his age; often offensive in its pictures, but not destitute of wit and animation. It is interspersed with metrical passages, of which the most remarkable is a poem on the civil war.

1. The author of the *Satyricon* is commonly supposed to be the *Petronius*, who is described so graphically by Tacitus (*Ann.* xvi. 18). Tacitus gives him the prænomen of Caius, while Pliny (*Nat. Hist.* xxxvii. 7) calls the same person Titus. Although born, according to some, at Marseilles, he was educated at Rome. He rose to the rank of consul and held the office of governor of Bithynia. He was a favorite of Nero, who, according to Tacitus, cherished him as a chief and leader among his chosen companions (*inter paucos familiarum assumptus*, elegantiæ arbiter). This exposed him to the envy of Tigellinus, who accused him of treachery, and thus Petronius was constrained to destroy his own life, which he did by a gradual letting of blood, A. D. 66.—Some writers have thought the author of the Satyricon to be a different person, who is by some placed in the reign of Augustus, but by others in the time of the Antonines.

Gyraldus, De Petr. Vita.—*Schöll*, Litt. Rom. ii. 416-427. The account of *Schöll* is given in *Anthon's* Lempriere.—*Bähr*, Gesch. Röm. Lit. 677.—*Addison*, in his translation below (4) cited.

2. The *Satyricon* (or *Satyricŏn liber*) belongs to the class of writings called Menippean or Varronian Satire (cf. § 345). The work purports to be an account of the love-adventures of a certain *Encolpius*, a young freedman whose story enables the author to portray the character of the times. We have only some fragments which formed episodes of the work, although it is said to have existed entire in the 12th century. The poem on the *Civil War* consists of 295 verses, describing the fall of the Roman republic. The other most noted parts are the *Matron of Ephesus*, and the *Banquet of Trimalcion*.

The latter was found in 1662 at Trau in Dalmatia, in a private library, and was first published at Padua in 1664. The manuscript, after being sent to Rome, was conveyed to the Royal Library at Paris. The genuineness of the piece was at first denied by some critics, but is now universally admitted.—Cf. *Bähr*, p. 579; *Fabricius*, Bibl. *Lat.* vol. ii. 157.

3. Editions.—Best; *P. Burmann*. Utr. 1709. 4. (ed. by his son *Casp. B.*) Leyd. 1743. 4. It contains the Dissertations of *Wagenaar* & *De Valois*, of *P. Petit* (under the assumed name of *Statilius*), & *Scheffer*, respecting the authenticity of the fragment discovered at Trau (*fragmentum Traguriæ inventi.*), besides the notes and comments of several editors.—*H. G. Arntzen*. Lpz. 1781. 8. considered best by *Dibdin*.—That of *Renouard*, Par. 1797. 2 vols. 12. is said to be accurately printed.—Earlier; *Gonsalo de Salas*. Francof. 1629. 4.—*Goldasti*. Helenop. (Francof.) 1610. 8.—The *Princeps*, by *Puteolanus*, 1476, with *Pliny's* Panegyric, as cited § 406. 3.——The poem on the *Civil War* (*De Mutatione Republicæ*) is given in the 2d vol. of the *Poet. Lat. Min.* of *Lemaire* (cited § 348. 2).——*Fr. Nodot*, a French officer, published a volume (Par. 1693. 12. it. 1694. 8.) which purported to be a complete and perfect copy of Petronius, said to have been found at Belgrade in 1688; the fraud, was, however, soon detected. Cf. *Fabricius*, Bibl. Lat. ii. 160.—In 1800, a Spaniard, by the name of *Marchena*, published a pretended fragment said to have been found in the library at St. Gall. Cf. *Schöll's* Repertoire de Litt. Anc. i. 239.

4. Translations.—German.—*A. Groninger* (including the interpolations of *Nodot*). Lpz. 1804. 8.——French.—*Cit. D.* Par. 1803. 2 vols. 8. followed by "considerations sur la Matrone d'Ephese et un conte Chinois sur le meme sujet?).—*Lavaux*, Banquet of Trimalcion. Par. 1726. 2 vols. 12.——English.—*John Addison*, The works of Pet. Arb. in prose and verse, with his Life. Lond. 1736. 12.

§ 473. *Marcianus Capella*, of Madaura or Carthage, lived in the 5th century, and was a grammarian rather than a philosopher in the strict sense of the word. In advanced age, probably in the reign of Leo the Thracian, he wrote the work entitled *Satyra* or *Satyricon*, consisting of *nine* books, of miscellaneous contents. The first two books contain an amusing allegory, in mingled prose and verse, describing the marriage of *Mercury* with *Philology*. The remaining seven contain a view of the principles and the value of Grammar, Logic, Rhetoric, Geometry, Arithmetic, Astronomy, and Music. The language is unpolished and inaccurate; yet this author is not to be altogether condemned in regard to the ornaments of taste and wit.

1. He was probably educated at Carthage, thence styling himself the "foster-child of the city of Elissa." He is said to have composed his work at Rome. He held the rank of proconsul (*vir proconsularis*); and by some he is supposed to have been a Christian.

Schöll, Litt. Rom. iii. 98.—*Bähr*, p. 728.—*Fabricius*, Bibl. Lat. iii. 215.—Life of Capella in *Barth*, Adversaria, L. cxx. c. 13.

2. The title of *Satyra* may have been given to his work on account of the variety of its subject matter, rather than because the two first books which form the introduction to it, are in the form of the Menippean Satire (cf. § 345). The *seven* sciences or liberal arts treated in the other books constituted the whole course of education for a considerable period in the middle ages. This work was used in the schools as a classic, was often transcribed, and made a subject of expositions and commentaries. It is sup-

posed to have exerted no small influence on the state of science and learning. Copernicus is said to have gathered from it some hints of his system of astronomy.

3. Editions.—The best; *H. Grotius* (in the 16th year of his age). *Leyden*, 1598. 8.—*U. F. Kopp.* Franc. ad M. 1837. 4. pp. 998. with a commentary and notes of various eds.——The earliest, by *Fr. Vit. Bodianus.* Vicent. 1499. fol.——The *first* two books (the Allegory, *de nuptiis Philologiæ et Mercurii*; *L. Walthard.* Bern. 1763. 8.—*J. A. Götz.* Norimb. 1794. 8.—The *ninth* book (*de Musica*) is given also by *Meibomius*, cited § 208 *t.* 1.——Manuscript copies of some of the commentaries above alluded to are preserved; one of the 11th century, by Duneant, an Irish bishop, is in the British Museum. Cf. *Warton*, Hist. Eng. Poetry, ii. p. 264.

§ 474. *Aricius Manlius Torquatus Severinus Boethius*, a native of Rome or Milan, flourished at the close of the 5th century. His education was finished at Athens, and he became highly celebrated for his learning and integrity. He was a poet, a philosopher, and a theologian. Of his numerous theological and philosophical works, that which has gained him the greatest celebrity, is the one entitled *De consolatione philosophiæ*, in 5 books, partly in prose and partly in verse; composed while he was in prison. His style is not perfectly pure, but far better than that of his contemporaries.

1. Boethius was born A. D. 470, and lived until A. D. 526, considerably beyond the time which we have included in our glance at Roman Literature. He was raised to the highest honors and offices of the empire, by Theodoric, king of the Ostrogoths; but finally, through the artifices of enemies who envied his reputation and hated his virtues, he lost the favor of this monarch, and was imprisoned in the tower of Pavia, and at length beheaded by the king's order.

E. Gibbon, Decl. and Fall of Rom. Emp. ch. xxxix. on the character, studies, and honors of Boethius.—Cf. *Le Clerc*, Biblist. Choisie, tome xvi. p. 168-275.—*Clarke*, as cited § 293, vol. ii. p. 284.

2. The work on the *Consolation of Philosophy* is a dialogue between the author and Philosophy, who appears to him in prison. In the 1st book, Boethius utters his lamentations, comparing his former with his present state; in the 2d, Philosophy portrays the folly of complaining of Fortune, who has no valuable or durable blessings to bestow; in the 3d, she shows in what true honor and happiness consist; in the 4th, it is proved that virtue alone can make happy; the 5th treats of the subject of an overruling Providence, and the agreement of God's omniscience with man's free agency.—The work was held in great estimation in the middle ages. At the commencement of the 14th century, there were but four classics in the royal library at Paris; viz. one copy of Cicero, Ovid, Lucan, and Boethius. It was early translated into French, German, and English; the earliest was the Saxon translation by king Alfred, who died A. D. 900. A Greek translation exists, which is said to have been made by Maximus Planudes, a monk of Constantinople, in the 14th century.

Schöll, Litt. Rom. iii. 223.—*Warton*, Hist. Eng. Poetry, i. cxiii. cxxvi. ii. 342. ed. Lond. 1824.—Cf. *Cottle's* Alfred.——*Hayn*, Censura Boeth. de Consol. Philosophiæ. Gott. 1805. 8. also in his *Opusc. Acad.* (8th vol. p. 143). Gott. 1812. 8.

3. The other works of Boethius, which belonged strictly to the class of *philosophical*, were principally commentaries or translations; illustrating the works of Aristotle, Cicero, and Porphyry. He composed, however, several original works pertaining to the subject of logic and rhetoric. The piece entitled *De Disciplina Scholarum*, commonly ascribed to him, is the production of Thomas of Brabant, a monk of the 13th century.—Boethius left some *mathematical* works, chiefly translations or imitations of Greek originals; as, *Arithmetica*, in 2 books; *De Musica*, in 5 books; and *De Geometria*, in 2 books, the first of which is a mere translation of Euclid; the second treats of the utility and applications of the science[1].——Boethius was not without celebrity as a Christian author, having composed several controversial works, among which were treatises on the *Trinity* and the twofold *nature of Christ*. It has been said, that he led the way to the introduction of the Aristotelean method of reasoning in controversial theology[2].

[1] Cf. *Bähr*, Gesch. Rom. Lit. p. 664, 676.——[2] *Clarke*, as just cited above.

4. Editions.—Whole Works. Best; (ex recens. *Glareani*). Basil, 1570. fol.—*De* Cons. Philosophiæ; of the very numerous editions we mention only the following; *Gruninger*. Argent. 1501. fol. "full of cuts, and therefore may be looked upon as a great curiosity."—*P. Berthius*. Leyd. 1671; Lpz. 1753. 8. considered very good.—*Th. B. Hilfrecht.* Hof. 1797. 8. —*B. Varchi.* (Bodoni, pr.) Parmæ, 1796. 2 vols. 4. Lat. & Ital.—In *Valpy's* Delphin Classics.——*Ang. Mai* discovered in a Vatican MS. a sort of commentary on some of the metrical passages of the *Consol. Phil.*;—also two previously unknown treatises of Boethius; they are given in the work entitled *Classic. Auctor. a Vatic. codicibus* edit. (vol. 3d). Rom. 1831. 8.

5. Translations.—Of the Consol. of Philosophy.—German.—*Fr. K. Freytag.* Big. 1794. 8.—*A. Koburger* or *Coburger* (printer), Lat. & Germ. Norimb. 1473. fol. with a commentary ascribed to Thomas Aquinas.——French.—*John of Meun* (metrical). Lyons, 1483. This and two others are mentioned as existing before A. D. 1350; one by *De Cis* or *Thri*, an old French poet; the other, in prose, by *John de Langres*. Cf. *Warton*, Hist. Eng. Poetry, ii. 204, 293, 343, 417.——English.—King *Alfred*, "Anglo-Saxonice." Printed (ed. *Ch. Ratcliuson*). Oxf. 1698. 8. An ed. of Alfred's version of B. with an English translation was published by Mr. *Cordale* of Leicester (Eng.), 1829; a work valuable to the student of Anglo-Saxon literature (on which subject, cf. *Bibl. Repos.* Jul. 1841. p. 196-211).—*Geoff. Chaucer.* Printed by *Caxton*, at Westminster, without date; the Latin and English are given alternately; a period or part of a period in Latin being followed by the corresponding period in English, in smaller type.—*Johannes Capellanus*, or *John the Chaplain* (John Walton), "*The Boke of Comfort*, called in Latin *Boecius de Cons. Philos.*, translated into Englesse Tonge; in verse," &c. translated in 1410. printed in 1525. 4.—*Richard*, Lord Viscount *Preston*. Lond. 1695. Repr. Lond. 1712. 8.—*Phil. Ridpath* (with notes and illust.). Lond. 1785. 8.—Many curious editions and translations are named by *Lowndes*, on the Poetry of the Middle Ages, cited § 348. 1.

VII.—*Mathematicians, Geographers, and Œconomists.*

§ 475 *u*. In regard to *mathematical science* the Romans cannot be said to have had any peculiar merit, although when they began to patronize and cultivate the sciences

generally, this was not entirely neglected. The practical applications of the science, especially in architecture and the military art, were very favorably received and encouraged by them, because thereby their love of splendor and their desire for conquest were cherished and strengthened.

§ 476. It was not until B. C. 262, that a sun-dial or gnomon was introduced at Rome, being brought from Catana; and this very dial, although not adapted to the latitude of Rome, was the only guide they had in determining the time of day, for nearly 100 years subsequently (*Pliny*, Nat. Hist. vii. 60). About the year B. C. 164, the first dial for the meridian of Rome was constructed. And it was several years later that the Romans received their first instrument for measuring the hours of night, which was the *clepsydra*, imported by Scipio Nasica, B. C. 159 (cf. P. IV. § 238). In the year B. C. 168, a military tribune, C. Sulpitius Gallus, announced to his army an eclipse of the moon; this occurring as it was predicted, Gallus was regarded by his soldiers as a man inspired by the gods (*Livy*, xliv. 37).—These facts are mentioned to show how little progress had been made in sciences and arts connected with mathematics.

§ 477. The Romans derived all their knowledge of mathematics from the Greeks; and it was but shortly before the time of Augustus that the exact sciences seem to have been much cultivated among them, although they must have known something of the discoveries of Archimedes and of the mathematicians at Alexandria (cf. § 204). In the period designated as the *fourth* in our glance (from the war of Marius and Sylla, B. C. 88, to the death of Augustus, cf. § 301), we meet with the first name specially noticeable. Publius Nigidius Figulus, who joined the party of Pompey against Cæsar, and was afterwards exiled by the latter, is mentioned as an eminent mathematician and astrologer, and a man of great learning[1].—Marcus Manilius is known to us merely by his poem on astronomy, or rather astrology (cf. § 369).—The three geometers commissioned under Julius Cæsar to survey the Roman Empire (cf. § 480) must have had some reputation in practical geometry.—But the most distinguished name is that of Vitruvius, whose writings we shall more particularly notice in another place (§ 490). His celebrity, however, was the fruit of his skill and success in architecture rather than from any contributions made by him to mathematical science.

[1] Nigidius was a friend of Cicero (cf. Ep. iv. 13), and is said to have composed a great number of works, all of which are lost. (Cf. *Aul. Gell.* Noct. Att. iv. 9; xix. 14.) The following are among the titles preserved: *De Sphæra barbarica et græcanica; De ventis; De Diis; De auguriis.* He is said to have predicted future events (*Suet.* in August. 94, 94; *Dion Cass.* xlv. 1).—*Bähr*, Gesch. Röm. Lit. p. 666.—*Burigny*, in the *Mem. Acad. Inscr.* xxix. where all that is known of him is collected.—Fragments of his writings are given in *J. Rutgersius*, Var. Lectiones, Lugd. Bat. 1618. 4.

§ 478. In the period following the death of Augustus, mathematical science did not flourish with any new vigor. The principal writer that is placed in this department is *Frontinus* (cf. § 491), who appears to have been interested in mathematics chiefly as applicable to architecture and military science. Mention is also made of Hyginus, surnamed Gromaticus, and of Siculus Flacus; the former of whom left a book on *castrametation*[1], and the latter some treatises pertaining to the *survey* of lands[2].

[1] The book *Hyginus* is given in *Grævius*, Thesaur. Antiq. Rom. (cited P. IV. § 179), vol. x.——[2] The treat. of *Flaccus*, by *J. C. Schwartz*, Cob. 1711. 4.—The works of both by *Goesius*, cited § 499. 4.

§ 479. In looking over the last period, which is included in our view of Roman letters, we find but scanty gleanings in the department of mathematical science. The works of Firmicus Maternus (cf. § 493 and of Boethius (§ 474. 3) are the chief productions; but the treatise of the former is filled with the reveries of astrology, and those of the latter are, as has been noticed, principally translations from Greek authors. Some writers on military affairs belong to this period, of whom the most important is Vegetius (cf. § 492). There is a treatise, entitled *De vocabulis rei militaris*, composed by one Modestus[1]; and another, from an unknown author, entitled De rebus *bellicis*, which contains also something on financial matters, and other subjects[2].

[1] The piece of Modestus is said to have been composed by order of the emperor Tacitus, A. D. 275; *Harles* says of it, "*stilus est putidus*;" it is given in the collection *Vet. de re mil. Script.* cited § 499. 1.——[2] The work *de rebus bell.* is found in *Sigism. Gelenius*, Notitia utriusque imperii. Bas. 1552. fol.

§ 480. In *Geography*, the knowledge of the Romans was extended by their conquests; yet they accomplished in this science little compared with what we might have expected. We find no Latin writer on geography until the time of the Emperors. Julius Cæsar conceived the idea of a complete survey of the whole empire. For this purpose three geometers were employed; Theodotus, intrusted with the survey of the northern provinces; Zenodoxus, with the survey of the eastern; and Polycletus, of the southern. It is stated, that this survey was finished B. C. 19; and that the results were laid down upon a sort of map or chart, by the care of *M. Vipsanius Agrippa*, who was hindered by death from publishing a great work from the materials collected.

The survey of the eastern part is said to have occupied over 14 years; that of the northern, above 20 years; and that of the southern, above 25 years. *Schöll* (Litt. Rom. ii. 221) gives the numbers still higher.—The materials collected by Agrippa were lodged in the public archives and there consulted by Pliny (cf. *Hist. Nat.* iii. 2, 3, 29, 128; iv. 24, 36). The chart or table is said to have been preserved, and to have received from time to time marks and notes to designate the various changes in the provinces. The

numerous changes at length required the construction of another chart with corrected measurements, which was effected about A. D. 230, under Alexander Severus. Of this chart the celebrated document called *Tabula Peutingeriana* (cf. § 497. 1) is supposed by some modern critics to be an imperfect copy.

§ 481. How much the want of some comprehensive work on geography was felt at Rome may be conjectured from the fact that Cicero, as appears by a letter to Atticus, once contemplated such a work himself. He had a deep sense of the magnitude and difficulty of the task, and on that account shrunk from it. No Latin writer seems to have attempted a work of such a character; but we have something like it in the geography of Strabo in Greek (cf. § 216). The first writer in Latin on this subject was Pomponius Mela (cf. § 494) in the reign of Claudius; unless we except Juba the younger[1], who composed a geographical account of Libya and Mauretania, which is quoted by Pliny in his Natural History. Pliny may be mentioned as the next author in this department, as *four* books of the work just named treat of geographical subjects (cf. § 470. 2). Tacitus, who falls within the same period, should also be mentioned here, as his treatise on the Germans (cf. § 534) may be placed under the head of geography perhaps as properly as under that of history.

[1] The Juba here noticed, who was king of Mauretania, wrote also a history of Rome, in Greek.—See *Sevin*, Recherches sur la vie et les ouvrages de Juba le Jeune, in the *Mem. Acad. Inscr.* vol. iv. p. 457.—Cf. *G. J. Vossius*, de histor. Graec. (ii. 4) cited § 291.

§ 482. We find no other geographical works to notice until after the time of the Antonines. In our *fifth* and last period (cf. § 301) occurs the name of *Julianus Titianus*, who at the commencement of the 3d century composed a *description of the Roman provinces*, which is lost[1]. *Solinus* probably belongs to the same century, a considerable part of whose *Polyhistor* (cf. § 495) consists of geographical notices. In the 3d or 4th century, it is supposed the extant works called *Roman Itineraries* (*Romanorum Itineraria*) were constructed (cf. § 497); those designated as *Itineraries of Antonine* being ascribed by some critics to a writer named Æthicus Ister, the author of a work entitled *Cosmographia*. Sextus Rufus[2] and Vibius Sequester (cf. § 496), of the 4th century, should also be noticed, having left some geographical or chorographical writings; which are the latest that fall within the period included in our present sketch of Roman Literature, except the poetical performances of Avienus (cf. § 381. 4) and Rutilius (cf. § 389).—It would seem, therefore, that there existed in the Latin language no general system of geography except that of Mela, unless the treatise of Pliny may be considered as entitled to the same rank. The earliest modern system appears to have been that of *Dicuil*, an Irish monk of the 9th century[3].

[1] *Titianus* is sometimes named among the historians; see *G. J. Vossius*, de hist. Lat. (ii. 1) cited § 527. 1.——[2] *Sextus Rufus*, or *Festus Rufus* as he is sometimes called, is also placed among the historians; we have two works by him; one styled *Breviarium rerum gestarum* pop. Romani, or otherwise *Breviarium de victoriis et provinciis pop. Romani*, composed, it is said, by order of the emperor Valentinian; the other, *De regionibus urbis Romæ*, a topographical description of Rome. The former of these works is given in some editions of *Eutropius*; e. g. in *Verheyk's*, cited § 540. 3. Both sepdrately, by *C. Münnich*, Hannov. 1815. 8. with a map of Rome, and forming the 15th vol. of the *Corpus Histor. Lat.* by *Ruhkopf* and *Siebods* (cf. § 527. 2). The description of Rome is commonly joined with a piece under the same title by Publius Victor, *De regionibus Romæ*, and another, entitled *Libellus provinciarum Romanarum*, by some writer in the time of Theodosius; given in *Grævius*, Thesaur. Antiq. Rom. cited P. III. § 197. 1.——[3] The work of *Dicuil*, entitled *De Mensura orbis terræ*, was published by *A. Letronne*, Par. 1814. 8. considered better than the ed. of *Walkenär*, Par. 1807.—In the same century with Dicuil (the 9th) probably lived the writer called *Geographus Ravennas*, author of a work of little value, with the title *De Geographia seu Chorographia*; it is appended to the ed. of Mela by *Gronov*, cited § 494. 2.

§ 483. Under the name of *Œconomists* are included a class of writers, who treated particularly of the subject of Husbandry or Agriculture. Agriculture was from the beginning an honorable employment among the Romans. Patricians and the most distinguished citizens engaged in it. Cincinnatus was laboring in his fields when informed of his election to the dictatorship. Regulus asked leave to retire from the senate to cultivate a little farm suffering from neglect. The names of some illustrious families are said to have originated from the agricultural employments of their founders; e. g. the *Fabii*, *Lentuli*, *Asinii*, &c.——This attention to the actual cultivation of the lands by the ablest and best informed men occasioned an advancement in the art of agriculture such as the Greeks never attained. It is indeed stated that there were numerous works written in Greek on the subject; Varro mentions about fifty authors; although of the Greek works composed before his time, we have now only the *Œconomics* of Xenophon (cf. § 186. 2), and the *Works and Days* of Hesiod (cf. § 51); the pieces in the collection of Greek *Geoponics* (cf. § 268) were of later origin. But whatever might have been written by the Greeks, the Romans were not in this branch mere imitators or borrowers. The maxims and precepts which are given by the Roman œconomical writers were drawn from the experiments and observations of the Romans themselves. The principles are not extensively applicable in modern agriculture; yet the writings abound in useful hints and remarks, and have always been regarded as curious and interesting compositions.

§ 484. The earliest Roman writer on husbandry, so far as we know, was Cato the Censor (cf. § 498), whose history belongs to the first part of the second period in the division adopted for our present glance (cf. § 301). The next author in this department was Varro (cf. § 499); he was born many years before the close of our second period,

but his treatise on agriculture was not written until after the middle of the following period, when he was above eighty years old.

§ 485. Columella, who was a contemporary of Seneca, in our third period, seems to have been less regarded among the ancients than his two predecessors; but he has so adorned his subject by the purity and elegance of his style, that his work (cf. § 500 a) is still agreeable to the man of letters. One of the books is an hexameter poem on gardening, a topic which was purposely omitted by Virgil (cf. § 362), whose *Georgics* may properly be adverted to as illustrating the agriculture of the Romans.—Martialis Gargilius was a writer on agriculture and gardening, who probably belonged to the same period; only slight fragments of his works remain (cf. § 500 b. 4).—The last author we have to name is Palladius, whose treatise, although consisting of 14 books, is chiefly drawn from previous writers. The time when he lived is differently stated by the critics.

§ 486. The modern writers on Roman Literature have usually placed in the class of œconomists an author called *Cœlius Apicius* of whom little is known (cf. § 501), but to whom is ascribed a curious work on the *culinary* art, or what may perhaps be termed the œconomy of the kitchen. It is perhaps worthy of remark here, that directions as to domestic affairs are not unfrequently introduced by the writers on agriculture. Cato gives recipes for making cakes and puddings; and indeed a considerable part of his work is chiefly appropriate to the housewife.

§ 487. There is another class of writings, which may be spoken of in this place perhaps as properly as elsewhere; although from their peculiar character, it may perhaps be a question, whether they should be noticed under the head of agriculture, of jurisprudence, or of mathematics; we refer to the works of the Roman *Agrimensores* or measurers of land. These writings are sometimes termed *Gromatic* (*Gromatici*), as *Gromatice* was a word employed to designate the art of surveying.

The Romans had peculiar laws and customs in respect to the division of their lands, and the determining and marking of boundaries. Ample business was furnished for professional surveyors, in dividing and measuring districts assigned by the state for colonies; in measuring lands belonging to the public domain; and in settling the limits of private estates (cf. P. II. § 91. 1). It is obvious, that these men would need an acquaintance with practical geometry, with former and existing agrarian laws, and with all the ancient customs in the distribution and use of lands. In the latter periods of the empire, if not before, they held a high rank in the state, and received a handsome public salary; and schools existed expressly for their education.

§ 488. It would seem that numerous treatises were written on the different branches of the art of the *agrimensores*. A body of curious but obscure and difficult fragments still exists; some of them are ascribed to Siculus Flaccus and Hyginus (or Hygenus) Gromaticus already named (§ 478); but there is much uncertainty respecting their authors. The collection now extant (cf. § 489. 4) is considered by *Niebuhr* to be an abstract from an older collection, with additions, made by an ignorant compiler of the 7th century.—*Niebuhr*, the distinguished author of the History of Rome, was led by his speculations respecting the agrarian institutions among the Romans, to study these remains. "We lose ourselves," says he, "in the contemplation of the destinies of Rome and the changes that Italy has undergone, in reading these singular books. All the epochs of Roman history stand here side by side; the ancient aruspicy and religion and Christianity; ordinances of the plebs, and sections of the Theodosian code, and the Pandects; the Latin of the earliest ages and the embryo Italian of the seventh century."

Niebuhr, Diss. on the *Agrimensores*, in Appendix to his *History of Rome*, vol. ii. p. 474. Eng. Transl. republished Phil. 1835.

§ 489. Our prescribed method requires here a specification of works pertaining to the classes of authors just reviewed.

1. Mathematical writers.—*Montucla*, Hist. de Math. p. iii. l. 1.—*Bähr*, Röm. Lit. p. 665, n.——Collections.—*Aldus*, Astronomicorum Latin. Opera. Ven. 1499. fol. Rhegii Lingobardiæ, 1503. fol. containing Greek and Latin astrologers.—*E. Bernard*, cited § 208.——On military affairs; *P. Scriver*, Script. Rei Milit. Lugd. Bat. 1644. 12.—Veteres de Re mil. Scriptores, with comments of *J. Stewechius*, &c. Vesaliæ (Wesel), 1670. 8.—*J. Waldeks*, Index militaris Scriptor. Vet. Græco-Latinorum. Sorom, 1782. 4.

2. Geographers.—*E. L. W. Dacherüden*, Von den Verdiensten der Römer um Ausbreitung und Berichtigung der Erdkunde oder Geographie. Erlang. 1780.—*R. Mannert*, as cited § 7. 7 (*b*).—*Bähr*, Röm. Lit. p. 675.——Collections.—*Aldus*, Geographi Latini. Ven. 1518. 8.

3. Œconomists.—*Dunlop*, Hist. Rom. Lit. ii.—*R. Bradley*, Survey of ancient Husbandry and Gardening; from Cato, Varro, &c. Lond. 1725. 8.—*A. Dickson*, Husbandry of the Ancients. Edinb. 1788. 2 vols. 8.—*Rollin*, Arts and Sciences of Ancients, in *Anc. Hist.* ed. N. York, 1836. vol. ii. p. 367.——Collections.—*Principe*, by *G. Merula* (ed. *N. Jenson*, pr.) Ven. 1470. fol.—Several others before that of *J. M. Gesner*. Lpz. 1735. 4.—*Gesner's*, republished (*Ernesti* ed.) Lpz. 1773. 2 vols. 4.—*J. C. Schneider*, Script. rei rust. vet. Lat. &c. Lpz. 1794-96. 4 vols. 8. considered the best.——*Didot* (print.), Traduct. d'anciens ouvrages Lat. relatifs a l'agriculture, &c. Par. 1775. 6 vols. 8.

4. *Gromatic* writers, or *Agrimensores*.—*Niebuhr*, as cited § 488.—*Schöll*, Litt. Rom. iii. 227.—*Bähr*, Röm. Lit. p. 672.——Collections.—*Princeps*, by *A. Turnebus*, De agror. condit. et constit. limit. Par. 1554. 4.—*N. Rigaltius*, Auctores finium regund. 1613. 4.—*Oud. Goesius* (or *Goesius*), Rei agrariæ auctores, &c. Amst. 1674. 4. The contents of this are given by *Fabricius*, Bibl. Lat. iii. 511, who remarks that these writings were first found in MS. in the monastery of Bobbio, A. D. 1493.

§ 490. *Marcus Vitruvius Pollio*, of Verona, flourished about the time of the Christian era. He performed military service under Cæsar. By Augustus he was appointed to the oversight of military engines and public edifices. The city of Rome is said to have been greatly adorned by the buildings projected by him. His work on Architecture, in 10 books, has been preserved entire, with the exception of the plans, which originally belonged to it. Only the first 7 books treat of Architecture, properly speaking; the 8th is on Aqueducts; the 9th on Dials; and the 10th on Mechanics. His style has often been censured as wanting in elegance; this charge is made without adverting sufficiently to the peculiar nature of the subjects treated by him. The text also needs various corrections.

1. Newton, in his translation, cited below, places Vitruvius in the reign of Titus. *Newton's* arguments are answered by *Hirt*, at the close of his Dissertation on the Pantheon.—See *Wolf & Buttmann*, Museum der Alterthumswissenschaft, vol. i. Berl. 1807. 8.—Also *Schöll*, Litt. Rom. ii. 189.—The *Prolegomena* in the ed. of *Schneider*, cited below.

2. The work of Vitruvius, entitled *De Architectura*, is said to have been the first written on that subject in the Latin language; and is the only one on the subject which is preserved to us from ancient times. Its contents are drawn in part from Greek authors now lost. It is therefore a work of the highest importance in the history of the art. The loss of the designs, which originally accompanied it, is much to be regretted. The 1st book treats of the art in general; the 2d, of the materials employed in building; the 3d, of temples; the 4th, of the several orders of architecture; the 5th, of public edifices; the 6th, of villas and country residences; the 7th, of decorations.—Cf. *Bahr*, p. 667.

3. Editions.—Best.—*J. G. Schneider*. Lpz. 1807–8. 4 vols. 8.—*Aug. Rode*. Berl. 1800. 2 vols. 4. to which belongs a volume of plates (*Kupfer zu Vitruv* X *Bücher*, &c.) publ. Berl. 1801. fol.—*S. Stratico*. Utini. 1825–29. 6 vols. fol. with the exercitations of *Polenus* (*Exercit. Vitruvianæ*, &c. Patav. 1739. 4.), and notes of various others, and 140 plates.—More celebrated among the earlier; *J. de Laet*. (*Elzevir*, pr.) Amst. 1649. fol. with plates and the *Lexicon Vitruvianum* of *B. Baldi*.—The *Princeps*, by *J. Sulpicius*, along with Frontinus, without name of place or date (probably Rome, before 1490) fol.—There is an abridgment of Vitruvius extant, *Epitome Vitruvii*, found in the monastery of St. Gall by *Poggio*; published by *Guliel. Postellus*. Par. 1540. 4.—Cf. *Fabricius*, Bibl. Lat. i. 483, 493.

4. Translations.—German.—*Aug. Rode*. Lpz. 1796. 2 vols. 4.——French.—*C. Perrault*, 2d ed. with orig. Par. 1684. fol. *Perrault* also published an abridgment in French; which was reprinted Par. 1768. 8.; and translated into English, Lond. 1703. 8.——Italian.—*B. Galiani*. Nap. 1758. fol. much commended.——Spanish.—*J. Ortiz y Sanz*. Madr. 1787. fol. with plates.——English.—*R. Castel*, with orig. Lat. Lond. 1730. fol. with notes of *Inigo Jones* and others, and numerous plates.—*W. Newton*. Lond. 1771. fol. 1792. 2 vols. fol.—*W. Wilkins*, as cited P. IV. § 243. 4.

5. Illustrative.—*H. Ch. Genelli*, Exegetische Briefe über Vitruv. Berl. 1801. 1804. 2 Parts, 4. with plates.—*J. F. v. Hirsch*, Erläuterungen zu Vitruvs Baukunst. Stuttg. 1802. 8.—*C. L. Stieglitz*, Archäologische Unterhaltungen. Lpz. 1820. 8. (The 1st Abtheilung is on Vitruvius, with plates).—*Vitruvius*, on the Temples and Intercolumniations of the Ancients; with a Dictionary of Terms. Lond. 1794. 8. with ten plates.

§ 491. *Sextus Julius Frontinus*, who was consul A. D. 74, and died in the office of augur, A. D. 106, was the author of two works still extant. The one first written and most celebrated is entitled *Strategematica*, in 4 books; containing notices of the military manœuvres and remarkable speeches of the Greek and Roman heroes; the 4th book treats particularly of military science. The other was on the *Aqueducts of Rome*, of which the author had the superintendence under the emperor Nerva.

1. The treatise *on the Roman Aqueducts*, in two books, is considered as a valuable work on account of its description of those remarkable specimens of architecture; it is written with ease, but without elegance.—The other work (entitled sometimes *Strategeticon libri IV.*) is a compilation, bearing marks of negligence, yet containing information not elsewhere found.

There are some treatises attributed to Frontinus, which evidently belong to a later age; e. g. the pieces entitled *De agrorum qualitate*, *De limitibus*, and *De Coloniis*, found in the collection of Gromatic writers by *Goesius* (cited § 489. 4). Mention is also made of a lost work, *De tactica Homeri*.—*Schöll*, Litt. Rom. ii. 453.—*Polenus*, Vita Frontini, in his ed. and also that of *Oudendorp*, below cited.—*D. G. Moller*, Diss. de Frontino. Alt. 1690. 4.

2. Editions.—Both Works; *Frontini Opera*. Bipont. 1788. 8. "Editio accurata" (*Ekrlis*).——De Aquæductibus; best, *G. Ch. Adler*. Alton, 1792. 8. with plates.—*J. Polenus*. Patav. 1722. 4.—Given also in *Grævius*, cited P. III. § 197.——Stratagematica; best, *F. Oudendorp*. Lugd. Bat. 2d ed. 1779. 8.—*N. Schwebel*. Lpz. 1772. 8.—Given also in the *Collection* of military writers cited § 489. 1.—*Princeps*. Rom. 1487. 4.

3. Translations.—German.—Of the Strategetics; *J. Ch. Kind* (with transl. of Polyænus). Lpz. 1750. 8.—Better in the work entitled *Kriegswissenschaft. Anecdoten von berühmten Feldherren*. Gotha, 1792. 8.——French.—*Bourdon de Sigrais*, Strategetics. Par. 1759. 8.—*J. Rondelet*, Aqueducts, with orig. Lat. and plates. Par. 1780. 8.——English; unknown author, Lond. 1696. 12.

§ 492. *Flavius Vegetius Renatus*, probably a native of Rome, lived in the 4th century at Rome or Constantinople. It has been supposed that he was a Christian. He wrote a work on *the military art*, in five books, addressed to Valentinian II. It is drawn from earlier writers, and from the constitutions and ordinances of some of the emperors.

1. Vegetius is styled, in the manuscripts, *vir illustris*, and *comes*. His work, written about A. D. 375, is entitled *Epitome institutionum rei militaris*. The first book treats of the forming and training of soldiers; the 2d, of the discipline and regulation of an army; the 3d, of the various arts brought into requisition in military affairs; the 4th,

of machines employed in attack and defence; the 5th, of naval affairs. Cato, Celsus, Paternus, and Frontinus are among the authors from whom matter is collected.

Bähr, Gesch. Röm. Lit. 671.—*Whilelm*, Index militaris, cited § 489. 1.—Comte *Turpin de Crissé*, Commentaires sur les institutions militaires de Vegece. 2d ed. Par. 1783. 2 vols. 4.

2. Editions.—Best.—*N. Schneidi.* Norimb. 1767. 4. with plates.—The *Bipontine.* Argentor. 1806. 8.—*B. Giamboni.* Flor. 1815. 8.—*Princeps*, either that printed at Rome, 1478. 4, or one, without date or name of place, but supposed, Oxf. 1468. 4.—Contained also in the Collections of writers on military affairs cited § 489. 1.

3. Translations.—German.—*R. Meinecke.* Halle, 1798. 8.——French.—Chevalier *de Bongars.* Par. 1772. 12.——English.—*J. Clark.* Lond. 1767. 8.

4. There is a work extant, entitled *De Mulomedicina*, seu *de arte veterinaria*, in *four* books, which has sometimes been ascribed to this author. It is now referred, however, to a later writer, named *Publius Vegetius.*

Cf. *Schöll*, Litt. Rom. iii. 232.—*Fabricius*, Bibl. Lat. iii. 177.—First printed, Basil, 1548. 4.—Contained in *Schneider's* Collection, cited § 489. 3.—A French translation is given in the Collection of *Didot*, cited § 489. 3.——English translation; Lond. 1748. 8.

§ 493. *Julius Firmicus Maternus*, a native of Sicily, lived in the first part of the 4th century, and was a lawyer under Constantine. He wrote a work entitled *Matheseos libri VIII.;* which is an astrological rather than a mathematical performance. There is also a treatise on *pagan errors*, composed by him after his conversion to Christianity.

1. Some have considered the works above mentioned as the productions of two different authors by the same name. The author of the mathematical or rather *astrological* work seems to have been evidently a pagan at the time of writing it. The time when this was composed is fixed by an allusion to an eclipse that occurred A. D. 334.

Cf. *Schöll*, Litt. Rom. iii. 225.—*Fabricius*, Bibl. Lat. iii. 114–122.—*Mongitor*, Bibl. Sicula, as cited by *Harles*, Brev. Not. Lit. Rom. Supplem. ii. 236.—*Munter*, in his ed. below cited.—*Hertz*, Diss. de Julio Firmico, &c. Havniæ, 1817.

2. Editions.—Mathesis; best, *N. Pruckner.* Bas. 1551. fol. with other astronomical writers.—*Princeps*, by *Pascentius Fr. Nigr.* Ven. 1497. fol.—Contained in *Aldus*, cited § 489. 1.——De Errore profanarum religionum; best, *F. Münter.* Havn. 1826. 8.—Cum notis *Variorum.* Rotterdam, 1743. 8.

§ 494. *Pomponius Mela*, who lived in the first century, was a native of Spain. His geographical work, entitled *De Situ Orbis*, in three books, is commendable for the good style, and the union of brevity and accuracy by which it is characterized. It is, properly, a compend, after the system of Eratosthenes, and is drawn chiefly from Greek sources.

1. His name, according to some, should be *Mella.* The place of his birth is mentioned by him, lib. ii. c. 6; but the critics do not agree as to the genuine reading; *Tingentera*, or *Cingentera*, is perhaps the most authorized. He is supposed by some to have been the third son of the rhetorician Marcus Seneca; and to have belonged only by adoption to the family of the *Pomponii*, who traced their origin back to Numa. A passage in his work (lib. iii. c. 6) is considered as evincing that he lived in the reign of Claudius.—His geography, which is entitled in some manuscripts *De Chorographia*, commences with a brief glance at the world in general, and the three ancient divisions, Europe, Asia, and Africa. The author then proceeds to notice particular portions, in the following order; Mauretania, Africa Propria, Cyrenaica; then Egypt, which he includes under Asia; next Arabia, Syria, Asia Minor; then, in the 2d book, he notices Scythia, Thrace, Macedonia, Greece, Illyria, Italy, Gaul, Spain, and the isles of the Mediterranean; in the 3d, he again touches upon Spain and Gaul, and proceeds to Germany, Sarmatia, the Northern and Eastern Oceans, India, Persia, and then passes to Ethiopia and finally to the western coast of Africa.

Bähr, Gesch. Röm. Lit. 678.—*G. J. Voss*, lib. i. c. 25, as cited § 627. 1.—*Tzschucke*, Diss. de Pomp. Mela, in his ed. below cited.—*Fülleborn*, Kl. Handb. 776, and references there given.—*J. A. Müller*, Animadversiones in Pomp. Melam. Misn. 1802. 8.—*G. G. Kirsch*, Progr. de vera Africæ figura secundum Pomp. Melam. Hofæ, 1791. 4.

2. Editions.—Best, *K. H. Tzschucke.* Lpz. 1807. 3 vols. 8. with maps. A reduction of this for use of schools by *A. Weichert.* Lpz. 1816. 8.—The *Bipontine*, Argentor. 1809. 8. is good, and contains also *Vibius Sequester*, *Claudius Rutilius*, &c.—Of previous editions, the better; *J. Kapp.* Hof. 1781. 8.—*Abr. Gronov.* Leyd. 1748. 8.—*J. Reinold.* Lond. 1748. 4. (1st ed. 1711.) Repr. Eton. 1761. 4. and Lond. 1814. 4. with maps.—*Princeps*, Milan, 1471. 4.

3. Translations.—German.—*J. Ch. Dietz.* Giessen, 1774. 8.——French.—*C. P. Fradin.* Par. 1804. 3 vols. 8.——English.—*A. Golding.* Lond. 1590. 4.

§ 495. *Caius Julius Solinus*, of an uncertain age, although probably of the 3d century, wrote a collection of miscellaneous curiosities, to which on the second publication he gave the title of *Polyhistor.* It consists chiefly of geographical accounts, and is taken almost entirely from the elder Pliny (cf. § 470). Many passages are in the exact words of that author; and the extracts are not made with remarkable judgment or taste.

1. The author is supposed to have published two editions of the work; the first under the title *Collectanea rerum memorabilium.* It consists of fifty-six chapters.—There is extant a small portion of a poem entitled *Fragmentum Ponticôn*, which has sometimes been ascribed to Solinus.

Salmasius, Prolegomena to his ed. below cited.—*D. G. Moller*, Diss. de Solino. Altorf. 1693. 4.—*Bähr*, Gesch. Rom. Lit. p. 667.

2. Editions.—Best; *Cl. Salmasius* (*Saumaise*). Plinianæ Exercitat. in C. J. Solini Polyhist. 2d ed. (cura *S. Pitisci*). Traject. ad Rhen. (Utr.) 1689. 2 vols. fol.—*A. Götz.* Lps. 1777. 8.—Bipont. 1794. 8.—*Princeps*, by *N. Jenson* (printer). Ven. 1473. fol.—The *Fragmentum Ponticôn* is given in *Lemaire's* Post. Lat. Min. vol. i.

§ 496. *Vibius Sequester*, whose native place is unknown, is supposed to have lived towards the close of the 4th century. He composed a geographical *catalogue of rivers, lakes, mountains, forests*, &c. for the use of his son Virgilianus. Many illustrations of other authors, particularly the poets, may be derived from this performance.

1. This author is placed by *Oberlin* (in his ed. below cited) much later. The title of his work is *De fluminibus, fontibus, lacubus, memoribus, paludibus, montibus, gentibus, quorum mentio apud poetas fit.*—Boccacio composed a similar work, in preparing which he made use of Vibius, although without acknowledgment.—*Schöll*, Lit. Rom. iii. 262.

2. Editions.—Best. *Jer. J. Oberlin.* Argentor. (*Strasb.*) 1778. 8.—*Fr. Hessl.* Rotterd. 1711. 8.—The *Bipontine*, with Mela, as cited § 494. 2.—*Princeps.* Flaur. 1512. fol. with *Solinus.*

§ 497. The *Roman Itineraries* it may be proper to mention here. These were either topographical *delineations*, a sort of chart (*itineraria picta*), or *descriptions* or specifications of the most important places (*itineraria scripta* or *adnotata*). The monument called *Tabula Peutingeriana* is a specimen of the former; and the *Itineraries of Antonine* are examples of the latter. Besides these, which are the most important, we have what is called the *Itinerary of Jerusalem*, and another called the *Itinerary of Alexander.*

1. The *Tabula Peutingerians* "may be considered, probably, as a specimen of the *painted roads* of the ancients. It forms a map of the world, constructed on peculiar principles. Its dimensions being twenty feet in length and one in breadth, an idea may be formed of the correctness with which the proportion of the different parts is exhibited. The high road which traversed the Roman empire in the general direction of east and west is made the first meridian, and to this every other part is subjected. The objects along this line are minutely and faithfully exhibited; of those lying to the north and south of it only some general notion can be conveyed; these are all represented, of course, most enormously extended in length and reduced in breadth."—The Peutingerian Table has commonly been considered as the copy of a chart or table constructed in the time of Theodosius the Great, and from that circumstance it is sometimes called the *Theodosian Table.*—But it is supposed by some modern critics, particularly *Mannert*, to be an imperfect copy of a chart constructed in the beginning of the third century, under Alexander Severus (cf. § 480); they think it was executed by some monk of the thirteenth century, and taken not from the original chart of Severus but from another copy, with omissions and additions.—The Italian portion of this table is given in our Plate on page 58; the reader will notice that two portions of the length are given, each with their whole width; what is called in the plate the *North Part* being a portion extending from Rome in a northwest direction, and that called *South Part* a portion extending from Rome in the opposite direction; for explanation of the figures, &c. see *Description of Plates*, p. xxv.

It was found in a German library in the fifteenth century, and came into the possession of *Conrad Peutinger* of Augsburg, who died A. D. 1547. It was sent to the famous geographer Ortelius, who died at Antwerp, A. D. 1598. After a various fortune, it was lodged, A. D. 1738, in the Imperial Library at Vienna, where it still remains. It is upwards of twenty-one German feet in length and about one foot in breadth, formed by united pieces of parchment.——It was first published (*uti iacebat*), by *P. Ch. de Scheyb.* Vien. 1753. fol.—Republished, with an Introduction by *C. Mannert.* Lps. 1824. fol.—Also in *M. P. Katancsich*, Orbis Antiquus. Buda, 1825. 4.—*Cf. Schöll*, Litt. Rom. iii. 251.—*J. G. Lotterus*, De Tab. Peutinger. Commentarius. Lps. 1732. 4.—*O. Marmorarus*, Commentar. in epigramma Sedulii, given in *Burmann's* Anthol. *Lat.* vol. ii.—*Mannert*, as just cited, and also in his treatise entitled *Res* Trajani ad Danub. gestæ. Norimb. 1793. 8.—*Frerst*, in the *Mem. Acad. Inscr.* xiv. 174. xviii. 249.

2. The *Itineraria Antonini* are two; one designating routes by land, and the other routes by sea. They merely specify the distances between the different posts. It is well known that they are not the work of the emperor Antoninus; nor were they composed by his order; they were posterior to the time of Constantine the Great. Yet it is not improbable that they grew out of official sketches or draughts, which were preserved in the imperial archives, and successively changed as new routes or new stations were established. There are two authors to whom these *Itineraries* have been ascribed; one is *Julius Honorius*, from whom we have an insignificant fragment usually joined with the Itineraries; the other is *Æthicus Ister*, a Christian of the 4th century. The latter is also the supposed author of the work entitled *Cosmographia*, which presents a geographical table or nomenclature of the ancient world, under four divisions, styled *east* and *west*, *north* and *south*.——The *Itinerarium Hierosolymitanum* was constructed by a citizen of Bordeaux, in the fourth century; it traces the routes of travel from Bordeaux to Jerusalem, and from Heraclea by Rome to Milan. It is called also *Itinerarium Burdigalense.*

The best edition of these Itineraries is that of *Peter Wesseling*, Vetera Romanorum Itineraria. Amst. 1735. 4.—The best edition of the *Cosmographia* is in *A. Gronov's* Pomponius Mela, cited § 494. 2. The first ed. was by *J. Simler.* Bas. 1575. 12.——*Cf. Schöll*, Litt. Rom. iii. 258, n.

3. The *Itinerarium Alexandri* is a curtailed account of the route of Alexander the Great in the invasion of Persia. It was constructed by an unknown heathen author, about A. D. 340 or 350, for the benefit of the emperor Constantius, in his war with the Persians. A part of this work was inserted by *Muratori*, in his *Italian Antiquities;* but the whole was first published by *Mai*, from a manuscript found in the Ambrosian library at Milan.

Bähr, Ges. Röm. Lit. 687.—*Fuhrmann*, Kl. Handb. 779.—*Muratori*, Antiquit. Ital. medii Ævi, vol. iii. Diss. xliv.—*A. Mai*, Itinerarium Alexandri, ad Constantium Augustum, &c. Mil. 1817. 4. Reprinted, Frankf. 1818. 8.—This contains also a treatise found in the same manuscript, with the following title; Julii Valerii *Res gesta Alexandri Macedonis translata ex Æsopo Græc.*—*Cf. Class. Journ.* xix. 374.

§ 498. *Marcus Portius Cato*, of Tusculum, was illustrious in the earlier times of the Roman republic, about B. C. 200. He was distinguished as a general, consul, and censor; as an orator, civilian, historian, and œconomist. He is discriminated from Cato of Utica, who was his great-grandson, by the epithet *elder* (*major*); and, on account of his rigid moral principles, he was also called *Censor.* Of his numerous writings we have merely fragments, excepting the book *on Agriculture.* Respecting

the genuineness of this there have been doubts; and if it be his work, it must have been greatly mutilated and marred by transcribers, as it does not correspond to the genius of his style nor to the testimony of the ancients.

1. He was born B. C. 235, and died B. C. 149, according to the common statements. He is said to have been present in a battle against Hannibal, at the age of seventeen, and to have behaved with great valor. He was called to all the more important offices of the state. But when not kept abroad by military duty, or employed in civil and forensic business at Rome, he chiefly spent his time at a farm in the Sabine territory, which he inherited from his father. His opposition to the learning and refinement of the Greeks has often been noticed (cf. § 391); yet in his old age he took pains to acquire the Greek language.—We have his life by *Nepos* (cf. § 530) and by *Plutarch* (cf. § 249).

2. The book *De Agricultura* or *De re rustica*, is destitute of method. It consists of 162 chapters, and seems to be merely a sort of journal containing rules and observations recorded in the order of accidental suggestion.

3. Of the lost works of Cato, the one most regretted is that entitled *Origines*, or *De Originibus*, in seven books; a work treating of the history and antiquities of Rome. The 1st book contained the history of the kings of Rome; the 2d and 3d gave an account of the origin of the states of Italy; the 4th and 5th described the first and second Punic wars; and the 6th and 7th, the Roman affairs down to the victory of Servius Galba over the Lusitanians, B. C. 152. The work was held in high estimation; Cicero (*Brutus*, c. 17, 87) praises the conciseness and simplicity of the style. We have a few genuine fragments of it; those published by *Nanni* are spurious.

Among the lost works of Cato are mentioned 150 orations, which were extant in the time of Cicero. Nearly a third of them are said to have been spoken in his own defence; according to Plutarch he was accused about fifty times and as often acquitted.—Cato also wrote a book *De re militari*, of which Vegetius (cf. § 492) made a free use. He also left a treatise on medicine (cf. § 547 a). The following titles of works by him are likewise given; *Carmen de moribus*, a prose performance, which must not be confounded with the verses called *Disticha de Moribus* (cf. § 382); *Libri Quæstionum Epistolicarum* (cf. *Aul. Gell.* vii. 10); *De Oratore, ad filium* (cf. *Quintil.* iii. 1); *De liberis educandis* (cf. *Macrob.* iii. 6); *Apothegmata* (cf. *Cic.* de Off. i. 29).

Schneider, De M. P. Catonis vita, studiis et scriptis, in his *Collection*, cited § 489. 3.—*J. Hugo Van Bolhuis*, Diatribe in M. P. Catonis scripta et fragmenta. Utrecht, 1826.—*W. E. Weber*, De M. P. Cat. vita et moribus. Brem. 1831. 4.—*J. Vossius*, De Hist. Lat. i. 5.—*Bähr*, Gesch. Rom. Lit. p. 347, 700.—*Dunlop*, Hist. Rom. Lit. ii. 11.—*Schöll*, Litt. Rom. i. 188.—*Plutarch*, and *Nepos*, Vit. Cat.——*Cf.* Cic. Brut. c. 20.—*Plin.* Nat. Hist. xix. 1.—*Liv.* xxxix. 40.—*Valer. Max.* viii. 7.

4. Editions.—The Book *De re rustica* is given in the Collection cited § 489. 3.—First published in that of *N. Jenson*.—Separately, *Aus. Popma* (with pref. by *Maurisius*) Franequer. 1620. 8.—*J. Ch. Haynisch*. Schleiz. 1743. 8.—*Fragments* of lost works, by *Aus. Popma*, in his ed. just cited.—The fragments fabricated by *Nanni*, or *Annius Viterbiensis*, were published in his *Antiquitates Variæ*. Rom. 1498. Cf. *Fabricius*, Bibl. Lat. i. 35.

5. Translations.—German.—*G. P. Grosse*. Halle, 1787. 8.——French.—*Sabouraux de la Bonnaterie*, in the collection of *Didot*, cited § 489. 3.——English, of considerable portions, in *Dickson*, cited § 489. 3.

6. The following works are mentioned here as illustrating passages in the work on *agriculture*; *L. F. Meister*, De torcolario Catonis. Gott. 1765. 4. Cf. *Schneider's* coll. above cited, vol. ii.—*J. A. Markussen*, Das *M. P. Cat.* Beschreibung eines Wein- und Oel-Kelterhauses, &c. Lps. 1806. 8. with plates.

§ 499. *M. Terentius Varro*, who has already been mentioned among the Grammarians (§ 423), wrote, in advanced life, three books *on Husbandry*, which deserve the highest rank among the similar works of antiquity. They contain much that is valuable not only as pertaining to the particular subject of agriculture, but also in reference to literature in general.

1. The first book of Varro's work treats of the object and the rules of agriculture; occasion is taken to speak of the soil, climate, and productions of Italy, of the proper situation and construction of villas, and of the culture of flowers. The 2d book discusses the proper management of flocks and herds (*De re pecuaria*). The 3d treats of poultry, fish, and game, which are all included under the denomination *Villicæ pastiones*.—The work is constructed in the form of dialogue. Varro treats his subject much more methodically than Cato, exhibiting less of the practical farmer and more of the scholar and antiquary.

See *Bähr*, Gesch. Rom. Lit. p. 703.—References given § 423. 1.

2. Editions.—The treatise on *Husbandry* is given in the editions of V.'s works, cited § 423. 2.—Also in the agricultural collections cited § 489. 3.—It was published separately, Halle, 1730. 12.

3. Translations.—German.—*G. Grosse*. Halle, 1788.——English.—*Owen*. Oxf. 1800. 8.

§ 500 a. *L. Junius Moderatus Columella*, a native of Gades (Cadiz) in Spain, lived in the first century. He composed a work *on agriculture*, in twelve books, to which is added a thirteenth book on the *cultivation of trees*. The latter book may have been originally an appendix to the work, or it may be the remnant of another distinct production. The tenth book is in verse, and contains rules for *gardening*. The work possesses value both from the beauty of the style and the richness of the matter.

1. Little is known respecting his life. He was born in the reign of Augustus or Tiberius. He speaks (iii. 3) of Seneca as a contemporary, and is repeatedly named by the elder Pliny. Some critics (particularly the two Spanish brothers by the name of *Mohedano*, cited below) have maintained, that he was the same person with the *Moderatus*, who wrote in Greek on the Pythagorean philosophy (cf. § 463).—In the first

of the twelve books *De re rustica*, Columella treats of the utility and the pleasures of husbandry; in the 2d, of fields, of sowing, and of harvesting; in the 3d and 4th, of vineyards; in the 5th, of dividing and measuring time; in the 6th, of cattle and their diseases; in the 7th, of sheep and swine; in the 8th, of the inner-yard; in the 9th, of bees; in the 10th, of gardening, as above noticed; in the 11th, of various duties of the farmer; the 12th, which is the longest, contains miscellaneous instructions and precepts in rural economy.—The book *De arboribus*, is supposed by some to have belonged to a work in *four* books, which formed the original of the one afterwards published by him in *twelve;* and that, in this way, there was reason for the remark of Cassiodorus, that Columella composed a work on agriculture in *sixteen* books.

Schöll, ii. 468.—*Bähr*, 705.—*Raph. & Petr. Mohedano*, Histor. Lit. de Espanaa (in vol. 8th). Madr. 1781. 4.—*J. R. De Castro*, (in 2d vol. of) *Bibliothe. Hispanica* (in Spanish). Madrid, 1786. fol.

2. Editions.—Best, in the Collections of *Gesner & Schneider*, cited § 489. 3.—*J. H. Rau*, Flensburg, 1735. 8. 1st vol. only executed, including 4 books.—The 10th book, in the *Poet. Lat. Min.* by *Wernsdorf*, and by *Lemaire*.

3. Translations.—German.—*M. C. Curtius* (*De re rustica*). Brem. 1769. 8.—*I. Riem* (*De arboribus*). Dresd. 1781. 8.—Italian.—*G. Pagianis*. Ven. 1793. 8.—English; Lond. 1745. 4.

§ 500 b. *Palladius Rutilius Taurus Æmilianus*, probably a Roman, who lived about the close of the second century, was a man of much information, especially in Grecian literature. We have from him a work *on Husbandry*, in fourteen books, in which he evidently makes use of the earlier writings of the Greeks and Romans on the same subject. It is written with considerable, yet by no means uniform, correctness and simplicity. The last book is in elegiac verse.

1. The critics have not been agreed either as to his native country or the time when he lived. He bears, in the manuscripts, the title of *vir illustris*.—Among the authors from whom Palladius derived his materials are Columella, Martialis Gargilius, and Vitruvius. The style is inferior to that of Columella, and indicates an author belonging to a later age. The first book contains general precepts on the cultivation of land; the twelve following detail the various agricultural labors of the year, in the order of the months, so that a book is devoted to each month; the 14th is a didactic poem, on the *grafting* of trees (*de insitione*).

Bähr, 706.—*Schöll*, iii. 243.—*Fabricius*, Bibl. Lat. iii. 69.—*Callarius* (in the *Proleg.* to his) Curæ Posteriores. Jenæ, 1735. 12.

2. Palladius seems to have been much read in the middle ages. Two writers of the thirteenth century are mentioned particularly as having drawn from him; *Vincens de Beavais*, or *Vincentius*, in his *Speculum Historiale*. Ven. 1494. fol.; and *Crescentius*, in a work called *Commoda Ruralia*, in 12 books. Bas. 1548. fol.—*Bähr*, 707.—*Harles*, Brev. Not. 792.

3. Editions.—*Palladius* is contained in the Collections cited § 489. 3.—Separately, Heidelb. 1598. 8.

4. One of the lost works of *Martialis Gargilius*, from which Palladius borrowed, was entitled *De hortis*. A fragment of this was discovered by Mai, in a palimpsest manuscript formerly belonging to the monastery of Bobbio; it is entitled *de arboribus pomipheris*, and treats, in four sections, *de cydoneis*, *de persicis*, *de amygdalis*, and *de castaneis*.

It is published in the work entitled *Classic. Auctor. e codd. Vaticanis* (by *A. Mai*). Rom. 1828. 8.—Another Fragment which has been ascribed to Gargilius, entitled *De cura bourn*, is usually joined with the veterinary treatise of Vegetius (cf. § 492. 4); but the critics now ascribe it to a later author.

§ 501. *Cœlius Apicius*, of whom very little is known, is named as the author of a book still extant *on cookery* (*De arte coquinaria*), in ten books. Some place him in the third century, and think that his name was simply Cœlius, and that he put forth his work, on account of the nature of the contents, under the name of *Apicius*, who was a famous Roman gourmand.

1. There were three known epicures by the name of *Apicius*. Athenæus (*Deipnosoph.* iv. 19) mentions *Marcus Apicius*, a contemporary of king Nicomedes, and also (*Deipnos.* i. 6. 12. cf. *Plin.* Hist. Nat. ix. 17) *M. Gavius Apicius*, who lived under Augustus and Tiberius, and after whom certain kinds of cake bore the name Ἀπίκια. A third of the name lived under Trajan.

2. The work is sometimes entitled *De re culinaria*, or *De opsoniis et condimentis;* those who consider the name *Apicius* as part of the title, would give it as follows: Coelii *Apicius*, sive *De re culinaria*.—The books have each a separate title in Greek, indicating in general the contents; the titles are the following: Ἐπιμελής, the *careful;* Σαρκόπτης, the *carver;* Κηπουρικά, things pertaining to *the garden;* Πανδέκτης, the *all-receiving;* Ὄσπριος, relating to *pulse;* Ἀεροπετής, the *flying;* Πολυτελής, the *sumptuous;* Τετράπους, the *four-footed;* Θάλασσα, the *sea;* Ἁλιεύς, the *fisherman*.

Schöll, iii. 242.—*Bähr*, 708.—*Fabricius*, Bibl. Lat. ii. 365.

2. Editions.—Best; *Th. J. ab Almeloveen*. Amst. 1709. 8.—*J. M. Bernhold*. Onold. (Amb.) 1787. 8. 1800. 8.

VIII.—*Mythographers.*

§ 502 a. The system of gods among the Romans, and their fabulous stories, taken as a whole, had a close resemblance and relationship to the mythology of the Greeks,

and indeed differed from it merely by some changes and additions. (See P. II.) The Roman mythographers accordingly drew chiefly from Grecian sources, and therefore they present little that is new or peculiar, either in the tales themselves, or in the application and interpretation made of them. The domestic mythology of the Romans, the later additions to their system of deities, and their whole scheme of religion, may be learned more correctly and fully from their historical and antiquarian writers than from these collectors of fables.

§ 503. The few writers that are usually placed in this class, might with equal propriety perhaps be ranked among the grammarians. And, in fact, only one of them, *Hyginus*, falls within the time included in our present sketch; as the others, whose names are given below, lived after the close of the fifth century; and no one of the three mythological works discovered by Mai in the Library of the Vatican (cf. § 506. 2) belongs to a period earlier than that century.—The lost mythological writings of Varro (cf. § 423) would, it is believed, be of more value than all the works of these authors.

The following are the principal Collections.—*Thom. Muncker*, Mythogr. Lat. Amst. 1681. 8. with figures.—More complete, *Aug. V. Staveren*, Auct. Mythog. Latini. Leyd. 1747. 2 vols. 4.—The 3d vol. of *A. Mai's* Class. Auctores e Codic. Vat. (Rom. 1831) contains the *three* mythographical works discovered by him as above mentioned. These were republished by *G. H. Bode*, Mythographi Auct. Lat. e Vat. Codicibus. Zell. 1834. 2 vols. 8.

§ 504. *Caius Julius Hyginus*, whose native country is not known, was a freedman of the emperor Augustus, and the keeper of the Palatine library (cf. P. IV. § 126). Little else is known respecting his life. Perhaps the mythographer named *Hyginus* was a later author, who lived in the time of the Antonines. The work ascribed to him called *Fabularum Liber* consists of a collection of 277 brief mythological tales. It is a mere compilation from ancient grammarians and scholiasts, and is written in a style not entirely pure. The work seems to have contained a greater number of fables, and to have been divided into two books. We have also, from the same author, a work entitled *Poeticôn Astronomicôn*, in four books, illustrating the constellations as represented by the poets. Much of it is drawn from the Catasterisms of Eratosthenes (cf. § 215).

1. The Hyginus, who lived in the time of Augustus, was a distinguished grammarian, and is named as the author of several other works; particularly one entitled *De urbibus Italicis*; another entitled *De vita rebusque illustrium virorum*.—The language and style of the *Fables* are considered as evidence that the work was not written by this author. Some have supposed it to be a compilation or a translation from Greek, made even later than the time of the Antonines. —A mythological Fragment discovered by Niebuhr (*fragmentum de rebus Thebanis mythologicis*) is considered by him as a section from the original book out of which, as enlarged by the additions of later times, the work now passing under the name of Hyginus was constructed. The first of the three mythological works discovered by Mai contains an intimation that it includes *the second book* of Hyginus; but notwithstanding this (cf. § 506. 2), Mai considers it as the production of a writer in the fifth century.

J. Scheffer, De Hygini script. fab. ætate atque stylo, in his ed. below cited.—*Th. Muncker*, De auctore, stylo et ætate Mythologiæ, quæ C. J. Hygini nomen præfert, in his Collection cited § 503.—*Niebuhr*, Orat. Cic. pro Rabir. etc. Fragm. Rom. 1820. 8.—*Bähr*, 713.—*Mohedano*, cited § 500 a. 1.

2. Editions.—*Hygini Opera*, by *J. Mycillus*. Bas. 1535. fol. Lugd. Bat. 1608. 8.—*Liber Fabularum*; best, in the Collection of *Staveren*, cited § 503.—*J. Scheffer*. Hamb. 1674. 8.—*Poet. Astronomicôn*; in same Collection of *Staveren*.—*Will. Morell*. Par. 1559. 4. with the *Phænomena* of Aratus.

§ 505. *Fabius Planciades Fulgentius*, a native of Africa, of whom also little is known, probably lived in the sixth century. His most important production is a mythological work, in three books, addressed to Catus, a Presbyter of Carthage.

1. The work is entitled *Mythologicôn seu Mythologiarum libri tres*; also *Mythologicum*. The first book treats of Saturn, Neptune, Pluto, Cerberus, the Furies, the Harpies, Proserpine, Apollo, the Muses, Mercury, &c. The 2d of Minerva, Juno, Venus, Hercules, Ulysses and the Sirens, Scylla, Bacchus, Ixion, &c. The 3d, of Bellerophon, Acteon, Psyche and Cupido, Myrrha and Adonis, &c.—There are *two* other works, both of a philological character, ascribed to the same *Fulgentius*; one entitled *Expositio sermonum antiquorum*, and the other, *De expositione Virgilianæ continentiæ*, or *De allegoria librorum Virgilii*. Some, however, ascribe these to another Fulgentius; five different individuals of this name have been pointed out.

Schöll, iii. 331.—*Muncker*, Præf. ad Fulgent. in his Collect. cited § 503.—*G. J. Vossius*, De Philolog. c. 5.

2. Editions.—The *three works* of Fulgentius are contained in the Collections cited § 503. Published also by *J. Locker*, under the name of *Philomusus*. Augsb. 1521. fol.—The *Expositio sermonum antiquorum* by *J. Mercer*, in his ed. of *Nonius*, cited § 427. 2.

3 *a*. We have a mythological work by *Albricus*, which is almost entirely a compilation from Fulgentius. The name of this author is sometimes written *Albericus*, and also *Alfricus*; he lived in England, at the commencement of the thirteenth century. His work is entitled *De Deorum imaginibus*, and in some manuscripts *Poetrica* or *Poetarium*; it relates chiefly to the mode of representing the gods in images, and gives brief explanations of the reasons for the various representations.

The *Poetarium* of Albricus is given in the Collection of *Staveren*, cited § 503. It was first published in the 15th century, with the treatise *De magistratibus Romæ*, written by Ficchi, or Ficco of Florence, and falsely ascribed to *Fenestella*, who lived under the emperor Augustus. Cf. *Harles*, Brev. Notit. p. 310. Suppl. ii. p. 466.—Also, Rom. 1517. 4.

§ 506. *Lactantius Placidus* is also of an uncertain age. He is generally supposed to have been the same person as *Lutatius*, a Christian grammarian of the sixth century, who wrote a commentary on the Thebaid of Statius. We have from him a brief abridgment, in prose, of Ovid's Metamorphoses.

1. Editions.—The *Argumenta Metam. Ovid.* are given in the Collect. cited § 503.—They are also found in various editions of Ovid, introduced together by themselves, or separately as introductions to the several books of the *Metamorphoses*.—The Commentary on the *Thebaid* is given in many editions of Statius (cf. § 378. 3).—Cf. *Bähr*, p. 790.

2. To *Lactantius Placidus*, Mai ascribes by conjecture the second of the three mythological works discovered by him in the Vatican library. The *first* of these works consists of 234 fables, Greek and Roman, promiscuously thrown together and divided into three books; at the end of the 2d book stands the following note; *Explicit liber secundus C. Hygini fabularum*, i. e. Here closes the second book of the fables of C. Hyginus. Cf. § 504. 1.—The second work consists of 225 chapters, besides a proem; the contents often agree verbatim with those of the first-mentioned, although they are also frequently very different; this Mai conjectures to be the work of Lactantius.—The third writing bears the title *De Diis gentium et illorum allegoriis*; it consists of a number of sections, which were found in different manuscripts; each section treating of a single deity or mythical personage. It is ascribed by Mai to a Christian writer of the ninth or tenth century, by the name of *Leontius*.

These works are given in the publication of *Mai*, cited § 503; which also contains some other mythological fragments.

3. The Lactantius here noticed must not be confounded with the eminent Christian Father named *Firmianus Lactantius*, who lived in the fourth century, and in some of whose writings, especially in his *Divine Institutions* and in the *Epitome* of the same, ancient mythology is considerably illustrated. In the first two books of the former (treating *de falsa religione*) are long quotations from the lost work of Euhemerus (cf. § 222. 4) on the gods.——There is also a kind of mythological poem extant, which is ascribed to Firmianus Lactantius, entitled *De Phœnice*; and the subject of which is the Egyptian fable respecting the bird called Phenix. The mythus is given by Herodotus (ii. 73) with a declaration of his disbelief of the story. A modern writer, *Marcot*, has attempted to resolve the whole into an astronomical fiction, intended to describe the Great Year (*Annus Magnus*) of the fixed stars, or period of nearly 26,000 years that elapses during the precession of the equinoxes through the circle of the ecliptic.

A. Martini, Lactantii carmen De Phœnice. Lunæb. 1825. 8.—*Marcot*, Astronomie, &c., cited § 204.—*Mem. Institut. Royal, Classe d'Hist. et Lit. Anc.* vol. i. p. 165. "sur le Phœnix, ou Recherches sur les Periodes astron. des Egyptiens."—*Ant. Mctral*, Le Phenix, ou l'Oise au du Soleil. Par. 1824. containing the accounts of all the ancient authors.

IX.—*Historians and Biographers.*

§ 507 *a*. The Romans, even in the earliest periods of the state, began to record in writing the most remarkable events. These first historical writings were, however, merely dry registers of the principal circumstances, although they were sometimes composed in a metrical language and arranged in the form of *Annals*.

§ 508. The following are among the earliest historical records of the Romans of which we find any notice; the *Annales* or *Commentarii Pontificum*, the *Fasti Magistratuum*, and the *Libri Lintei*.—The first mentioned were the records which it was the duty of the Pontifex Maximus to make of the leading events of each year, upon tablets that were to be hung up in his house for the use of the people. They were also termed Annales *Maximi* or *Publici*. The custom was commenced as early at least as the time of Numa, and according to Cicero (*De Or.* ii. 12, 13), with the very founding of the city. It was continued, with some interruptions, until the Pontificate of Mucius, B. C. 125.—The *Fasti Magistratuum* (*Liv.* iv. 7. ix. 18) were the lists of magistrates, especially of the consuls, whose names it was customary to insert in the *Calendar* of each year, which it was the business also of the Pontiff and his college to construct.—The *Libri Lintei* (*Liv.* iv. 8, 23. x. 38) were writings on linen, kept in the temple of Juno Moneta, containing public records, which were of comparatively minor value; as the more important were inscribed on tablets of lead.

M. Kalm & C. A. Grauer, Diss. de libris lintels. Abose. 1815. 4. Cf. *Dodwell*, de libris lintels, &c. in his *Prælect. Acad.* p. 651, as cited § 542. 7.

§ 509. We may also mention, as a sort of historical documents, the laws of the kings (*leges regiæ*), which were collected by *Papirius* (cf. § 561). There were likewise the *treaties* of the kings (*fœdera regum*, *Hor.* Ep. ii. 1), which were kept in the temple of Jupiter Capitolinus (*Polyb.* iii. 22, 25, 26). The laws of the *twelve tables* (§ 561) ought perhaps to be named here also.—At a comparatively early period there were *memoirs of the censors* (*Commentarii censorum*), which were journals of persons who had held that office; they were but a variety of the class of writings termed *family memoirs*, which ere long became common, and which effected much, it is said (*Liv.* viii. 40), in corrupting and falsifying history, by embellishments and exaggerations designed to exalt particular individuals and families. There were also the *Laudationes funebres* (cf. P. III. § 340), which for the same reason could not be relied on as accurate historic statements (*Cic.* Brut. 16).—The early ballads already mentioned

(§ 306) may likewise be noticed among the sources of Roman history, although it may be a question how far such productions were ever committed to writing.

§ 510. But whatever may have been the early historical records and monuments of the Romans, they were almost entirely destroyed (*Liv.* vi. 1) in that conflagration by which the whole city of Rome was laid in ruins on its capture by the Gauls, B. C. 385. Efforts were made to recover and replace these records and monuments, as far as possible; but it cannot be doubted that much was irretrievably lost; and it is supposed that the earliest writers afterwards depended chiefly on tradition as the authority for their narratives. Hence the authenticity of the common accounts of the early history of Rome has been much questioned.

The literary controversy respecting the authenticity of the early Roman History seems to have commenced in France. It has been long continued and earnest. In 1722, *Pouilly* brought forward arguments against its authenticity, in the *Memoires de l'Acad. des Inscriptions* (cf. vol. vi. p. 14. vol. viii), and was soon opposed by *Sallier* in a memoir published in the same work (vol. vi.). *L. de Beaufort* defended the argument of Pouilly, in another *Memoir*, and more fully in a treatise published separately, *sur l'Incertitude des cinq premiers siecles de l'Hist. Romaine.* Utrecht, 1738. 8. The total uncertainty of the early history has also been more recently maintained, in the *Memoirs de l'Institut*, by *Levesque*; while its credibility, on the other hand, has been strongly advocated by *Larcher.* Cf. *Mem. de l'Inst. Royale*, Classe d'Hist. et Lit. Anc. vol. ii. p. 394. (Par. 1815). The views of *Levesque* are also given in his *Histoire Critique* de la Rep. Rom. Par. 1807.—*Gibbon* has argued for the certainty of the history (cf. *Miscellaneous Works*, iv.). *Niebuhr* considers much of it as entirely fabulous (cf. *Röm. Gesch.* cited § 299. 7).—*Beck* vindicates the authenticity in part, in the introduction to his Translation of *Ferguson's* Roman Republic (cf. § 299. 7); see also his treatise entitled *Epicrisis quæstionis* de Hist. Rom. antiq. veritate. Lips. 1812. *Fiedler* (cf. § 299. 7) maintains that much was rescued from ruin in the Gallic conflagration, and that valuable documents existed in other states of Italy, of which the early Roman historians made use.—*Bähr*, 345.—*Dunlop*, p. 56, ss.—It may be worthy of remark, that the portions of Cicero's treatise *De Republica* lately discovered [cf. § 468 *t.* 2. (b)] evince that orator's belief in the common accounts.

§ 511. In the second period of Roman letters, according to the division we have adopted, which extends from B. C. 240 to B. C. 88, the Roman history was treated by a number of authors that are included under the name of *Annalists*. The metrical *annals* of Nævius and Ennius have already been noticed (cf. § 350, 351), and we here refer to annalists who wrote in prose. The earliest of them was *Q. Fabius Pictor*[1]. *Cato the Elder* is included among them on account of his *Origines* (cf. § 498. 2). Several of these authors are said to have written the history of Roman affairs in the Greek language. The works of the Annalists[2] are almost entirely lost; a few fragments have been collected, and published[3].

[1] Respecting *Fabius Pictor*, see *D. G. Moller*, Diss de Q. *Fab. Pictore.* Æt. 1699. 4.—*Ernesti*, Pro Fabii Fide adversus Polybium, in his *Opusc. Philologica.* Lips. 1761.—*Liv.* i. 44, 55. ii. 40.—*Polyb.* i. 14. iii. 9.—*Dionys. Hal.* Ant. Rom. iv. 30. vii. 70, 71.—[2] From *Cicero* and *Aulus Gellius*, we gather the names of ten or twelve besides Fabius and Cato, belonging to this period; among them is *Valerius Antias*, whose work must have been large, as the 74th and 75th books of it are cited; and L. Cornelius *Sisenna*, whose work seems to have been continued by Sallust.—[3] These fragments are given in the collect. of *Popma*, cited § 527. 2.—On the Annalists, see *Vossius* and *Hankius*, as cited § 527. 1.—*Heeren*, as cited § 249. 1.—*Lachmann*, De font. Liv. as cited § 531. 3. —*Dunlop*, ii. p. 267.—*Bähr*, p. 345, ss.—*Clinton*, Fasti, vol. 3d, as cited § 7. 7. (c).

§ 512. These authors generally followed the account of Fabius Pictor respecting the affairs of Rome previous to its destruction by the Gauls. But in reference to the history of events subsequent to that catastrophe, they enjoyed ample means and helps; e. g. the decrees of the senate, treaties, tables of triumphs, official despatches, and the like. The vast number of documents or monuments, which were found among the ruins of the capitol when it was restored by Vespasian is an evidence of this fact; according to *Suetonius* (cf. *Vespasian.* c. 8), 3000 brazen tables were gathered from these ruins. Besides all the help derived from such sources, most of the annalists were actually engaged, to some extent, in the affairs respecting which they wrote.

§ 513. The writers termed Annalists were not confined to the period above noticed (§ 511); in the next period, extending from B. C. 88 to A. D. 14, we find the names of several. Among them[1] were M. Terentius Varro, the learned grammarian (cf. § 423), and *Q. Hortensius* Ortalus, the rival of Cicero in eloquence (cf. § 397).—The difference between *annales* and *historia*, as the terms began in this period to be discriminated, is described by Aulus Gellius (v. 18) as consisting in the circumstance, that in *annals* the writer observes the exact order of time, narrating under each year all the events that happened during that year; and Cicero (cf. *Orator*, 20; *De orat.* ii. 12; De Legib. i. 2) speaks of *history* as an ornamented mode of narration, including descriptions of countries and battles, with speeches and harangues, in a flowing style, and as a sort of oratory which had not been much cultivated by his countrymen[2].—In this period some of the Roman writers began to compose universal histories; Q. Pomponius Atticus[3] is mentioned as one of the earliest that attempted this. The principal writer of this class was Trogus Pompeius, of whose work we have an abridgment made by Justinus (§ 538).—In this period also we notice the class of works styled *Commentarii*, a sort of auto-biography, in which the authors relate the history of events that occurred in connection with their own civil or military life. The most noted are the Commentaries of Cæsar (cf. § 528). Those of Sylla, in 21 books, are lost; so are those of Æmilius Scaurus, in 3 books, and those of Rutilius Rufus; the two latter, however, belong to the preceding period. The history, which Cicero wrote of his own consulship, might with propriety be assigned to this class[4]; and likewise the work

of Augustus the emperor, who wrote memoirs of his own life, in 13 books[5]. M. Vipsanius Agrippa, a friend and general of Augustus (cf. § 480), wrote memoirs of himself.

[1] M. Pompilius Andronicus (cf. *Suston.* de illust. gram. 8); Procilius (cf. *Plin.* Hist. N. viii. 2); and Cacina (cf. *Cic.* Ep. Famil. vi. 7) are also included, with others, in the list of annalists of this period.——[2] On the difference between *annales* and *historia*, see *Niebuhr*, in the *Rheinisches Museum*, ii. 2. p. 283. transl. by *Thirlwall*, in the *Philological Museum*, vol. ii. p. 651.——[3] Respecting *Pomponius Atticus*, see *J. Ch. F. Stuss*, T. Pomp. Atticus, sine Apologia. Eisen. 1784. *Cf. Vell. Paterc.* ii. 16.——[4] Respecting the history by *Cicero*, cf. De Leg. i. 1. 3. Ep. ad Fam. i. 9. v. 12. It was written in Greek, in a style imitating that of Isocrates: and was sent to his friend Atticus, to be published at Athens. He also composed a work on the same subject in Latin verse.——[5] The memoirs of Augustus, extending to B. C. 26, are wholly lost. He is said to have drawn up a *summary* of his life to be inscribed upon tablets and placed by his tomb. The *Monumentum Ancyranum* (cf. P. IV. § 133. 5) is supposed to furnish, partially at least, a copy of this.—*Cf. Sueton.* in Aug.—*Dio Cass.* (vi. 33).—*Jac. de Rhoer*, Diss. de Studiis Cen. Augusti. Gron. 1770.—*Vossius*, as cited § 527. 1.

§ 514. In the period now before us, the third of our arrangement (cf. § 301), there were three writers of special eminence in the department of history. Julius Cæsar has already been named; he is the earliest that is ranked among the great Roman historians. Next in order of time is Sallust (cf. § 529), who is by many considered as the first among the Romans who truly merited the title of historian. The third distinguished name in this period is that of Livy (cf. § 531). The first is remarkable for simplicity, clearness, and purity of style; he is often compared to Xenophon. The second excels in force and in the apt delineation of character; he appears to have imitated Thucydides. Livy has less of simplicity than Cæsar, and less of discrimination perhaps than Sallust; and is more ambitious of rhetorical ornament and effect than either.

§ 515. Many other writers, in this period, composed historical works. The following should not be omitted here; A. Hirtius (cf. § 528. 3), who added a continuation to the works of Cæsar; Cornelius Nepos (cf. § 530), who, besides his lives of illustrious men, composed an historical work entitled *Chronica;* and Verrius Flaccus, who was the author of several works on history and grammar[1]. Among the historical writers we also find Lucius Lucceius[2], whom Cicero requested to write the history of his consulship; and Asinius Pollio[3], to whom is ascribed the honor of founding the first public library at Rome (cf. P. IV. § 126). The names of Valerius Messala Corvinus[4], Lucius Fenestella[5], and Aufidius Bassus[6], may be added.

[1] The writings of *V. Flaccus* are lost; some portions of the Calendar (*Fasti Kalendares*), which he caused to be inscribed at Præneste are preserved; cf. P. IV. § 133. 6.——[2] *Lucceius* wrote a history of the Social war, and of the civil wars of Sylla, cf. *Cic.* Ep. Famil. v. 12. ad Att. iv. 6.——[3] *C. A. Pollio* composed a history, in 16 books, of the civil war between Cæsar and Pompey, and the events succeeding it until the reign of Augustus. See *J. R. Thorbecke*, Comment. de A. Pollionis vita et studiis. Lugd. Bat. 1820.—*Schöll*, Lit. Rom. ii. 28.——[4] *Messala Corvinus* was the author of a work entitled *De Romanis familiis*, which is lost. The book now extant in his name, *De progenie Augusti*, is a meager sketch of Roman history from Æneas to Augustus, and is a production of the middle ages. It is published in *Sylburg & Fiedler* (cited § 527. 2), and separately by *C. G. Tzschucke*. Lps. 1793. Cf. *D. G. Möller*, Diss. de W. Messala Corvino. Altorf. 1689.—*Burigny*, in the *Mem. Acad. Inscr.* tom. xxxiv.——[5] *Fenestella* wrote a history entitled *Annales*, which was freely used by *Asconius Pedianus* (cf. § 424).——[6] The life of *A. Bassus* extended into the next period; he wrote a history of the civil war, and of the wars in Germany; both works are lost. He is highly commended by Quintilian. See *Quint.* Inst. Orat. x. 1. *Cf. Dial.* de causis corr. eloquentiæ, 23.——To these may also be added the names of several others, whose historical writings are lost; *Volumnius*, who wrote a history of the war between the murderers of Cæsar and his avengers; *Arruntius*, who wrote a history of the first Punic war; *Hyginus* (cf. § 504), who wrote an account of the Italian cities, and other historical pieces; *Labienus*, who composed an historical work so free and seditious in its character, that it was condemned to be burned, by a decree of the senate, under Augustus.—*Cf. Schöll*, ii. 32, 33.—*Bähr*, 360, 390, 411.—*Vossius*, as cited § 527. 1.

§ 516. Before leaving this period it may be proper to advert to the peculiar means which the writers enjoyed for learning the course of public affairs. The official annals of the chief Pontiff ceased, as has been mentioned (§ 508), about B. C. 125; perhaps because this method of keeping the records was found inadequate in the increasing multiplicity and variety of events. When Cæsar was consul for the first time, B. C. 60, he ordered the acts of the senate (*acta senatûs*) and also those of the people (*acta populi*) to be committed to writing daily, and to be published. Augustus prohibited the publishing of the acts of the senate, and appointed a particular senator to the duty of recording them, or in other words, of *keeping the journals;* this senator received the title *a cura actorum*, and the copyists or secretaries employed by him were called *actuarii*. These journals were preserved in the Archives of the state, and were a source of information to the writers of history, in addition to all that was freely published.

The journals of the senate were sometimes styled *commentarii* (cf. *Tac.* Ann. xv. 74; *Sueton.* J. Cæs. 20. Oct. 36; *Tac.* Ann. v. 4, 5).——The other journals, *acta populi*, seem also to have been termed *acta publica*, *acta urbana*, and *acta diurna* (cf. *Sueton.* Tib. 5; *Tac.* Ann. iii. 3; xvi. 22).——But the journals that are frequently cited by the simple name of *Acta*, or of *Diurna*, contained miscellaneous information for the use of all classes of readers; not merely the votes of the people in assembly (cf. P. III. § 259), but notices of the courts and judicial proceedings, of all meetings, such as games, spectacles, and the like, of public works, marriages, births, and deaths.—Besides these in the Latin tongue, there seem to have been journals or daily papers, published in Greek, containing anecdotes and accounts of political affairs and passing events. Perhaps both these and those in Latin are included under the Γράμματα σημεῖα mentioned by Dion Cassius.—There appears also to have been another kind of journal, called *acta Cæsarum*, which had respect more particularly to the affairs of the imperial court and family.——"Under the emperors, four different records grew into use; namely, first, the acts of the prince; secondly, the proceedings of the senate; thirdly, the public transactions of the people; and fourthly, the daily

occurrences of the city, called the *Diurna*. The last were sent into the provinces, and were there received as the *Roman Gazette*."

See *Murphy*, Note on Tac. Ann. v. 4. in his Translation cited § 534. 5.—*Cf. Lipsius*, Excursus on the same passage.—See also *G. Lieberkühn*, *De Diurnis* Romanorum Actis. Vimar. 1841. 4.—*Fr. Ch. Schlosser*, Archiv für Geschichte. Frankf. 1830. (i. p. 80.)—*H. Dodwell*, Prælect. Acad. p. 665. Oxf. 1692. 8.—*Fabricius*, Bibl. Lat. iii. 314.—*Hist. of Rome*, in *Lardner's* Cabinet Cyclopædia, bk. v. ch. 6. p. 402, as republ. separately, Phil. 1837. 8.

§ 517. In our next period, from the death of Augustus, A. D. 14, to the time of the Antonines, the writers in the department of history were not so numerous; yet the department was by no means neglected. The pre-eminence among them is generally conceded to Tacitus (cf. § 534). Suetonius holds a high rank, although his principal work (cf. § 537) is biographical rather than historical. Velleius Paterculus (cf. § 532) and Florus (cf. § 536) are authors of considerable merit; yet their works are merely compends. The four writers just named all confined themselves to Roman affairs, except that Paterculus appears to have designed to give in his introduction a glance at general history. Two other authors of this period have obtained some celebrity; namely, Valerius Maximus (cf. § 533) and Quintus Curtius (cf. § 535). The former in his relations includes events of Grecian as well as Roman history. The latter is occupied wholly with the achievements of Alexander. The works of these several authors will be separately noticed.

§ 518. There were other historical writers, whose names ought perhaps to be presented here, although time has spared none of their productions. Cremutius Cordus[1] published a series of annals, which the senate, under the influence of Tiberius, sentenced to the flames, because the author had dared to call Brutus and Cassius the last of the Romans. Cneius Lentulus[2] already alluded to as an epigrammatist (§ 340), is cited by Suetonius as an historian. Claudius[3] the emperor is said to have composed, besides his own memoirs, a history of Rome, beginning with the victory of Augustus over Antony, in 41 books. Cluvius Rufus, who was consul under Claudius, wrote a history of the reign of Nero. Pliny the elder (cf. § 470) wrote a work in continuation of the history of Bassus (cf. 515), and another, in 20 books, on the Roman wars in Germany. Pliny the younger is also mentioned as an historian.—Several authors also composed commentaries or memoirs of the class already described (§ 513). Those of Claudius just named consisted of 8 books. Tiberius[4] is also said to have written a memoir of his own life. Cn. Domitius Corbulo[5], who commanded in Germany under Claudius and in Armenia and Syria under Nero, composed memoirs which seem to have been frequently used by Tacitus. C. Suetonius Paulinus[6] wrote an account of his campaign in Africa. The memoirs of Crassus Mucianus, who held a command in Syria and took an active part in securing the empire to Vespasian, are often cited by Pliny. The emperor Nerva, it would seem, prepared a journal of his wars in Dacia. —To these may be added several names; *C. Balbillus*[7], who wrote an account of Egypt, where he commanded under Nero; *Servilius Nonianus* mentioned by Quintilian[8]; *Marcus Servilius* noticed by Tacitus[9] as author of a well-digested history of Roman affairs; also *Hereunius Senecio*, *Junius Rusticus*[10] and others who wrote individual biographies (cf. § 526).

[1] *Tac.* Ann. iv. 34, 35.—*Sueton.* Tiber. 61.——[2] Or Cneius Cornelius Lentulus Gætulicus. Cf. *Sueton.* Calig. 8.——[3] *Sueton.* Claud. 41.——[4] *Suetos.* Tiber. 61; Dom. 20.——[5] *Tac.* Ann. xi. 18; xiii. 8. 35, m.; xv. 5, m.——[6] *Plin.* Hist. N. v. 1.——[7] Cf. *Sen.* Quæs. Nat. iv. 14.——[8] *Quint.* Inst. Orat. x. 1. *Plin.* Ep. i. 13.——[9] *Tac.* Ann. xiv. 19.——[10] *Suet.* Domit. 10. *Dio Cass.* 67, 13.——See *Vossius*, as cited § 527. 1.—*Bähr*, 456.—*Schöll*, ii. 260.

§ 519. In the last period we have to notice, from the time of the Antonines, A. D. 160, we may observe the same decline in history as in other branches of literature. Writers were not wanting, it is true; but the spirit which should penetrate and enliven history was wanting. The danger which under the imperial tyranny threatened every independent and faithful inquirer after truth, exerted a fatal influence upon historical studies. It rendered the exhibition of the real causes and consequences of events almost impossible. The disposition to flattery was cultivated in a degree wholly inconsistent with impartial history. It is not strange, therefore, that we find in this period nothing specially eminent in the department now under review. Most of what was written related to the Roman emperors, and comparatively little of the whole amount of productions has been preserved to our times.

§ 520. The first author to be mentioned in this period is Justin (cf. § 538), who is commonly supposed to have lived in the reign of M. Aurelius Antoninus; he is known by his abridgment of the general history of Trogus Pompeius.—Of writers who attempted to give a view of the whole Roman history, Aurelius Victor (cf. § 539) and Flavius Eutropius (cf. § 540) were the principal. An author by the name of Sextus Rufus (cf. § 540. 5) has also left us a compend of the Roman history. We have a much more important and valuable work in the history of Ammianus Marcellinus (cf. § 541); with greater fullness he treated of a definite portion of Roman history, commencing with the reign of Nerva, where the history of Tacitus closes, and extending to the death of Valens. He wrote at the close of the fourth century, and is considered as the last of the Roman historians, that truly deserved the name.

§ 521. Nearly all the other writers that can be properly included in this department

belong to the class of biographers. The principal are those commonly styled *Scriptores Historiæ Augustæ*, or *writers of the imperial history;* these were particularly Ælius Spartianus, Julius Capitolinus, Trebellius Pollio, and Flavius Vopiscus. Of their collected writings we shall speak below (§ 542).—It is worthy of notice, that these writers cite twenty-five different authors, who lived in the second century, and composed the biography of one emperor or more; but whose works are now wholly lost; their names it is of no importance here to repeat. The emperor Septimius Severus is also cited as having written his own memoir.

§ 522. We close this glance by adverting to a few other writers, that are sometimes named among the historians of this period. Quintus Septimius[1] is mentioned as the translator of the Greek work of *Praxis* purporting to be the journal of Dictys Cretensis. Julius Exsuperantius, probably at the beginning of the fifth century, wrote a tract entitled *De Marii, Lepidi et Sertorii, bellis civilibus*[2].—Hieronymus Stridonensis, or as he is commonly called, St. Jerome, who died in the beginning of the fifth century, left, with numerous other works, a translation of the Universal History or Chronicle of Eusebius[3]. Two other Christian writers, belonging to the fifth century, may be mentioned here as chronologists: Flavius Lucius Dexter dedicated to St. Jerome a work entitled *Historia Omnimoda*, which was a general chronology extending from the birth of Christ to his own times[4]; Prosper Aquitanus composed a work entitled *Chronicon*[5], reaching from the creation of the world to the capture of Rome by Genseric, A. D. 455.

[1] *Cf.* § 238, § 260. 2.—This translation, in six books, is entitled *De Bello Trojano*, or *Ephemeris Belli Trojani*. It contains some things drawn from lost works, and embraces a greater compass than is taken by Homer. It commences with the elopement of Helen and ends with the death of Ulysses. It appears to have been much used by the later Byzantines; *cf. Heinrichsen*, De Caramm. Cypriis. Havn. 1823.—Editions; by *L. Smids*. Amst. 1702. 4. containing the Dissertation of *Perizonius* on the original and the translator.—In *Valpy's* Delph. and Var. Classics.—By *A. Dederich*. Bon. 1833. 8.—*Schöll*, Litt. Rom. iii. 158.—*Bähr*, 456.—[2] The work of Exsuperantius is supposed to be an abridgment of a lost work of Sallust; it is given in many of the editions of Sallust, e. g. *Gerlach's*, cited § 529. 5.—[3] This translation is given in the edition of Jerome's works, by *Vallarsi*. Veron. 1734, m. 11 vols. fol. reprinted Ven. 1766. 11 vols. 4.—Also by *T. Roucalli*, Vetust. Lat. Scriptor. Chronica. Pav. 1787. 2 vols. 4.—*Bähr*, Gesch. Röm. Lit. Supplem. p. 95.—[4] A Jesuit named *Jeronimo de la Higuera*, at the beginning of the 17th century, fabricated a work purporting to be the lost Chronicle of Lucius Dexter, and pretended that the manuscript had been found in the monastery of Worms. It was published after his death, by *J. Calderon*, Cæs.-August. (Saragossa,) 1694. 4.—*Schöll*, iii. 169.—[5] The *Chronicon* of Prosper is contained, with the chronological writings of some others, in the work entitled *Chronica medii ævi*, by *Ch. F. Rösler*. Tubing. 1798.—*Schöll*, iii. 172.—*Bähr*, as last cited.

§ 523. It may not be amiss to advert here distinctly to the *biographical writings* of the Romans, although the most important of them have already been named in glancing at the historians. This form of historical literature seems to have been cultivated much more among the Romans than among the Greeks; at least we have evidence that there were many biographical writings at Rome, earlier than those of Plutarch (cf. § 249), whose series of *parallel lives* is the most important work in the Greek language belonging to this branch of letters. Indeed there is no doubt that Plutarch derived much assistance from Roman sources.—The earliest of these biographical writings which are distinctly noticed are the *memoirs of the censors*, already named (§ 509). The censorial office was established B. C. 442, which was above 50 years before the burning of Rome by the Gauls. Dionysius Halycarnasseus appeals to certain of these memoirs (*τιμητικὰ ὑπομνήματα*, cf. his *Rom. Ant.* i. 74), as monuments examined by himself, and confirming his statements as to this early period. The *family memoirs* (cf. *Plin.* Hist. N. xxxv. 2) and the *funeral eulogies* already mentioned (§ 509), belong also to the department of biography.

§ 524. There were very numerous biographical works of another class, viz. the Commentaries or Memoirs, which have been before spoken of (§ 513) as a species of *autobiography*. Among these we find the *memoirs of generals*, detailing their own military achievements; e. g. those of Scaurus, Rutilius Rufus, Sylla, Julius Cæsar, Corbulo, Mucianus, and others; of which time has spared to us only the Commentaries of Cæsar. We find also the memoirs of consuls and civil governors describing the events of their official life; e. g. Cicero's memoirs of his consulship (cf. § 513), which he wrote first in Greek prose, and afterwards in Latin verse. There were likewise in this class a number of *imperial memoirs*, none of which, however, are preserved; those of Tiberius, Claudius, and Nerva have been mentioned. Here may be named the work of Agrippina, Nero's mother, whose memoirs of herself are cited by Tacitus (*Ann.* iv. 53) and commended by Pliny (*Hist. N.* vii. 8).

§ 525. A different class of biographical writings is presented in collections including the lives of a number of eminent persons. The earliest, probably, was that of Varro, whose collection (cf. § 423. 1), is said to have contained a notice of seven hundred distinguished men. Here belong the biographical works of Suetonius (cf. § 537), of which the *lives of the Cæsars*, and the *lives of the Grammarians* are specially valuable. In the same class are the biographical collections of Cornelius Nepos (cf. § 530) and Aurelius Victor (cf. § 539).—There was a work of the grammarian Hyginus (cf. § 504), on the *achievements of eminent men*, which would be ranked under this kind. Caius Appius is mentioned as having written the *Lives of illustrious Commanders*. Here also

belong the biographies included in what is called the *Augustan History* (cf. § 542). It may not be wholly out of place here to advert to a work of Jerome, entitled *Liber de Scriptoribus ecclesiasticis*, which contains brief notices of more than a hundred Christian authors.

§ 526. Finally, we have to mention in this glance several works which were simply individual biographies. The history of Alexander by Quintus Curtius (cf. § 535) may be put in this class. We have one beautiful specimen of the kind here designated in the *life of Agricola* by Tacitus (cf. § 534). The classical writers refer to several other single biographies, which are not extant. Muratius Rufus[1] is said to have written a life of the younger Cato. Thraseas Pætus[2] published a biography of the same illustrious person. Bibulus wrote the life of M. Brutus. Brutidius Niger composed an account of the closing scenes of Cicero's life[3]. Pliny the elder is said to have given a life of Pomponius Secundus, a poet and general, who was honored with a triumph under Nero. Herennius Senecio wrote the biography of Helvidius Priscus; a work which cost him his life, through the jealousy of Domitian[4].

[1] Cf. *Heeren*, De Fontibus Plut. cited § 249. 1.—Rufus and Bibulus are among the Roman biographers of whom Plutarch made use.——[2] Cf. *Tac.* Ann. xv. 23. xvi. 21, 28.——[3] Cf. *Tac.* Ann. iii. 66.—*Senec.* Suasor. vii.——[4] *Tac.* Vit. Agric. 2, 8.—*Plin.* Ep. iii. 33.

§ 527. We here mention some of the works which illustrate the general subject; and some of the collections.

1. *G. J. Vossius*, De Historicis Latinis. Lugd. Bat. 1651. 4. with the *Supplement* to the same, by *J. A. Fabricius*. Hamb. 1709. 8.—*M. Hankius*, De Rom. rerum Scriptoribus. Lips. 1668. 4.—*Balt. Bonifacius*, De quadraginta Rom. Hist. Scriptoribus. Helmst. 1620. 4.—*S. V. Pighius*, Annales Romanorum, qui commentarii virum supplent in omnes veteres Hist. Rom. Scriptores (ed. by *A. Schott*). Antv. 1615. fol.—*Maierotto*, De præcipuis rerum Romanorum Scriptoribus. Berl. 1792. fol.—Cf. *Fabricius*, Bibl. Lat. iii. 287.—*Schöll*, Hist. Litt. Rom. i. 160, ss. ii. 2, ss. 357, ss. iii. 139, ss.—*Bähr*, 338–478.—*Rollin*, Of Polite Learning, ch. ii. art. 2. (vol. ii. p. 507. in ed. N. York, 1835).—*G. L. Walch*, Abhandlung über die Kunstform der antiken Biographie, in his ed. of Tac. cited § 534. 4.—*Frerst*, Sur l'etude des anciennes histoires, &c. in the *Mem. de l'Acad. des Inscr.* vol. vi. p. 146.—*Mrusel*, as cited § 240.

2. Collections.—*F. Sylburg*, Hist. Rom. Scriptores Lat. et Græc. Frankf. 1588–90. 3 vols. fol.—*Aus. Popma*, Fragm. hist. vet. Lat. &c. Amst. 1626. 8.—*Klettenberg & Wilder*, Scriptores Hist. Rom. Latini Veteres (ed. *B. C. Haurisius*). Heidelb. 1743–48. 3 vols. fol. with notes and figures.—*Ruhkopf & Seebode*, Corpus Historicorum Latinorum. Lips. 1815. 8. commenced.—*Fr. Fiedler*, Scriptores Hist. Rom. minores sex. Lips. 1833. 8.—*Eichhorn*, as cited § 240.—Conciones et Orationes ex Historicis Latinis Excerptæ. Oxf. 1830. 12.—*A. Krause*, Vitæ et Fragm. vet. hist. Rom. Berl. 1833. 8.

§ 528. *Julius Cæsar*, whose life and character are prominent in the political history of Rome, is also conspicuous as an historical author, on account of his works called *Commentaries* or *Memoirs* (ὑπομνήματα). The Commentaries on the *Gallic War* (*De bello Gallico*) consist of *seven* books, treating of the events during as many years; the *eighth* book (usually added to these) is ascribed to Aulus Hirtius, who was Cæsar's lieutenant (*legatus*) and confidential friend. The Commentaries on the *Civil War* (*De bello civili*) consist of *three* books. These two works are of great value, both from the fact that Cæsar was principal actor in the events related, and also from the style in which they are composed, which is simple yet perfectly appropriate, and brief without becoming dry.

1. Cæsar was born at Rome B. C. 99, and was assassinated B. C. 44. He was eminent for his learning and his eloquence, as well as for his military talents.—We have his life by *Suetonius* and by *Plutarch*. There is also a biography formerly ascribed to *J. Celsus*, but now considered as the work of *Petrarch*.

Cf. *S. H. Dodwell*, Diss. de J. Cæsaris vita per J. Celsum, annexed to his *Annales Quintilian.* &c. Oxon. 1698. 8.—*C. E. Ch. Schneider*, Petrarchæ Historia Jul. Cæsaris, &c. Lips. 1827. 8.—The life of Cæsar has also been treated by modern writers; *A. G. Meissner*, Leben des J. Cäsar (finished by *I. C. L. Haken*). Berl. 1812. 4 vols. 8.—*F. D. Grüter*, Ueber Cäsars Ermordung, &c. Zür. 1920. 8.—*C. Coote*, LL. D., Life of C. J. Cæsar. Lond. 1798. 12.—*Oudendorp*, Orat. de J. C. Cæs. literatis studiis. Lugd. Bat. 1740.—*D. G. Moller*, Diss. de J. Cæsare. Alt. 1697. 4.

2. The Commentaries of Cæsar are chiefly occupied with the detail of military operations. The military spirit of the Roman character and institutions is everywhere exhibited; and almost every thing which the scenes of war can offer to awaken and sustain our interest in a narrative is found in these writings.

Dunlop, ii. 95.—*F. Schlegel*, Lect. on Hist. Lit.—On Cæsar's style, cf. *Cic.* Brut. 75.—*Quint.* Inst. Or. x. 1.—*Tac.* Ann. xiii. 3.—*Jacob*, Diss. de ubertate et verbositate Cæsaris, in the *Quæst. Luciann.* ad Toxar. cf. his edit. cited § 121. 3.—*Berger*, De naturali pulchritudine orationis. Lips. 1720. 4.—On his credibility, cf. *Suston.* Jul. Cæs. 56.—*C. H. Eckard*, De C. A. Pollione iniquo opt. Lat. auctorum censore. Jen. 1743. 4.—*H. O. Duysing*, De fide C. J. Cæsaris dubia, &c. Marb. 1784.—There is a Greek version of the *Gallic war*, by a certain *Planudes*, which is of some value in settling the Latin text. It is given in the ed. of *Lemaire*, cited below. Cf. *Plad*, Comparatio Jul. Cæsaris Græci c. Latino. Freib. 1815.

3. To the Commentaries of Cæsar are usually subjoined the book *De bello Hispanico*, relating Cæsar's second campaign in Spain, and the books *De bello Alexandrino* and *De bello Africano*, relating Cæsar's expeditions in Egypt and Africa, after the battle of Pharsalus. The last mentioned books were written by *Aulus Hirtius*, who collected the principal events from the lips of Cæsar and the officers that accompanied him. The other book is supposed to have been written by *Caius Oppius*, who was a

companion and confidential friend of Cæsar. There was doubt, in the time of Suetonius, respecting the authorship of these works.

Cf. *Sueton.* Jul. Cæs. 56.—*H. Dodwell*, Diss. de autore Bell. Alexand. &c., given in *Oudendorp's* edition below cited.—*Fessius*, as cited § 527. 1.—*Bähr*, p. 360.

4. Cæsar wrote other works, which are lost. The treatise *De Analogia*, on the analogies of the Latin tongue, in two books, addressed to Cicero, was written[1] while crossing the Alps. The works entitled *Auguralia* and *De Auspiciis*, treated of topics belonging to the art of divination; as did also the treatise *De Motu siderum*[2].—A collection of anecdotes called *Apophthegmata* is said to have been made by him; the publication of which was hindered by Augustus.—He composed a work entitled *Anticato*, in two books, consisting of a sort of rhetorical declamations, somewhat in the manner of speeches before a judicial tribunal; said to have been written[3] in reply to a work of Cicero entitled *Laus Catonis*.—Ancient writers speak of a work of Cæsar called *Ephemeris*; respecting which there is a dispute among critics whether it was, or was not, the same work as his Commentaries.

[1] Cf. *Sueton.* J. Cæs. 56.—*Aul. Gell.* Noct. Att. i. 10. vii. 9.——[2] Cf. *Plin.* Hist. Nat. xviii. 26.——[3] Cf. *Cic.* Ep. ad Att. xii. 40.—*Aul. Gell.* N. A. iv. 16.—*Dunlop*, ii. 100, n.—*Bähr*, 368.—*Schöll*, ii. 6.—A collection of the Fragments of Cæsar is given in the ed. of *Oudendorp*, below cited.

5. The name of Cæsar is connected with several scientific improvements among the Romans. It was by his counsel that the geometrical survey of the whole empire was decreed by the senate (cf. § 480).—He also greatly amended the Roman Calendar, and introduced a method of computing time which is still retained as the basis of the modern calendar (cf. P. I. § 192).

Blondel, Hist. du Calendrier Romain. Par. 1682. 4.—*Bianchinus*, Diss. de Calendario et Cyclo Cæsaris. Rom. 1703. fol.

6. Editions.—Opera.—Best; *N. L. Achaintre & N. E. Lemaire.* Par. 1819-22. 4 vols. 8. in *Lemaire's* Bibl. Lat.—*J. J. Oberlin.* Lpz. 1805. 1819. 8. Lond. 1825. 8. Vien. 1825. 3 vols. 8. The text of *Oberlin* is followed in *Valpy's* ed. Lond. 1819. No. 8–12 of the *Delphin* and *Variorum Classics*.—*Fr. Oudendorp.* Leyd. 1737. 4. Repr. (ed. *F. N. Morus*). Lpz. 1780. 8. and Stuttg. 1822. 2 vols. 8.—More recent editions; *J. B. Giani.* Mil. 1820. 3 vols. 8.—*J. Ch. Dähne.* Lpz. 1825. 8.—*F. C. Pottier.* Par. 1826. 3 vols. 8.—*A. Baron.* Brux. 1827. 2 vols. 8.—*C. Anthon.* New York, 1823. 12. school ed.—Of earlier editions; *S. Clarke.* Lond. 1712. fol. with 87 copperplate engravings; "magnificent and celebrated."—*Davisius* (*Davies*). Camb. 1706. 4. with the Greek version of the *Bell. Gall.*—The *Princeps*, by *Sweynheym & Pannartz* (printers). Rom. 1469. fol. *Moss* mentions eight other folio editions in the 15th century.—*De Bello* Gallico; *A. Möbius.* Hannov. 1830. 2 vols. 8. containing also the Alex. Afr. & Span. wars.—*De Bell.* Civili, *C. G. Herzog.* Lpz. 1834. 8.

7. Translations.—German.—*A. Wagner.* Hof, 1815. 2 vols. 8.—French.—*Turpin de Crissé.* Montarq. 1785. 3 vols. 4. with 40 plates; Lat. & Fr. with notes.—English.—Best, *W. Duncan.* Lond. 1753. fol. 1755. 8. 1819. 8. with a discourse on the Rom. art of war.—For others, cf. *Moss*, Bibliogr. i. 240.

8. Illustrative.—In addition to works already named; *J. F. Rüsch*, über die Comm. des Cäsar. Halle, 1783. 8.—*F. Brosses*, Diss. on the Mœurs of Cæsar, &c. Lond. 1702. 12.—Diss. on Cæsar's passage of the Thames (by *S. Gale*), and other Pieces, in the work entitled *Archæologia*, publ. by the Society of Antiquaries of London.—*Guiscard*, as cited P. III. § 275.—*Ellerling*, Obs. Crit. in Cæs. Havn. 1828. 8. containing notices of manuscripts.—Cf. *Harles*, Brev. Not. Suppl. i. 279.—*J. von Hefner*, Geographie des Transalp. Galliens, &c. Münch. 1836. 8. with a map.—By *same*, Geographie zu J. C. Comm. de bello civili. Münch. 1837. 8.

§ 529. *Caius Sallustius Crispus*, of Amiternum in the Sabine territory, was a contemporary of Cæsar. His character as a writer is more reputable than his morals, according to the common account, which appears to be not without foundation. In history he adopted Thucydides as his model. A noble brevity and a vivid manner of representing events were the happy fruits of this imitation. He indulges, however, too often in expressions which are unusual and obsolete. The works which we have from him relate to two very important events in Roman history; namely, the *Conspiracy of Catiline*, and the war of the Romans with the Numidian king Jugurtha. Of his Roman History, extending from the death of Sylla to the conspiracy of Catiline, only a few fragments are extant.—We may doubt the genuineness of the declamations which are ascribed to him, and also of the two treatises or letters addressed to J. Cæsar on the administration of the state.

1. Sallust was born B. C. 85, and died B. C. 35. In the year B. C. 48 he was excluded from the senate on the charge of immorality (*Aul. Gell.* Noct. Att. xvii. 18). He embraced the side of Cæsar against Pompey, and was made by him governor of Numidia, where he enriched himself by plundering the province. When he returned to Rome he built a magnificent palace near the city, which was surrounded by the delightful pleasure-grounds afterwards celebrated by the name of the Gardens of Sallust (*Horti Sallustiani*); this palace became the residence of several of the emperors, and was consumed by fire when Alaric took the city.—A life of Sallust, full of hostility towards him, was written by *Lenæus*, the freedman of Pompey; and another by Asconius Pedianus; both of them are lost. There is extant a declamation against Sallust, which was once ascribed to Cicero, (cf. § 104. 3) but is now generally ascribed to *Porcius Latro*, a rhetorician in the time of Claudius. The charge of excessive licentiousness upon Sallust is supposed by many to be a calumny occasioned by confounding him with his nephew, mentioned by Horace (*Sat.* i. 2. 48. cf. Od. ii. 2).

On the Life of Sallust, see *D. G. Moller*, De Sallustio. Alt. 1684. 4.—*De Brosses*, in the *Mem. Acad. Inscr.* vol. xxiv.; also in his Transl. below cited.—*O. M. Müller*, Sallustius, oder hist. krit. Untersuch. der Nachricht. von S. Leben, &c. Zöllich, 1817. 8.—*J. W. Lobell*, zur Beurtheilung des Sall. Bresl. 1818. 8. written in answer to the preceding.—*Le Clerc*, Sallustii Vita, given in the ed. of *Havercamp*, cited below.—*Wieland*, on *Hor.* Sat. i. 2, 48. in his Trans. cited § 363. 6.—*Roos*, Bemerk. über d. moral. Charakt. d. Sallust. Giess. 1788. 4.—*Histoire de Catilme* par Plutarque, &c. trad. en Franc. Amst. 1756. 8.

2. The two histories now extant are supposed by many of the critics to have been

written after Sallust's return from Numidia to Rome. The Jugurthine War certainly was. In relation to this, he consulted the documents preserved in the archives of king Hiempsal.

Dunlop, ii. 55, sq.—*Bähr*, 378.—*Scholl*, ii. 20.—Respecting the authorities used by Sallust, cf. *Gerlach*, in his ed. below cited.—On his style, &c. *Nast*, De virtutibus hist. Sallustianæ. Stutg. 1785. and in his *Opusc. Lat.* Tüb. 1821.—*Gerlach*, Progr. über den Geschichtschr. C. Sallust. Bas. 1831.

3. The *Roman History* consisted of only *five* books, as modern critics show, instead of *six* as formerly believed. It included a period of thirteen years, beginning where the annals of *Sisenna* (cf § 511) ended; its loss is much regretted. Many brief and disconnected fragments have been collected[1]; but the most important remains of the work are *four orations*, and *two letters*, found by Pomponius Lætus in a MS. of the Vatican, containing a collection of speeches from Roman history.—The two *declamations* above mentioned are entitled *declamatio in Catilinam* and *declamatio in Ciceronem*; supposed by some to be the work of Porcius Latro.—The two letters to Cæsar, *orationes* or *epistolæ*, *de republica ordinanda*, are also considered as rhetorical fabrications[2].

[1] The fragments are given in *De Brosses* (*Brosseus* & *De Brosses*), Fragmenta Sallustiana, &c. Dijon. 1780. Repr. Lunæb. 1808. 8. The *same author*, in a French work, entitled *Histoire* de la Republ. Rom. *par Salluste*. Dijon. 1777. 3 vols. 8. had attempted to reconstruct the work of Sallust by a translation of the fragments and by additions; this work was translated into German by *J. C. Schlüter*. Osnab. 1799–1804. 6 vols. 8.—Cf. *F. Kritz*, De C. Sall. fragm. a *C. De Brosse* digest. &c. Erf. 1829. 4.—Also *J. G. Kreyssig*, C. Sall. Historiarum iii. (tertii) Fragm. e cod. Vat. edita ab *A. Maio*, &c. Mis. 1830. 8.—*J. C. Orellius*, Orat. et Epist. ex Sall. hist. libris deperd. &c. Turici, 1831. 8. Cf. *Orellius* (same), Hist. crit. Eclogarum ex Sall. &c. Tur. 1832. 8.——[2] *Fabricius*, Bibl. Lat. i. 240, 241.—*Bähr*, 380.—Cf. *Quint.* Inst. Or. iv. 1. ix. 3.

4. Editions.—Whole Works; best, *F. D. Gerlach*. Bas. 1823, sq. 3 vols. 4.—*C. H. Frotscher*. Lpz. 1825–30. 3 vols. 8.—*E. J. Richter*, commenced Mon. 1836. 8. also in the *Bibliotheca* Commentariorum in Scriptores tam Græcos quam Latinos.—Best of the last century, *J. Wasse*. Cambr. 1710. 4. formed by a collation of nearly 80 MSS. and containing a *Lexicon Sallustianum*.—*G. Corte* (*Cortius*). Lpz. 1724. 4.—*S. Havercamp*. Amst. 1742. 2 vols. 4.—There are many other good editions; *H. Homer*. Lond. 1789. 8.—*W. Lange*. Hal. 1815. 8.—*C. G. Herzog*. Lpz. 1828. 8.—*F. Kritzius*. Lpz. 1835. 2 vols. 8. with an Appendix.—*A. Pappusr*. Vien. 1837. 2 vols. 8.——The *Princeps*, by *V. De Spira*. Ven. 1470. fol. (*Mos*, ii. 556.)—There have been many school editions of the *two* histories; *J. Scibt*. Prag. 1823, 1833. 8.—*C. Anthon*. N. York, 1835. 12.—*H. R. Cleveland*, Bost. 1836. 12. text of *Gerlach*, with Engl. Notes.

5. Translations.—German.—Among the best; *J. C. Schlüter*. Münst. 1806, 1818. 2 vols. 8.—*K. L. von Woltmann*. Prag, 1814. 8.——French.—*Nic. Beauzee*. Par. 1769. 12.—*Dur. de Lamalle*. Par. 1808. 8. For a notice of this and other French versions, cf. *Dussault's* Annales Litt. 3d vol.—*C. de Rozoir*. Lat. & Gall. Par. 1833. 2 vols. 8.——English.—Earliest, by "Syr Alexander Barclay preest," Lond. fol. without date. Reprinted Lond. 1557. 8. cf. *Mos*, ii. 564.—Not less than 12 other English versions are named. The better among them; *W. Rose*. Lond. 1757. 8.—*J. Mair*, with Lat. Edinb. 1774. 8.—*W. Stewart*. Lond. 1806. 2 vols. 4.—*A. Murphy*. Lond. 1807. 8.

§ 530. *Cornelius Nepos*, a native of Hostilia in the territory of Verona, lived a short time before the Christian era. Respecting the circumstances of his life little is known. He was a friend of Cicero and Atticus. Of his writings we have only a work entitled *Vitæ excellentium imperatorum*. Some have ascribed it to Æmilius Probus, who lived in the time of Theodosius the Great, and was probably only a transcriber of the work; others have considered it as an abridgment made by Probus from a more complete production by Nepos. These lives are models of biographical composition, in respect of simplicity and beauty, although too brief and not wholly satisfactory as to their contents. Nepos was author of several other works, which are lost.

1. There is some doubt even respecting the place of his birth. The statement that he came to his death by poison received from his freedman is a mistake.

Cf. *Plin.* Hist. N. iii. 18. Ep. iv. 28; v. 3, 6.—*Plut.* Vit. Luculli, 43.—*Moller*, Diss. de Corn. Nepote. Alt. 1683. 8.—*C. F. Ranke*, Comment. de C. Nep. vita et scriptis. Quedl. 1827. 4.

2. Modern critics have pointed out many mistakes in the work entitled *Vitæ imperatorum*. It contains the lives of twenty-two generals (nineteen Grecian, one Persian, and two Carthaginian); and also a brief notice or catalogue of the Grecian and Persian kings. In some manuscripts are also contained a life of Cato Major and a life of Atticus; which however must have belonged originally to a separate production.—Those who consider the work to be an abridgment made by Probus, suppose it to have been drawn from the work ascribed to Nepos, by the ancients, under the title of *Libri Virorum illustrium*.

Cf. *Aul. Gell.* Noct. Att. xi. 8.—*Bähr*, 366.—Respecting the origin of the work, see *J. W. Mosche*, C. Nep. liber etc. utrum opus integrum an operis maj. pars quædam sit. Lub. 1807.—*G. F. Rinck*, Saggio di un Esame crit. per restituire a Emil. Prob. il libr. de *Vit. exc. imper.* &c. Ven. 1818. 8. Trans. into German by *D. Hermann*, with the title, Versuch einer krit. Prüfung des Æm. Prob. &c. Lpz. 1819. 8.—*Dähne*, De *vit. exc. imper.* C. Nep. non Æm. Prob. attribuendis. Cis. 1827.——Respecting the authority, &c, see *Dunlop*, vol. 3d, as cited § 299. 8.—*J. J. Hasely*, Diss. Crit. de fontibus et auctor. C. Nep. Delph. Bat. 1827.—*J. Held*, Prolegom. ad vitam Attici, quæ C. Nep. adscribitur. Vratisl. 1826. 8.

3. Works under the following titles are ascribed to Nepos by the ancients; *Chronica* or *Annales*, in 3 books; *Exemplorum libri*, of which a 5th book is cited; *Libri vir. illustrium*, already named; *De historicis*, including both Greek and Roman historians. *Letters* to Cicero are also mentioned, and Pliny speaks of Cornelius as having cultivated poetry.—The composition extant under the title *De viris illustribus*, formerly ascribed to Nepos, is now acknowledged as the work of Aurelius Victor (cf. § 539). The pretended translation of *Dares* is an admitted fabrication (cf. § 260).

Aul. Gell. Noct. Att. xvii. 21; vii. 18; xi. 8; xv. 23.—*Corn. Nep.* Vit. Dion. 3.—*Lactant.* Inst. Div. iii. 15.—*Plin.* Ep. v. 3.—

Bähr, 363.—*Bardili* and *Teuchucke*, in their editions below cited.—Some fragments of the lost works were collected by *A. Schott*, in the edition of Nepos, publ. Frankf. 1608. fol.—They are given in the editions of *Bardili* and others.

4. Editions.—Best; *W. H. Bardili*. Stuttg. 1820. 2 vols. 8.—*K. H. Teuchucke*. Gott. 1804. 2 vols. 8. with a commentary.—*J. F. Fischer* (ed. by *Harles*). Lpz. 1808. 8.—*J. Ch. Dähne*. Lpz. 1827. 8.——The *Princeps*, by *N. Jenson*. Ven. 1471. 4.—Very numerous are the editions specially designed for schools; *A. Stewart*. Edinb. 1819. 8.—*Ch. F. Lüttmann*, with a Lexicon. Lpz. 1816. 8.—*L. J. Billerbeck*. 3d ed. Han. 1838. 8. with a German Lexicon.—*J. H. Bremi*. Zur. 1827. 8. with Germ. Notes.

5. Translations.—German.—*J. A. B. Bergsträsser*. 3d ed. impr. by *G. Eichoff*. Frankf. 1815. 8.——French.—Abbé *Pezai*. Par. 1781. 12.——Italian.—*A. Bandiera*. Ven. 1743. 8.——English.—*Sir Matt. Hale*, with observations. Lond. 1677. 8.—*T. Orwell*, and others. Oxf. 1684. 12.—*J. Clarke*, (exactly literal, with orig. Lat.) Lond. 1723. 8. often reprinted.

6. Illustrative.—*H. L. Hartmann*, Animadversiones in C. Nepotem. Frankf. 1805-6. 4.—*C. H. Pansler*, De rebus quibusdam dubiis in C. Nep. &c. Dresd. 1815. 4.—*J. H. Schlegel*, Observ. crit. et hist. in C. Nep. Hafn. 1778. 4.—*J. Jortin*, in his Tracts philological, &c. Lond. 1790. 8.—For others see *Klügling*, suppl. to *Harles*, p. 135, ss.—*Moss*, Bibliogr. ii. 323.

§ 531. *Titus Livius*, a native of Patavium (Padua), was living at Rome at the time when Augustus died, having enjoyed that emperor's patronage. Afterwards he resided at his native city until his death, A. D. 18. He deserves the first rank among the formal historians of Rome. His history, in its whole compass, extended from the arrival of Æneas in Italy until the death of Drusus, B. C. 8 or 9, the year 744 from the building of the city. It consisted of 140 or 142 books, of which only 35 are now extant; namely, the first *ten* and the *twenty-five* from the 21st to the 45th. There is, however, an abridgment of the whole work, from which *Freinsheim* attempted to restore it, by forming supplements to replace the lost books. Livy is characterized by truth and precision, a talent for observation, and a masterly style; combining all the qualities of a dignified practical historian.

1. Livy was born B. C. 58. It is not known when he removed to Rome, but he devoted 20 years to writing his history, most of which were spent in the city.—His grave, as was thought, was discovered from an inscription found at Padua in 1413, and a splendid mausoleum was erected in 1548; but it was afterwards ascertained, that the inscription did not refer to the historian.

J. Ph. Thomasinus, T. Livii vita. Patav. 1630. also in the ed. of *Drakenborch* below cited.—*D. G. Moller*, Disp. de T. Livio. Alt. 1683.—The inscription is in *Gruter*, cited P. IV. § 130.

2. The history of Livy, which he termed *Annales*, was by the copyists arranged in *Decades*, or portions consisting of *ten books;* a circumstance which perhaps contributed to the loss of so great a part of the work, as the decades were separately transcribed. The loss is sometimes ascribed to Gregory I. who is said to have caused all the copies of Livy he could obtain to be burned. Much research has been made since the revival of letters to obtain a complete copy of the work, but in vain. The supplements of Freinsheim, the abridgment above mentioned which is commonly ascribed to Florus, and a few fragments, are all that we have in addition to the 35 books that have been named.

Bähr, 393.—*J. Freinsheim*, Supplementa, &c. Argent. 1654. 4. given also in the ed. of *Drakenborch*.—*Niebuhr*, Ciceronis, Livii, &c., fragm. Rom. 1820.—*J. Th. Kreyssig*, Fragm. ex Livii libro xci. Chemn. 1807.—Same fragment in *Niebuhr* as cited § 404. 5. It was found at Rome by *P. L. Bruns*, and first printed Hamb. 1773. fol. On a fragm. of the 16th bk. cf. *Hist. de l'Acad. des Inscr.* vol. iv.

3. There has been discussion among the critics respecting the materials employed by Livy, and his fidelity in the use of them. He has been charged with mistakes, with partiality, and with credulity.—The style of Livy was censured by an ancient critic, Asinius Pollio, for what he called *Patavinity* ("*quandam Patavinitatem*"); wherein this fault consisted has been a theme of dispute among the moderns.—Some writings of Livy are mentioned which are lost; the principal is a work entitled *Dialogi*, dialogues or philosophical and political questions.

Schöll, ii. 37, ss.—*Dunlop*, 2d vol. Eng. ed. p. 469.—Also, on the matter of Livy; *Lachmann*, De fontibus Livii. Comment. I. Gott. 1822. 4. Comment. II. Gott. 1828. 4.—*Tücher*, De Suspecta Liv. fide. Lpz. 1743. 4.—*J. F. Eschenbach*, Defensio fidei Liv. Lips. 1777. 4.—*I. H. Meierotto*, De testim. Liv. fide. Berl. 1797. fol.—*C. Kross*, De fide Liv. recte æstimanda. Lipa. 1812. 4.—*Tbland*, T. Livius a Superstitione vindicatus. Hag. Com. 1709.—*Klotsch*, Disp. de diligentia Livii in enar. prodig. recte æstimanda. Wittemb. 1739. 4.—*Machiavel*, Discorsi sopra la prima deca di T. Livio. Rom. 1531. 4. Also in his *Works* printed, in 8vo, Hague, 1736. Translated into English, (by *E. D.*) Lond. 1674. 8.——On the style; *J. H. Parreidt*, De *lactea* Livii *ubertate*. Lips. 1746. 4. "*Lactea ubertas*" is a phrase applied by *Quintilian* (Inst. Or. X. i. 32). Cf. Dr. *S. Parr*, Characters of Ch. J. Fox, &c. Lond. 1809. 2 vols. 8. (vol. 2d, p. 594.)—*H. C. Crullius*, De T. L. dictione. Francof. 1733.—*I. H. Meierotto*, de T. L. arte narrandi. Berl. 1798. fol.—*Morhof*, De Liv. Patavinitate, in his *Disputat. Academ.* Hamb. 1699. and also in *Drakenborch's* ed. below cited.—*A. G. Ernesti*, De paneg. Liv. eloquentia. Lips. 1737. 4.—Preface in *Lemaire's* ed. below cited.

4. Livy's account of Hannibal's passage of the Alps, compared with that given by Polybius, has also afforded a theme for interesting discussion.

Gibbon, Miscellaneous Works, vol. 3d, p. 199. Bas. 1796.—*Folard*, in the Trans. of Polybius by *Thuillier*, cited § 245. 4.—*J. Whitaker*, Course of H. over the Alps. Lond. 1794. 2 vols. 8.—*De Luc*, Hist. du Passage des Alps, &c. Par. 1818. 2d ed. improved 1825.—*Latronne*, in the *Journ. des Savans*, Jan. 1819.—*Fortia d'Urban*, Diss. sur le pass. des Alps, &c. Par. 1821.—*Larauza*, Hist. Crit. du pass. des Alpes, &c. Par. 1826.—*H. L. Wickham & J. A. Cramer*, Dissert. on the passage of Hannibal over the Alps. 2d ed. Lond. 1828. 8. with maps. Cf. *Edinb. Rev.* for Nov. 1825.

Editions.—Best; *A. Drakenborch*. Amst. 1738-42. 7 vols. 4. superior to every preceding ed. according to *Dibdin*. Repr. (C. *P. Kleiber*, ed.) Stuttg. 1820-27. 15 vols. 8.—*B. L. Crevier*. Par. 1735-42. 6 vols. 4. Repr. Oxf. 1818. 3 vols. 8.—From the *Clarendon* Press, Oxf. 1821. 6 vols. 8. text of Drakenborch; notes of Crevier; "best of all the Oxford reprints" (*Dibdin*).—*I. G. Kreyssig*. Lpz. 1823, ss. 5 vols. 8.——*Lemaire*, in the *Bibl. Class.*——There are several other modern editions, much approved;

H. Homer. Lond. 1794. 8 vols. 8. without notes, valued for its index.—*A. W. Ernesti*, (as finished by *Schäfer*). Lpz. 1801–4. 5 vols. 8. containing a *Glossarium Livianum.*—*F. G. Döring.* the 2d ed. Goth. 1816–24. 7 vols. 8.—Besides these, we notice, *G. A. Rupert.* Gott. 1807. 6 vols. 8. The commentary (not fully commended by Klügling) was republ. Lond. 1825. 8.—*C. G. Baumgarten-Crusius.* Lpz. 1825. 3 vols. 8.—*J. E. Raschig.* Berl. 1830. 3 vols. 8.——Of editions in the 17th cent. the best is *J. Gronovius.* Amst. 1678. 3 vols. 8.——The *Princeps*, by *Sweynheym & Pannartz.* Rom. 1469. fol.—On the MSS. of Livy in the Library of the Escurial, *J. Harris*, in his *Philological Inquiries*, or *Miscellanies*, vol. iv. p. 553.

6. Translations.—German.—*K. Heusinger.* Braunschw. 1821. 5 vols. 8.—*Klaiber*, in the *Collection* by *Osiander, Tafel*, &c.—Five others are named; one printed 1505. fol. ——French.—*Guerin* (retouche par *Cousson*). Par. 1769. 10 vols. 12.—*Dureau de la Malle* et *Noel.* Par. 1812. 15 vols. 8.——English.—*Philem. Holland.* Lond. 1600 fol. Repr. 1686. fol. with cuts.—Several *anonymous* authors. Lond. 1743. 6 vols. 8. Repr. Edinb. 1761. 8 vols. 12.—*Gordon.* Glasg. 1753. 2 vols. 12.—*G. Baker.* Lond. 1797. 6 vols. 8. the most popular translation; often reprinted.

7. Illustrative.—*J. Ch. Brigliab*, Diss. de Livio ejusque virtutibus. Cob. 1778. 8.—*Rapin*, Compar. de Thucydide et de T. Live. Par. 1681. 12. Transl. into Eng. by *Thom. Taylor.* Lond. 1694. 8.—*T. Hunter*, Livy as an historian compared with Tacitus, in his *Observations on Tacitus.* Lond. 1752. 8.—*R. Alves*, Herodotus and *Livy* compared, in his *Sketches of Literature.* Edinb. 1795. 8.—*D. H. Hegewisch*, Ueber den politischen Charakter des Livius, in his *Neue Samml.* Kleiner hist. und lit. Schriften. Alt. 1809. 8.

§ 532. *Caius Velleius Paterculus*, belonging to the same period, was a præfect of horse under Augustus, and prætor under Tiberius. He was the author of a summary *history of Rome*, in 2 books, extending from the origin of Rome down to the writer's own times. The beginning of the first book is lost. The work has higher merit in respect of style than it has in point of historic credibility; since Velleius is evidently swayed by partiality towards Tiberius and Sejanus.

1. Velleius is supposed to have been involved in the disgrace of Sejanus, A. D. 31, and to have been put to death with others who had followed the fortunes of that minister. His name is scarcely mentioned by ancient authors.

H. Dodwell, Annales Velleiani, seu Vita Velleii pro temporum ordine disposita. Oxon. 1698. 8. given also in the ed. of *Ruhnken* below cited, and others.—*Krause*, Proleg. to his ed. below cited.—*D. G. Moller*, Disp. de Vell. Patere. Alt. 1685. 4.

2. The work is entitled *Historia Romana.* But as the Roman history is preceded by a notice of the Assyrian empire, of Greece, and of Macedonia, it would seem that Velleius intended to give, in the first book, an outline of general history, although the loss of the first part of the work hinders the reader from learning his plan. The style is considered as generally pure. He is thought to have imitated the manner of Sallust, whom he resembles in conciseness and energy.—Several critics have defended the general credibility of his statements.

Bähr, 417.—*Schöll*, ii. 357.—*J. F. Horst*, Betrachtungen über die Gesch. des Vell. Patere. Erf. 1791. 4.—*Morgenstern*, Com. crit. de fide hist. Vell. Pat. &c. Danz. 1798. Given also in *Krause*, in his ed. below cited.—*Bücler*, Characteres politici in Vell. Pat. Argent. 1672. 8.—*E. Burton*, Obs. on Vell. Pat. in his *Anc. Characters* deduced from Classical Remains. Lond. 1763. 8.

3. Editions.—The *first* edition was by *Beatus Rhenanus*, (*Froben* printer) Bas. 1520. fol. from a MS. found by him in the convent of Murbach in Alsace. This MS. "*Codex Murbacensis*," was then in a bad state, and is supposed to have been lost in a removal of the library to another site. Cf. *Schöll*, Litt. Rom. ii. 356. The genuineness of the work was at first doubted. Cf. *Dibdin*, ii. 523.—The *best* editions; *D. Ruhnken.* Leyd. 1779. 2 vols. 8.—*C. H. Frotscher* ed. Lpz. 1830. 8.—*J. Ch. H. Krause* (begun by *Jani*). Lpz 1800. 8.—*H. H. Chudius.* Hann. 1815. 2 vols. 8. the notes of Ruhnken form one of the vols.—*N. Lemaire.* Par. 1822. 8.—*J. T. Kreyenig.* Mis. 1836. 12. value not known.—*C. Orelli.* Lpz. 1835. 8. improved text.

4. Translations.—German.—*Fr. Jacob.* Lpz. 1793. 8.—*F. N. Walter*, Lat. & Germ. Regensb. 1830. 8.——French.—*Abbé Paul*, Lat. & Gall. Par. 1765. 12.—*Despres*, Lat. & Gall. Par. 1828. 8.——English.—*Thom. Nfaton.* Lond. 1721. 12.—*Patterson.* Edinb. 1752. 8. "best" (*Mos*).

§ 533. *Valerius Maximus*, a Roman of noble family, flourished about the same time. He made a collection, in nine books, of the *sayings and deeds of remarkable men*, which he dedicated to Tiberius. The matter relates chiefly to Grecian and Roman history; it is drawn from various writers, and is arranged under certain heads. The work is commendable for the contents rather than the style, which is pompous, affected, and unsuitable to history.

1. The name has sometimes the praenomen *Publius.* There is an anonymous life, which is ancient.—See *D. G. Müller*, Diss. de Valer. Maximo. Alt. 1684. 4.—*Fabricius*, Bibl. Lat. ii. 48.

2. The title of the work is *Factorum dictorumque memorabilium libri* ix. *ad Tib. Cæs. Augustum.* The titles of the chapters are considered to be the work of grammarians and copyists, not of the author. There is a fragment, entitled *de nominibus*, of an abridgment of the Annals of Valerius of Antium (cf. § 511), made by Julius Paris, which is usually annexed to this work, and in some copies as a *tenth* book.—There is an abridgment of the work of Valerius Maximus, by the same Julius Paris, lately published by Mai.

Bähr, 430.—*Schöll*, ii. 364.—*Kapp*, prof. to his ed. below cited.—The abridgment of *Paris* is given in *A. Mai*, Script. vet. nova Collectio. Rom. 1833. 4.—An abridgment by a later writer, *Januarius Nepotianus*, is mentioned; *Januar. Nepot.* Epitoma, &c. Cellis 1831. 4.—Another was made in the 15th century by *J. Honorius*; published, Lpz. 1503. 4.

3. Editions.—Best; *J. Kapp.* Lpz. 1782. 8.—*G. B. Helfrecht.* Strassb. 1806. 2 vols. 8.—*C. B. Hase.* Par. 1822. 8. in *Lemaire's* Bibl. Lat.—Most celebrated of earlier, *A. Torrentius.* Leyd. 1726. 4.—*Chr. Colerus.* Francof. 1627. 8. collated with twenty MSS. by Gudius. Cf. *Fabricius*, Bibl. Lat. ii. 56.—*Princeps*, by *Mentelin* (printer). Argent. without date (about 1470) fol.

4. Translations.—German.—*C. E. Westphal.* Lemg. 1780. 8.—*Hoffmann.* Stuttg. 1829. 8.——French.—*C. A. Previon*, Lat. & Gall. Par. 1828. 3 vols. 8.—*Turbolcher.* Par. 1713.——English.—*Speed.* Lond. 1678. 8.

§ 534. *Caius Cornelius Tacitus*, born in the reign of Nero, flourished in the latter part of the first century, and was Roman consul under Nerva. He was celebrated

while young for his eloquence at the bar. His historical writings are characterized by remarkable political acumen, a noble freedom of spirit, a judicious arrangement of circumstances in narration, and very great richness of thought together with the most condensed brevity of expression. It is much to be regretted, that his most important works have come down to us only in an imperfect state. Of his *History*, which extended from the death of Nero to the death of Domitian, we have but five books, containing little more than the events of a single year. Of his *Annals*, which extended from the death of Augustus to that of Nero, we have only the first six books, and the books from the eleventh to the sixteenth inclusive; and of these, the 5th and the 16th are incomplete. We have from him also a treatise on the *manners of the Germans*; and a *life of Agricola*, his father-in-law, which is a masterpiece of biography. The *dialogue on the decline* of eloquence, before noticed (§ 415), has been ascribed to Tacitus, but without sufficient grounds.

1. Tacitus was born, it is supposed, at Interamna, about A. D. 47 or 50. He was educated at Massilia. He began to rise in office under Vespasian, and gained the highest honors of the state[1]. He is supposed to have survived the emperor Trajan, who died A. D. 117. Marcus Claudius Tacitus, who became emperor A. D. 276, claimed to be a descendant[2] of the historian.

[1] *J. Lipsius*, Tac. vita.—*D. G. Moller*, Diss. de Tacito. Alt. 1684. 4.—*J. S. Gastrich*, Diss. de vita et script. Tac. Lund. 1805. 8.—*G. W. Böttticher*, Proleg. de Taciti vita, &c. in his *Lexicon*, cited below.—*N. Bach*, Corn. Tac. eine biogr. Untersuchung. Sulz. 1831.—*Brotier*, in his edition and *La Blaterie*, in his translation below cited.—*A. Murphy*, Essay on the Life and Genius of Tacitus, prefixed to his translation.——[2] Cf. *Vopisc.* vit. Claud. Tac. 10.

2. The Latin titles of the works above named are the following: *Historiarum libri*; *Annales*, or as in some MSS. *Actorum* seu *Actionum diurnalium* etc. *libri*; *Vita Agricolæ*; *De situ, moribus, populisque Germaniæ*. Besides these, we find mention made of his orations, *Orationes*, and of a work called *Liber Facetiarum*; which are wholly lost. Tacitus had a design (cf. *Ann.* iii. 24) to write a history of the reign of Augustus, but seems never to have executed it.—The Annals and History are not parts of the same work, although the latter commences where the former terminates (*Aul. Gell.* Noct. Att. v. 18).—The Annals consisted originally of 16 books; the History of 14 books; hence Jerome (*Comment* in Zachar. 14) speaks of the *thirty volumes* of Tacitus.

On Tacitus as a biographer; *Walch*, in prel. to his ed. of Agricola below cited.—*Woltmann*, in his trans. below cited.——On his historical works; *Bähr*, 429.—*Schöll*, ii. 367, n.—*Lipsius*, Epist. ad Maximil. II. Imper. before his notes to Tac.—*J. Hill*, Essays on the Prine. of Hist. Compos. with an application to Tacitus, in *Transactions of Roy. Soc. of Edinb.* 1786. vol. i. 86, 161. Transl. into Germ. by *Buhle*. Gott. 1789. 8.; into Ital. with an Appendix. Pad. 1789. 8.—*H. L. Meiorotto*, de Taciti moribus. Berl. 1796. fol.—By same, Progr. de fontibus, quibus Tacitus, &c. Berl. 1795. fol.—*D. H. Hegewisch*, über den schriftstell. Charakt. des Tac. in his *Historisch. und literar. Aufsätze*. Kiel, 1801. 8.—*T. Hunter*, Observ. on Tacitus. Lond. 1752. 8.—*F. Rath*, Ueber Thucydides und Tacitus, vergleichende Betrachtungen, &c. Monach. 1812. 4.—Especially *Frisbie*, in his *Remains*, p. 31.——On the credibility of Tacitus; *R. C. Barth*, Diss. de dubia Tac. fide. Jen. 1718.—*H. Justus*, De fide Taciti. Zittau. 1827. 8.—*G. A. Arndt*, Disp. quatenus Tac. de Germ. libello fides sit tribuenda. Lpz. 1775. 4.—*Volbel*, de fontibus, unde Tac. quæ de Germ. trad. hauserit, &c. Marb. 1789. 8.——On the charge of impiety made against him; *Strada*, in his *Prolus. Academicæ*. Agripp. Col. 1617.—*K. Wolf*, De divina mundi moderatione e mente C. C. Taciti. Fuld. 1830. 8.—*A. J. Kynaston*, C. C. Tacitus a falso impietatis crimine vindicatus. Oxf. 1672. 4.—*Stäudlin*, über die Philosophie des Tacitus, in his *Geschichte und Geist der Skepticismus*.——On his style; *Hill*, as above cited.—*M. Lundblad*, De Stilo Taciti. Lund. 1789.—*J. G. Buhle*, De C. C. Tac. stilo Obs. criticæ. Brunsv. 1817.—*Wernicke*, De elocutione Taciti. Thorun. 1829. 4.—*Roth*, Tac. synonyma et per figuram ἐν διὰ δυοῖν dicta. Norimb. 1826.—*Murphy*, Essay, &c., already cited.—*G. Walchius*, Distr. de Tac. ejusdemque stilo, given in *Hauff's* ed. of Tac. Lpz. 1714. 2 vols. 8.

3. There is an interesting passage in Tacitus (*Ann.* xv. 44) respecting the persecution of Christians by Nero, which furnishes an early profane testimony to the credibility of the gospel.

See *E. Gibbon's* Remarks on this passage, in his *Dec. and Fall of Rom. Emp.* ch. xvi.—*Monthly Rev.* June, 1796. p. 198.—*Ch. A. Taube*, Exerc. historico-critica de Martyribus Christianis, &c. Brunsv. 1734.—*Paley*, Evidences of Christianity, pt. i. ch. 2.—*Murphy*, Note on the passage, in his Transl.

4. Editions.—Whole Works. Ranked among the best; *G. Brotier*. Par. 1776. 7 vols. 12. and 4 vols. 4.; it contains *Supplementa* by Brotier to supply the lost books of the Annals; also Dissertations. Repr. Edinb. 1796. 4. Lond. (by *Valpy*) 1828. 4 vols. 8.—*J. J. Oberlin*. Lpz. 1801. 2 vols. 8. Repr. Oxf. 1813. 4 vols. 8. Lond. 1825. 4 vols. 8.—*J. Naudet*. Par. 1819. 5 vols. 8. In *Lemaire's Bibl. Lat.*—*G. H. Walther*. Lpz. 1831. 4 vols. 8.—*Im. Bekker*. Lpz. 1831. 2 vols. 8.——Later editions; *F. Ritter*. Bonn, 1834-36. 2 vols. 8.—*N. Bach*. Lpz. 1836. 2 vols. 8.—*G. A. Ruperti*, Hann. 1834. 4 vols. 8. "annotationes perpetuæ tripliciquo indice"; the annotations or commentary may be purchased separately.——More celebrated among earlier editions; *J. & A. Gronov.* Traj. ad Rhen. 1721. 2 vols. 4.—*J. Lipsius*. Antw. 1600. fol.—*Ph. Beroaldus*. Rom. 1515. fol.; in this, the first five books of the Annals were printed for the first time, from a MS. purchased by Leo X.—The *Princeps* (as supposed), by *Vind. Spira*. Ven. 1470. fol.——Agricola & Germany have been printed separately very often; *G. L. Walch*, Agricola. Berl. 1828. 8. Germania. Berl. 1829. 8.—*J. H Bekker*, Agricola. Hamb. 1826. 8.—*J. Grimm*, Germany, with extracts from other parts of Tac. pertaining to Germany. Gott. 1835. 8.—*E. H. Barker*, Germany & Agricola. Lond. 1824. 12.—*C. K. Dillaway*, Bost. 1841. 12. with the *Dial. de Orat.*——These treatises are often united with the History, to form a text-book for schools; one of the best, is *J. K.*, New Haven, 1827. 12. containing also the *Dialogus* on eloquence.—For other editions of the Dialogue, cf. § 415. 4.

5. Translations.—German.—Best; *C. F. Bahrdt*. Hal. 1781. 2 vols. 8.—*Fr. k. von Strombeck*. Braunschw. 1816. 3 vols. 8.—That of *K. L. von Woltmann*, Berl. 1811. 6 vols. 8. is considered inelegant, but valued for its notes and dissertations.——French. —*La Blaterie* (& *J. H. Dotteville*). Par. 1760. 7 vols. 8.—*Dur. de La Malle*, or *Lamalle* (Lat. & Gall. with the supplements of Brotier, transl. by *Noel*). Par. 1827. 6 vols. 8.—*J. L. Burnouf* (Lat. & Gall.) Par. 1833. 6 vols. 8.—*C. L. F. Panckoucke* (Lat. & Gall.). Par. 1830. 6 vols. 8.——English.—Best, *Arthur Murphy*. Lond. 1793. 4 vols. 4. with an Essay on the life, &c. and notes, supplements, and maps; often reprinted; Boston, 1822. 6 vols. 8. Phil. 1842. in one vol. 8. with a fine bust of Tacitus.—There had been three earlier translations; *Sir H. Saville* & *R. Greneway*. Lond. 1598. 2 vols. fol.—*Dryden*, with others. Lond. 1698. 3 vols. 8.—*T. Gordon*. Lond. 1731. 2 vols. fol. with political discourses on Tac. Cf. *Crit. Rev.* June, 1793.—*J. Aiken*, Germany and Agricola. Lond. 1778. 8.

6. Illustrative.—Although so many references have been given, we select a few of the multitude that might be added.—*G. C. Gebauer*, Vestigia juris Germanici in C. C. Tac Germania, &c. Gott. 1766. 8.—*G. Böttticher*, Lexicon Taciteum. Berl. 1830. 8.—*E. Ferlet*, Observations, &c. sur les histoires de Tacite (with the Lat. text). Par. 1801. 2 vols. 12. "avec 6 cartes."—*A. Hoffmeister*, Die Weltanschauung des Tacitus. Ess. 1831. 8.

§ 535. *Quintus Curtius Rufus*, of whom little is known, probably lived about the middle of the first century, perhaps at a later period; so uncertain, however, is this, that some critics, although without reason, have hesitated to class him among the ancient authors. He wrote a history of the *achievements of Alexander*, in 10 books. The first two books and some other portions are wanting; *Bruno*, *Freinsheim*, and *Cellarius*, have attempted to supply these parts. The manner of Curtius differs very much from the noble simplicity of most of the Greek and Roman historians, and often sinks into the extravagant and romantic. His style is too elaborate and too much ornamented. Yet his narrative is agreeable and entertaining.

1. Different critics have assigned Curtius to different eras; the reign of Augustus, Tiberius, Claudius, Vespasian, Trajan, Constantine, and Theodosius, have each been advocated.

J. Vossius, De Hist. Lat. cited § 527. 1.—*D. G. Moller*, Disp. de Curtii ætate. Alt. 1683. 4.—*Bagnolo*, Delle gente Curzia et dell' eta di Q. Curzio. Bologn. 1741.—*A. Hirt*, über das Leben des Q. C. Rufus. Berl. 1820. 8.—*Buttmann*, über das Leben, etc. (written with reference to *Hirt's* treatise just cited). Berl. 1820. 8.—*G. Pinzger*, über das Zeitalter des Q. C. R. in *Seebode's* Archiv für Philologie und Pädagogik. 1824.—*B. Niebuhr*, Kl. Schriften. Bonn. 1828. 8.

2. The work of Curtius, *De rebus gestis Alexandri magni*, is considered as not possessing strict historical truth. The author is supposed to have followed Greek writers, who had adorned the story of Alexander with fabulous additions or exaggerations.—The *letters* published under the name of Curtius, are wholly a fabrication made by Hugo Rugerius.

Schöll, ii. 383.—*Bähr*, 444.—*Perizonius*, Curtius Rufus restitutus et vindicatus. Lugd. Bat. 1703. 8.—*St. Croix*, Examen, &c. cited § 235.—*J. J. Sartorius*, Curtius Rufus a quorund. reprehens. defensus. Erl. 1773. 8.—*J. Rork*, Le Clerc's criticism on Q. Curt. &c. pref. to his Transl. of Arrian, cited § 250. 4.——On the style; *G. L. Walch*, Meletem. crit. specimen. Jena, 1809. 4.—*J. H. Ernesti*, usurpata a Curtio in partic. Latinitas. Lpz. 1719.—*Cunze*, in his ed. below cited.——Respecting the pretended letters, cf. *Fabricius*, Bibl. Lat. iii. 355.—*Harles*, Brev. Not. Suppl. ii. 18.—*Schöll*, ii. 357.—They were first published by *Rugerius*. Reg. Lep. 1500. 4. in five books.

3. Editions.—Best; *H. Snakenburg*. Lugd. Bat. 1724. 4.—*J. T. Kunze*. Helmst. 1st vol. published 1802. 8. whether completed, not known.—*Lemaire*. Par. 3 vols. 8. In the *Bibl. Lat. Class.*—Good, *F. Schmieder*. Gott. 1804. 2 vols. 8.—*A. Baumstark*. Stuttg. 1829. 3 vols. 8. in *Zell's* Lat. Classics.—*J. Mützell*. Berl. 1841. 2 vols. 8. with Germ. notes; for schools.——The Supplements alluded to above were given in the following: *C. Bruno*. Bas. 1545. fol. Lugd. 1584. 12.—*J. Freinsheim*. Argent. 1640. 2 vols. 8.—*Ch. Cellarius*. Lpz. 1688. 12.

4. Translations.—German.—*J. Ph. Ostertag*. Frankf. 1799. 2 vols. 8.——French.—*Vaugelas*. Par. 1647. 4. V. is said to have devoted *thirty years* to this translation, and to have left his corpse to the surgeons for the benefit of his creditors (*D'Israeli's* Curios. of Lit.).—*Aug. & Alph. Trognon*, (Lat. & Gall.). Par. 1828. 3 vols. 8.——English.—*Th. Codrington*. Lond. 1652. 4.—*J. Digby*. Lond. 1714. 12. revised by *W. Young*. Lond. 1747. 2 vols. 12.

§ 536. *Lucius Annæus Florus*, a native of Gaul probably, or of Spain according to the opinion of some, lived at the close of the first century and beginning of the second. He composed an *Epitome of Roman History*, in four books, extending from the founding of the city until the general peace under Augustus. His style is not marked by any very uniform or fixed character; it rises sometimes far above the limits of prose, and is not unfrequently overloaded with the decorations of idle learning.

1. A modern critic has maintained that this person was the same with the Julius Florus, who was the friend of Horace (cf. *Ep.* i. 3. ii. 2). But he is commonly supposed to have written in the reign of Trajan.

Fr. N. Titze, De Epit. Rer. Rom. quæ sub. nom. L. Ann. Flor. fertur, ætate, etc. Linc. 1804. 8.—*D. G. Moller*, Disp. de L. Ann. Floro. Alt. 1684. 4.—*Duker*, in his ed. below cited.

2. The work of Florus is entitled *Epitome de Gestis Romanorum*, or *Rerum Romanarum Libri IV*. It has been called a eulogium on the Romans, rather than a history. The division into four periods, infancy, youth, manhood, and old age, is ascribed to transcribers by some critics, who suppose the author to have made but three divisions.—The abridgment of Livy, *Argumenta librorum historiæ Livianæ*, is commonly ascribed to this author, but not with certainty.

Bähr, 452.—*Heintze*, De Floro non historico sed rhetore. Vim. 1787.—*C. H. Haustter*, Diss. de suspect. Flori fide. Lpz. 1747. 4.

3. Editions.—Best, *C. A. Duker*, 2d ed. Lugd. Bat. 1744. 2 vols. 8. Repr. Lpz. 1832. 2 vols. 8.—*F. N. Titze*. Prag. 1819. 8.—*J. A. Amar*. Par. 1822. 8.—That of *J. F. Fischer*. Lpz. 1760. 8. is good.—There are *four* editions, two in quarto and two in folio, printed without date or name of place, probably about 1470; which of them is the *Princeps* is doubtful.

4. Translations.—German.—*C. F. Kretschmann*. Lpz. 1785. 8.——French.—*Abbé Paul*. Par. 1774. 12.—*J. L. Bel*. Par. 1776. 12.——English.—*J. Davies*. Lond. 1667. 8.—*J. Clarke*. York, 1727. 8; often repr.—*J. Sterling*. Lond. 1738. 8.

5. Since the edition of *Salmasius* (Lugd. Bat. 1638. 12), Florus has usually been accompanied with the *Liber Memorialis* of *Lucius Ampelius*, a writer who lived perhaps under Theodosius, but of whom little is known; this work consists of excerpts pertaining to astronomy, geography, and history, from various writers (cf. § 421).

Ampelius has been edited separately; *C. H. Tzschucke*. Lpz. 1798. 8.—*F. A. Beck*. Lpz. 1826. 8.

§ 537. *Caius Suetonius Tranquillus*, a grammarian, rhetorician, and lawyer at Rome, flourished about the same time. Like Tacitus he was a friend of the younger

Pliny. His *lives of the first twelve Cæsars* have the merit of candid impartiality, conscientious love of truth, and an admirable copiousness in the exhibition of important circumstances. They are marked also by an easy and simple style. Yet there is a want of historic art in the arrangement. Besides the work just named, we have from him some smaller critical and biographical pieces, on distinguished grammarians, rhetoricians, and poets; he wrote other works, whose titles only are known.

1. Under Hadrian, Suetonius was private secretary (*Magister epistolarum*), but lost the office, it is said, because he was wanting in respect to the empress Sabina. The time of his death is not known.

Cf. *Plin.* Ep. i. 18, 24; v. 11; ix. 34; x. 95, 96.—*Sueton.* Oth. 10; Ner. 57; Dom. 12.—*D. G. Moller*, Diss. de Suetonio. Alt. 1695. 4.

2. The *imperial biography* of Suetonius is entitled *Vitæ XII. imperatorum:* in some MSS. it is divided into eight books, the lives of Julius Cæsar, Augustus, Tiberius, Caligula, Claudius, and Nero, forming each one book; those of Galba, Otho, and Vitellius, the *seventh;* and those of Vespasian, Titus, and Domitian, the *eighth*. The situation which the author held at the imperial court gave him access to the best authorities and sources of information.—The work entitled *De illustribus grammaticis*, is said to have been a part of a larger work, *De viris illustribus;* to which also belonged perhaps another piece that is partly preserved unto us, entitled *De claris rhetoribus*. There are extant several other biographies, which have been commonly ascribed to Suetonius, and which may have belonged to a more complete work *De poetis;* viz. Vita *Terentii*. —*Horatii*,—*Persii*,—*Lucani*,—*Juvenalis*. The piece styled *Vita Plinii* is not allowed to be the production of Suetonius.

Bähr, 450.—*F. A. L. Schneiger*, de fontibus atq. auctorit. Vit. xii. Suetonii. Gott. 1830. 4.—*E. Burton*, in his *Ancient Characters*, &c. cited § 532. 2.—*A. Broome*, Ess. on the Compar. authentic. of Tacitus and Suetonius, &c. in *Transact.* of Royal Irish *Academy;* also in his *Miscellaneous Sketches*, &c. Dubl. 1798. 8.—*G. H. Walther*, Obs. in Sueton. vitas Cæsarium. Torg. 1813. 8.—*R. Krauss*, De fontibus et auctoritate Suetonii. Berl. 1831. 8.—*J. Geel*, De Rubeken's scholia in Sueton. Vit. Cæs. Lugd. 1838. 8.

3. There is a passage in the life of Claudius (c. 25) in which Suetonius states that the Jews were banished from Rome because they were seditious under the instigations of a certain *Chrestus*. This has occasioned an inquiry, of some interest, whether Suetonius here refers to Jesus Christ.

P. C. Hilscher, Programma de Chresto, cujus mentionem facit Suetonius. Lips. (sine anno).—*G. C. Oettel*, De Judæis, impulsore Chresto, &c. Salf. 1799.—*H. T. Tschirner*, On allusions to Christianity in Greek and Roman writers; transl. by *H. B. Hackett*, in the *Bibl. Repos.* vol. xi. p. 203.

4. Editions.—Whole Works. Best; *Ph. Burmann.* Amst. 1736. 2 vols. 4.—*A. Wolf.* Lpz. 1802. 4 vols. 8.—*D. K. W. Baumgarten-Crusius.* Lpz. 1816-18. 3 vols. 8. the 3d vol. including a *Clavis.*—*J. H. Bremi.* Zür. 1820. 8. with Germ. notes.—*G. H. Lünemann.* Hann. 1824. 8. "in scholarum usum."—*C. B. Hase.* Par. 1828. 2 vols. 8.——Best of earlier editions; *J. G. Grævius.* Traject. 1703. 4. containing the commentary of *C. Patinus*, who published Sueton. illustrated from coins. Ibid. 1675. 4. —*S. Pitiscus.* Leov. (Leuwarden), 1714. 2 vols. 4.—The *Princeps*, by *Phil. de Lignamine* (as is supposed). Rom. 1470. fol.——Select Lives; *H. Paldam.* Hal. 1829. 8.—*Vita Horatii*, by *F. J. Richter* (cf. § 308. 1).

5. Translations.—German.—*N. G. Eichhöff.* 1821. 8.——French.—*Maurice Levesque* (Lat. & Gall.). Par. 1607. 2 vols. 8.—*De Golbery* (Lat. & Gall.). Par. 1832-33. 3 vols. 8.——English. *Philem. Holland.* Lond. 1606. fol.—*Joh. Hughes.* Lond. 1717-2 vols. 12.—*John Clarke* (Lat. & Eng.). Lond. 1732. 8. 2d ed. 1739. 8.—Dr. *Al. Thomson.* Lond. 1796. 8. with observations on the Government and Literature of the different periods. Cf. *Moss*, Bibliogr. ii. 637.

§ 538. *Justinus*, who is supposed to have lived in the second century under the Antonines, wrote an abridgment of the Universal History of Trogus Pompeius. Trogus was a native of Gaul, and lived under Augustus; his larger work is lost. The abridgment of Justin is in 44 books, extending from Ninus to Augustus. The style is not destitute of merit, and the work is highly entertaining in its character.

1. Nothing is known respecting the life of Justin; his name is sometimes given *M. Junianus Justinus*, and sometimes *Justinus Frontinus*.

D. G. Moller, Diss. de Justino. Alt. 1684. 4.—*J. H. St. Rzeviński*, De Justino Trogi Pomp. epitomatore. Cracov. 1826. 8.

2. The Epitome of Justin is entitled *Historiarum Philippicarum et totius mundi et terræ situs, ex* Trogo Pompeio *excerptarum libri* xliv. The subjects of the several books are stated by Schöll. Much of the original work of Trogus seems to have been drawn from Greek authors[1], especially from Theopompus (cf. § 233).—There are *Prologi* to the several books of the history, which are supposed to be the work not of Justin, but of some ancient grammarian[2].

[1] *Schöll*, Litt. Rom. iii. 140.—*Bähr*, 410.—*J. G. Gatterer*, Plan des Trogus, &c., in the *Allgemeine Histor. Bibliothek.* vol. 3d. Hal. 1767. 8.—*Koch's* Proleg. cited § 233.—*A. H. L. Heeren*, De Trog. Pomp. ejusque epitomatoris font. et auctoritate in the *Comment. Societ.* reg. scient. *Gotting.* vol. xv. 1803.——[2] *G. H. Grauert.* Trog. Pomp. hist. Philipp. prologi. Monaster. 1827. 8.

3. Editions.—Best; *Abr. Gronovius*, 2d ed. Lugd. Bat. 1760. 8. Repr. ed. *C. A. Frotscher.* Lpz. 1828. 3 vols. 8.—*J. F. Fischer.* Lpz. 1757. 8.—*C. F. Wetzel.* Leign. 1806. 8.—*N. Lemaire.* Par. 1823. 8.——There are other recent editions; *J. Scild.* Prag. 1827. 8.—*F. Dübner.* Lpz. 1831. 8.—The *Princeps*, by *Jenson* (pr.). Rom. 1470. 4.

4. Translations.—German.—*I. P. Ostertag.* Frankf. 1792. 2 vols. 8.——French.—*Abbé Pavier.* Par. 1737. 12.—*Abbé Pezai.* Par. 1774. 1805. 1817. 2 vols. 12. with notes, and geograph. Dict.——English.—*Arthur Golding.* Lond. 1564. 4.—*Phil. Holland.* Lond. 1606. fol.—*Turnbull.* Lond. 1746. 12. There are several others. Cf. *Moss*, ii. 195.

§ 539. *Sextus Aurelius Victor*, a native of Africa, lived in the 4th century, and was a favorite of Julian, who raised him to honorable offices. Under Theodosius he was

made consul at Rome. His history of the *Origin of the Roman People* extended, according to its title, from Janus to the tenth consulate of Constantius; but the portion now remaining extends only to the first year after the founding of the city; it contains some things not mentioned by others, or at least not so minutely. The work entitled *De viris illustribus Romæ*, which usually passes under his name, is by some ascribed to Suetonius, or to the younger Pliny.

1. Two other works bear his name; one entitled *De Cæsaribus*, from Augustus to Constantius; the other, *Epitome de Cæsaribus*, from Augustus to Theodosius. The latter is an abridgment of the former, and was made by a later author called *Victor junior*, or *Victorinus*.—Some consider the first of the works above mentioned (that entitled *Origo gentis Romanæ*) to be the production of some compiler later than Aurelius Victor.

Schöll, iii. 159.—*Bähr*, 466.—*Vossius*, cited § 527.—*D. G. Moller*, Diss. de S. Aur. Victore. Alt. 1685. 4.—*Arntzen*, Præf. to his ed. below cited.

2. Editions.—Best; *S. Pitiscus*. Utrecht, 1696. 8.—*J. Arntzen*. Amst. 1733. 4.—*J. F. Gruner*. Cob. 1757. 8. (cur. *G. C. Harles*). Erl. 1787. 8. (cur. *F. Schönberger*). Vindob. 1820. 8.—*F. Schröter*. Lpz. 1831. 2 vols. 8.

3. Translations.—German.—*J. H. Hildebrand*. Lpz. 1795. 8.——French.—*Savin*. Par. 1780. 12.——English.—By several pupils of Mr. *Maidwell*. Lond. 1698. 8.

§ 540. *Flavius Eutropius*, probably a native of Italy, lived in the 4th century. He was private secretary (Ἐπιστολογράφος) under Constantine the Great; afterwards he accompanied Julian in the expedition against the Persians, and in the year 371 he was proconsul in Asia. By the direction of the emperor Valens, he composed an *Epitome of Roman History*, in 10 books, from the founding of the city to the reign of Jovian. It is written in an easy and plain style, but without critical acumen. We have a Greek translation of it, although not quite complete, by a certain *Pæanius*.

1. The title of *Vir clarissimus* is given to Eutropius in the manuscript; and he is spoken of by subsequent writers with respect. Some have thought him to have been a Christian, but without sufficient evidence.——His epitome, *Breviarium historiæ Romanæ*, was a favorite work in the middle ages, and was often copied. It is inserted, with some additions, in the work called *Historia Miscella*, the production chiefly of Paul Winfrid, called also Paul Diaconus.

Schöll, iii. 161.—*Bähr*, 469.—*Vossius*, cited § 527.—*D. G. Moller*, Diss. de Eutropio. Alt. 1685. 4.—Tzschucke, Diss. de vit. et Script. Eutrop. in his ed. below cited.——Respecting the *Historia miscella*, cf. *Schöll*, iii. 178.—It is given in *Muratori*, Script. Rer. Italicarum, vol. i.

2. There is extant a letter, purporting to be written from Jerusalem by Publius Lentulus and containing a description of the person of Jesus Christ, which has been published as belonging to Eutropius. It is given in the *Ecclesiastical History* of the *Centuriatores Magdeburgenses* (Bas. 1559. fol.), with this inscription "*Lentuli* epistola, &c. quæ apud *Eutropium* in annalibus Senat. Rom. extat." What Eutropius or what *annals* can here be designated is unknown. It seems inadmissible to apply the passage to the Roman historian, since no manuscript or copy of his work exhibits the least trace of any such epistle.—This letter was published in England in 1817, as having been recently discovered in a manuscript in the library of the Vatican and previously unknown, although the existence of such a manuscript had been mentioned by Fabricius a century before. The letter is generally and justly considered to be a mere fabrication.

See *the Letter*, and a full examination of its authenticity, by *E. Robinson*, in the *Bibl. Repos.* ii. p. 367, ss.

3. Editions.—Best; *H. Verheyk*. Leyd. 1793. 8.—*C. H. Tzschucke*. Lpz. 1796. 8. this pronounced by Dibdin better than the reprint, Lpz. 1804.—Best school editions; *F. W. Grosse*. Halle, 1813. 8.—*F. Hermann*. Lüb. 1818. 8.—*F. Schönberger*. Vien. 1816. 8.—*E. T. Hohler*. Vien. 1819. 8.——The *Princeps*, by *G. Laver*, pr. (as is supposed). Rom. 1471. fol. giving the work as found in the *Historia miscella* above named.——The metaphrase of *Pæanius*, by *J. F. S. Kaltwasser*. Gotha, 1780. 8.

4. Translations.—German.—*Ph. L. Haas*. Frankf. 1821. 8.——French.—*Abbé Lezeau*. Par. 1717. 12.——English.—*J. Clarke*, with orig. Lat. York, 1732. 8.—*J. Sterling*. Lond. 1726. 8.—*J. Thomas*. Lond. 1760. 8.

5. There is an epitome of Roman History (*Breviarium rerum gestarum populi Romani*) which was written by *Sextus Rufus Festus*, of whom little is known. The work is said to have been drawn up by direction of the emperor Valens.—— From the same Rufus, we have under the title *De regionibus Romæ*, a sketch of the chief buildings and monuments of Rome.

The Breviarium is contained in *Verheyk's* ed. of Eutropius, above cited.—Also by *C. Münnich*, Hann. 1815. 8. with the description of Rome.—The latter piece is given in *Grævius*, vol. iii. as cited P. III. § 197. 1.

§ 541. *Ammianus Marcellinus*, a Greek born at Antioch, lived in the same century. He wrote a Roman history, in 31 books, from Nerva to Valens; the first 13 books are lost. The work may be regarded as a continuation of Tacitus and Suetonius. It derives its merit not from the style, which is affected and often rough and inaccurate, but from its various matter; it is interspersed with numerous digressions and observations, which render it instructive and entertaining.

1. Ammianus devoted his early years to study; then engaged in military service, in which he passed many years and acquired reputation under Julian and his successors; he finally returned to Rome, and there composed his history.—There is no proof that he was a Christian, although he relates events connected with the Christian religion with impartiality.

D. G. Moller, Diss. de Am. Marc. Alt. 1685. 4.—*Cl. Chiffet*, De Am. Marcel. vita, &c. Lovan. 1627. also in the ed. of *Erfurdt* below cited.—For a specimen of his manner of speaking of Christianity, cf. bk. xxi. c. 16; xxii. 11.

2. Although so many books of the *Rerum Gestarum* of Marcellinus are lost, yet the

18 books extant are the most valuable part. The whole work included a period of above 280 years, from the accession of Nerva, A. D. 91, to the death of Valens, A. D. 378; the lost books brought the history down to A. D. 352; the remaining books are a sort of memoirs of his own times. Gibbon freely acknowledges his great obligations to this author.

SchSll, iii. 185.—*Bähr*, 473.—Ch. *G. Heyne*, Censura ingenii et histor. Ammiani Marcellini. Gott. 1802. also in his *Opusc. Academ.* vol. vi.—*Gibbon*, Decl. and Fall of Rom. Emp. ch. xxvi. vol. iii. p. 55. ed. N. York, 1852.

3. Editions.—Best; *J. A. Wagner*, compiled by *C. F. A. Erfurdt*. Lpz. 1808. 3 vols. 8. and fol.—*A. W. Ernesti*. Lpz. 1773. 8. —Best among the earlier, *J. Gronov*. Leyd. 1693. fol.—The *Princeps*, by *A. Sabinus*. Rom. 1474. fol.

4. Translations.—German.—*J. A. Wagner*. Frankf. 1794. 3 vols. 8.—*L. Tross*, in the Collection of *Tafel*, *Osiander*, &c.—French.—*Mich. de Marolles*. Par. 1672. 12.—English.—*P. Holland*. Lond. 1609. fol.—An interesting passage on the character of the Roman nobles is translated by *Gibbon*, Decl. and Fall of Rom. Emp. ch. xxxi.

§ 542 *t*. There is extant an historical or biographical collection, under the title of *Scriptores Historiæ Augustæ* or *writers of the imperial history*. It consists of the lives of the Roman emperors from Hadrian to Carus, ascribed to *six* different authors, who belonged to the 3d and 4th centuries. These biographies do not possess a high degree of merit; yet they are of some importance to the careful student of history; indeed they are our only source of information in some particulars of the history of the emperors.

1 *u*. The first writer in the collection is *Ælius Spartianus*, of the time of Diocletian. He is said to have written the lives of all the emperors from Julius Cæsar to his own day. We have under his name the lives of *Hadrian*, *Ælius Verus*, *Didius Julianus*, *Septimius Severus*, *Pescennius Niger*, *Caracalla*, and *Geta*. He also is considered by some as the author of the biographies ascribed to Gallicanus and Lampridius. His style has little merit; his pieces are deficient in proper arrangement, and are personal memoirs of the emperors rather than histories of their reigns.

2. *Vulcatius Gallicanus*, who also belonged to the age of Diocletian, is said to have designed a complete biography of the emperors. The manuscripts assign to him the life of *Avidius Cassius*, which some however ascribe to Spartianus.

3 *u*. *Julius Capitolinus* lived in the time of Diocletian and Constantine the Great. He is mentioned as the author of the lives of *Antoninus Pius*, *Marcus Aurelius*, *Lucius Verus*, *Pertinax*, *Albinus*, *Macrinus*, the two *Maximini*, the three *Gordiani*, *Maximus*, and *Balbinus*. These are composed with little judgment. Some of them have been ascribed to Spartianus.

4 *u*. *Trebellius Pollio* was of the same period. He wrote the lives of the emperors from Philippus to Claudius. We have the following; a fragment of the life of *Valerian the elder*, the life of *Valerian the younger* or the son, the lives of the two *Gallieni*, of the *Triginta Tyranni*, and of *Claudius*. His narratives are careless and diffuse.

5. *Ælius Lampridius* is mentioned by Vopiscus as among his masters. He is considered by some to have been the same person with Spartianus, as if the name of the latter were Ælius Lampridius Spartianus. To him are ascribed the lives of *Commodus*, *Diadumenus*, *Heliogabalus*, and *Alexander Severus*.

6 *u*. *Flavius Vopiscus*, of Syracuse, lived in the time of Constantine. From him we have the lives of *Aurelian*, *Tacitus*, *Florian*, *Probus*, *Firmus*, *Saturninus*, *Proculus*, *Bonosus*, *Carus*, *Numerianus*, and *Carinus*. He excels the other writers of the collection in method, accuracy, and learning.

7. Respecting these writers, see *SchSll*, iii. 149.—*Bähr*, 460.—*Vossius*, as cited § 527.—*Tillemont*, Histoire des Empereurs. Par. 1697.—*G. Mascovius*, Orat. de usu et præstantia Hist. August. in jure civili. Harderov. 1731. 4. and in his *Opusc. jurid. et philol.* edited by *Püttmann*. Lpz. 1776. 8.—*C. G. Heyne*, Censura sex Scriptor. Hist. Aug. Gott. 1803. and in his *Opusc. Academ.* vol. vi.—*De Moulines*, Mem. sur les ecrivains de Christ. Aug. in the *Mem. de l'Acad. de Berlin*, an. 1750.—*Dodwell*, Prælectiones Academicæ. Oxf. 1692. 8. Besides the notice of the writers of the *Historia Augusta* in the first part (p. 32–151), this work contains essays on various topics suggested by particular passages.—*D. G. Moller*, Diss. de Ælt. Spartiano. Alt. 1667. 4.; de Volcat. Gallicano. Alt. 1669. 4.; de Jul Capitolino. Alt. 1689. 4.; de Æl. Lampridio. Alt. 1693. 4; de Flav. Vopisco. Alt. 1667. 4.

8. Editions.—The *Princeps*. Milan, 1475. fol. *cum notis ser.* Lugd. Bat. 1671. 2 vols. 8.—*J. P. Schmid*. Lpz. 1774. 8. with prel. by *Püttmann*.—Bipont. 1787. 2 vols. 8.

9. Translations.—German.—*J. P. Ostertag*. Frankf. 1787. 2 vols. 8.—*L. Storch*, in the Prenzlau Collection of Translations (1827, 28).—French.—*G. de Moulines*. Berl. 1753. 3 vols. 8.; Par. 1816. 3 vols. 12.

X.—*Writers on Medicine and Natural Science.*

§ 543 *u*. None of the sciences received less patronage among the Romans than that of Medicine. They were not wholly strangers to the theoretical knowledge auxiliary to it; but the practical part, on the other hand, was in low estimation. Until the time of Pliny (cf. *Hist. Nat* xxix. 1), the practice of medicine was not an occupation of any of the more noble and cultivated Romans, but was followed only by slaves, freedmen, or foreigners.

§ 544. The early Romans supposed diseases to be healed only by special intervention of the gods; hence their first physicians were the *augures* and *haruspices*, and their remedies in all cases consisted very much in religious rites and magical chants. In epidemic maladies, it was customary to consult the Sibylline books; and some ceremony or observance was prescribed for relief. It was thus that dramatic sports were first introduced to remove a plague (cf. § 305). To alleviate a pestilence the Romans

at another time erected a temple to Apollo Medicus (*Liv.* iv. 25); at another, Esculapius, in the form of a serpent, was solemnly escorted from Epidaurus to an island in the Tiber. Hence also divine honors were offered to deified diseases (cf. P. II. § 92).

§ 545. But the Romans could not fail to discover that processions, lustrations, *lectisternia*, and *suppliciu* (cf. P. III. § 211, 220), and other superstitious ceremonies were not the natural remedies for diseases, which continued to increase in number and malignity with the progress of luxury. They were willing to receive medical prescriptions from the Greeks, from whom they had borrowed in almost every thing else; and Greek slaves became physicians to the mistress of the world. Eminent citizens sometimes kept a slave in the sole capacity of family physician. The custom of thus employing slaves no doubt tended to foster the notion that the medical art was ignoble; but the use of Grecian remedies and methods undermined the superstitious reliance on charms and rites, and contributed to encourage a proper study of the science.—It is also supposed, that the study was encouraged by a translation into Latin of the medical treatises found in the library which was collected by Mithridates (cf. § 452, P. IV. § 126); this translation was made, under the patronage of Pompey, by his freedman Lenæus (*Plin.* Hist. Nat. xxv. 2, 3).

§ 546. The first freeborn Greek, who practiced medicine at Rome, is said to have been *Archagathus*, who came to Rome B. C. 219. He received from the senate the gift of citizenship, and was furnished with a medical or apothecary's shop (*medicina*). His severe method of practice, however, became unpopular; and it has been asserted that he was stoned to death. After the conquest of Greece and the fall of Corinth, B. C. 146, Greek physicians seem to have flocked to Rome in greater numbers. Asclepiades, from Prusa in Bithynia, B. C. 110, gained great celebrity in the art (*Plin.* Hist. Nat. xxvi. 3); and seems to have had many disciples (cf. § 263).—The question has been started, whether the Greek physicians were banished from Rome along with the philosophers (cf. § 449), and learned writers have contended on both sides. Cato who was so hostile to the philosophers was no friend to the physicians; "if the Greeks," said he, according to Pliny (*H. N.* xxix. 1), "impart to us their learning, we are ruined; especially if they send hither their physicians; they have sworn together to destroy all the barbarians by medicine."

See *Middleton, Spon,* &c. as cited § 552. 2.

§ 547 a. Cato is considered as the first Roman who attempted to write on diseases and remedies; he composed a work that might be called a *book of domestic medicine;* but it exhibited no great knowledge of the subject[1].—The next who is mentioned as having written on the medical art in Latin was the freedman Antonius Musa. He was a celebrated physician in the time of Augustus, and gained illustrious rewards for curing that prince of a dangerous sickness. His genuine works are lost[2].

[1] The treatise of *Cato* was entitled *Commentarius quo medetur filio, servis, familiaribus.* Cf. *Plutarch,* Vit. Cat.—*Plin.* Hist. Nat. xxv. 2; xxix. 1.——[2] There are two pieces extant, which have been ascribed to *Musa;* namely, a treatise *De herba betonica,* and a metrical fragment *De tuenda valetudine.*—*C. F. Crell,* Ant. Musa, &c. Lpz. 1725. 4.—*Flor. Caldanus,* Ant. Musa, fragmenta quæ extant. Bassano, 1800. 8.—Cf. *Ackerman,* Prol. de Ant. Musa. Alt. 1788. 8.

§ 547 b. The next celebrated name in the list of Roman medical authors is Cornelius Celsus (cf. § 553), who is by many supposed to have flourished in the reign of Augustus, although little is certainly known respecting his history. Apuleius Celsus was a different person, a native of Centorbi in Sicily, who lived under Tiberius, and wrote on agriculture and on plants; but his works are lost.

In the commencement of the period extending from the death of Augustus to the time of the Antonines most of the practicing physicans at Rome were Greeks; and until the time of Trajan they were chiefly of the *Methodic* School (cf. § 264). Eudemus was one of them, mentioned as a disciple of Themison, and cited as author of observations on *hydrophobia.* Menecrates is named as another, who composed upwards of 150 treatises. Andromachus from Crete was physician to Nero, and is said to have been the first who was called *archiater;* this title however does not appear to have been common until a later period. But it should be remarked, that under the first emperors the medical art was patronized much more than previously, and that the teachers in this branch were permitted to enjoy the same privileges and honors as the teachers of rhetoric and philosophy.——One of the most distinguished in this period, that wrote in Latin, was Scribonius Largus (cf. § 554), who accompanied Claudius in his expedition into England, A. D. 43. Vettius Valens is mentioned also as an author, but Tacitus (*Ann.* xi. 31, 35) has consigned his name to infamy for his connection with the wife of Claudius, the flagitious Messalina. Cœlius Aurelianus, a native of Sida or Sicca in Numidia, probably belongs to the close of this period, being usually considered a contemporary of Galen (cf. § 273); he has left two works[1], both of which were drawn from Greek authors, especially from Soranus, a Greek physician who obtained great distinction at Rome (cf. § 264), being a supporter of the Methodic School.—Perhaps Pliny the elder should be mentioned as a writer on medicine, since in his Natural History (cf. § 470) he treats of the healing virtues especially of mineral substances.

[1] The two works extant are entitled, *Tardarum sive Chronicorum passionum* libri V., and *Celerum sive acutarum passionum* libri III. Several other works, now lost, were written by him. Cf. *Fabricius,* Bibl. Lat. iii. 531-36.—His works are given in the

collections of *Stephanus* and of *Haller*, cited § 552. 3. Separately, *Almeloveen*, (e. recens. *J. C. Amman*, M. D.) Amst. 1703. 4. Repr. 1755. 4 —There is a Latin treatise entitled *Isagoge in artem medicam*, supposed by some to be a translation by Cœlius, from a work of Soranus; by others considered the original work of some later Latin author; it is in the Collection of Stephanus, cited § 552. 3.

§ 548. In the former part of the last period included in our notice (from the Antonines A. D. 160, to the destruction of Rome A. D. 476), lived Serenus Sammonicus, eminent as a physician and a learned man, from whom we have a didactic poem on diseases and their remedies (cf. § 555). This was perhaps preceded by the Greek poem on medicine, called an epic, in 42 books, by Marcellus Sidetes (cf. § 32), who probably lived somewhat earlier. We have also a sort of medical epistle from Vindicianus[1], who was physician to the emperor Valentinian, about A. D. 370. From his contemporary and disciple, Theodorus Priscianus, we have two works pertaining chiefly to medical subjects (cf. § 556). Sextus Placitus is named as a medical writer of the 4th century and author of a treatise on medicines derived from the animal kingdom[2]. There is a compilation, in *five* books, *De re medica*, ascribed to Plinius Valerianus[3], who is commonly referred to the former part of the 4th century. Marcellus Empiricus, who was physician to Theodosius Magnus, left a book on medicines, addressed to his sons (cf. § 557). Finally we mention a treatise on the *veterinary art*, ascribed to Publius Vegetius (as already noticed § 492. 4); it is however considered to be merely a sort of translation from the Greek *Hippiatrica* (Ἱππιατρικά, cf. § 268), made by some ignorant monk of the 12th century.

[1] The epistle ascribed to Vindicianus is prefixed to the treatise of Marcellus as usually published; cf. § 557. 2. See *Hallr*, Bibl. Lit. p. 210.——[2] The treatise of Sextus *Placitus Papyriensis*, entitled *De medicamentis ex animalibus*, is given by *Stephanus*, and *Ackermann*, as cited § 553. 3.——[3] The compilation of Plinius Valerianus *De re medica*, or *Medicina Plinii*, is drawn chiefly from Pliny and Galen and Dioscorides; it is given by *Stephanus* as just cited; also by *Mich. Tiletanus*, Basil, 1528. fol. Cf. *Schöll*, Litt. Rom. iii. 233. *Fabricius*, Bibl. Lat. ii. 247.

§ 549. We have already remarked (§ 547 b), that from the time of Augustus physicians were held in higher estimation at Rome than previously, and were flattered with honors. The physician of Nero, it is said, was styled *archiater*. "It has been a question," observes *Schöll* (Litt. Rom. iii. 236), "whether this title designated the one who was the *physician to the reigning prince* (ἰατρὸς τοῦ ἄρχοντος), or *chief of the physicians* of a city or town (ἄρχων τῶν ἰατρῶν). The two opinions may be reconciled, if we only suppose that both offices or characters were united in one and the same person. Each city, or each quarter of a city, had its special physicians or *archiatri*. Antoninus Pius fixed the number at *ten* for the large places, *seven* for the middling, and *five* for those of the third rank. These were called *archiatri populares;* they were nominated not by the governors of the provinces, but by the people of each place; and they formed a body by themselves, termed *ordo* or *collegium*. All other physicians were subordinate to this body, which exercised over them a rigid inspection." Rome is said to have had *fourteen* archiatri, besides one for the Vestal virgins and one for the Gymnasia. After the time of Constantine the Great there were *archiatri palatini*, who ranked among the high officers of the imperial court; and after the 5th century they were placed on a level with the *duces* or *vicarii* (cf. P. III. § 309).

§ 550. In no branch of *Natural Science* did the Romans make any great attainment. "The vast conquests of the Romans, and the expeditions in which they penetrated to the most remote regions of the globe, afforded them opportunities for studying nature and enriching the *natural sciences* by important discoveries. But the military spirit stifled the curiosity which would have paused in their career in order to examine the novel objects presented to their view. Rare animals brought to Rome by the conquerors furnished studious men with means of making interesting observations, which were to some extent improved. But, after all, the Romans generally had little ardor for any such pursuits, and they accomplished little in any department of physical science." (*Schöll.*)—It is worthy of notice, also, that the notions entertained by the Romans as well as the Greeks respecting philosophy were not favorable to improvement in physical science. Experiments and practical inventions were considered as beneath the true philosopher. Philosophy, in their view, had a higher and more noble aim than the helping of men to make mechanical contrivances and devise means of physical comfort; she must teach them how to rise above all ills and to be indifferent to all comforts. It was a drudgery appropriate for slaves to invent machines and fabricate tools and furniture; wheelwrights (*rotarum fabri*) and shoemakers (*sutores*) were useful, but their trade was not philosophy (cf. *Seneca*, Ep. 90).

§ 551. The principal writings, to which we can refer, that contain matter pertaining to this department, are those of Seneca and Pliny already noticed (cf. § 469, 470) under the head of philosophy. The former in his *Quæstiones Naturales* (L. iii.) expresses his regret, that he had not paid more attention to subjects so interesting. Pliny must be acknowledged to have had a love for the study of nature, and the work left by him is of acknowledged value. These works present some facts worthy of our notice in this connection: e. g. Seneca remarks, that small letters seen through a glass vessel filled with water appear magnified, and that a sort of wand made with several angles and presented to the sun in a certain manner will cause the colors of the rainbow to

show themselves; and Pliny observes (*Hist. Nat.* ii. 97, 64), that the tides are caused by the influence of the sun and moon, and that the sun is like a supreme moderator among the planets; he notices also (*Hist. Nat.* xxxiv. 14) the properties ascribed to the magnet (*ferrum vivum*, Μαγνῆτις λίθος).—From Lucretius the poet (cf. § 357) some information may perhaps be drawn respecting the attainments of the Romans in physics.—Frontinus in his treatise on aqueducts has occasion to exhibit theoretic views respecting the laws of fluids, and makes some just observations, but without scientific precision. Vitruvius in his Architecture, we may add, brings forward some of the principles of mechanics. Both these authors have been mentioned among the mathematical writers. Indeed we find but a single name to mention here, that has not found a place in some other department. There was a work by *Julius Obsequens*, entitled *De Prodigiis* or *Prodigiorum liber*, in which the writer described the extraordinary and wonderful phenomena of nature that had occurred at Rome. The part which is now extant relates to the two centuries immediately preceding the Christian era, and contains much that is drawn from the history of Livy. This performance, which closes our notice of the attainments of the Romans in physics, although written in a style considered by some as not unworthy of the Augustan age, is but a collection of marvelous tales rather than a book of science.

Of the person named Julius Obsequens and the time when he lived, nothing is known with certainty; some critics have assigned him to the 1st century, others to the 4th.—Cf. *Vossius*, de histor. Lat. iii. *Perizonius*, Animadversiones Historicæ, cap. viii.—Best editions; separately, *F. Oudendorp.* Ludg. Bat. 1720. 8. Repr. (ed. *J. Kapp.*) Curiæ, 1772. 8.—Given also in *Hase's* Val. Maximus, cited § 533. 3.

§ 552. We give the following as references on the class of writers just noticed.

1. Physical science among the Romans; *Sprengel*, as referred to in § 269.—*Ideler*, as there cited also.—*Fée*, as cited § 470. 2.—*A. Libes*, Histoire Philosophique des Progres de la Physique. Par. 1810. 4 vols. 8. (L. i. ch. vi.)—*Schöll*, Litt. Rom. ii. 454.—*Comte de Ceylus*, Sur les connaisances des anciens, in the *Mem. Acad. Inscr.* xxvii. 58.—*Mahudel*, Du lin incombustible, &c. in the *same work*, iv. 634.—*Amalthon* (the telescope not known to the ancients), in *same work*, xlii. 496. Cf. P. IV. § 207.—*Falconet*, Sur ce que les Anciens ont cru de l'Aimant, in the *same*, vol. iv. p. 613.

2. History of medicine among the Romans; *Good*, *Le Clerc*, and *Sprengel*, as cited P. IV. § 23.—*J. H. Schulze*, Compend. Hist. Med. Halæ, 1742 ——On the question as to the rank and treatment of physicians; *Gesner*, De servil. condit. homin. artes Rom. colent.—*A. G. Richter*, Prisca Roma in medicos suos haud iniqua. Gott. 1764. 4.—*Kühn*, De medicin. militar. apud Græc. et Romanos conditione. Lpz. 1827. 4.—*Conyers Middleton*, De Medicorum apud vet. Rom. degentium conditione. Lond. 1726. 4. also in his *Miscellaneous works*, Lond. 1752. 4 vols. 4.—*J. Ward*, Ad C. Middletoni, &c., dissertationem Responsio. Lond. 1727. 8.—*J. Spon*, (Diss. in) Recherches Curieuses de l'Antiquité. Par. 1683. 4.—*Schlüger*, Historia litis, de Med. ap. Vet. Rom. deg. conditione. Helms. 1740.

3. Medical Collections. The earliest by *Crilander*, Bas. 1528. fol.—The second by *Aldus*. Ven. 1547. fol.—Next, by *H. Stephanus*, Medicæ Artis Principes. Par. 1567. 2 vols. fol. containing Greek and Latin. Cf. *Fabricius*, Bibl. Lat. iii. 542.—*And. Rivinus*, Vet. quorumd. Script. libri de materia medica. Lips. 1654. 8.—*Haller*, Art. Med. principes, and *Gruner*, Bibl. d. alten Aerzte, cited § 269.—*J. Ch. G. Ackermann*. Parabilium medicamentorum Scriptores antiqui. Norimb. 1788. 8.

§ 553. *Aurelius* or *Aulus Cornelius Celsus*, a native of Rome or of Verona, lived in the beginning of the first century. He wrote a comprehensive work, entitled *De Artibus*, in 20 books; it was a sort of encyclopædia, treating of philosophy, rhetoric, rural œconomy, the art of war, jurisprudence, and medicine. Of this we have only the eight books *on medicine*, which are not unworthy of notice either in respect of their contents, or the style in which they are written: the last two books treat of surgery.

1. There is not an agreement among the critics as to the name of Celsus, whether it was *Aurelius* or *Aulus;* nor as to his birthplace, whether Rome or Verona; nor as to the time of his birth, whether under Augustus, or later. There is no doubt that he was a practical physician.

See *J. Rhodius*, Vit. Celsi. Havn. 1672.—*Morgagni* Epist. in A. C. Celsum. Hag. Com. 1724. 4. given in the *Bipont* ed. below cited.—*L. Bianconi*, Lett. sopre A. C. Celso. Rom. 1779. 8.—*M. G. Schilling*. Quæst. de C. Celsi vita. Lpz. 1824. 8.—*Fabricius*, Bibl. Lat. ii. 36.

2. The books of Celsus *De Medicina* are ranked among the most valuable remains of the ancient physicians; he has been called the Latin Hippocrates, and the Cicero of the physicians. The preface contains a notice of the various schools of medicine before his time; the first four books treat of internal diseases; the next two of external diseases; and of the two last, one treats of dislocations and fractures, the other of surgical operations. The author has drawn freely from Hippocrates.—There are *two letters*, which have been ascribed to Celsus, but were probably written by Scribonius Largus. The treatise *de Veterinaria*, sometimes mentioned, is supposed to have been merely the section on that topic included under the head of agriculture in his general work.—There is extant a book *de arte dicendi*, which was once ascribed to Celsus, but is now referred to Julius Severianus, a writer in the fifth century.

Le Clerc & *Schulze*, as cited § 552. 1.—*Chiappa*, Intorno alle opere e alla condizione di A. C. Celso. Mil. 1819.—*G. Matthiæ*, Diss. de A. C. Celsi medicina. Gott. 1766. 4.—*F. C. Oertel*, Diss. de aquæ frigidæ usu Celsiano. Monach. 1825. 4.—Respecting the book *de arte dicendi*, cf. *Harles*, Brev. Not. Suppl. i. 522.

3. Editions.—Best; *D. Ruhnken*. Lugd. Bat. 1785. 2 vols. 4. based on that of *L. Targa* (Pad. 1769. 4), but more full.—*Bipontine*. Argent. 1806. 2 vols. 8. *Ex recens. Targæ* (cum Lexico Celsi). Veronæ, 1810. 4.—*E. Milligan*. Lond. 1826. 8. after the text of Targa.—Cf. *L. Choulant*, Prodromus nov. edit. Celsi. Lips. 1824. 4.—Of previous editions, some of the more noted; *J. A. van der Linden*. Leyd. 1665. 12.—*Almeloveen*. Amst. 1713. 8.—The *Princeps*, by *Barthol. Fontio*. Flor. 1478. fol.—The

letters are given in the collection of *Stephanus*, cited § 553. 3.—The book on *rhetoric* is given in the collection of *Pithœus* cited § 412.

4. Translations.—German.—*G. Ch. F. Fuchs.* Jena, 1792. 8. only the first book.—*J. C. Jäger.* Frankf. 1792. 8. 7th and 8th books.—French.—*H. Ninnin.* Par. 1753. 2 vols. 12; (revue par *Lepagy*) Par. 1821.—English.—*J. Grieve.* Lond. 1766. 8.—*Collier*, with the Latin. Lond. 1699. 2 vols. 8.—*Underwood*, with the Latin. Lond. 1833. 2 vols. 8.—*Lee*, Lat. & Angl. Lond. 1836. 2 vols. 12.

§ 554. *Scribonius Largus*, a physician at Rome, lived in the first century, under Tiberius and Claudius. He is considered as the author of a treatise still extant, yet not very valuable, on *the preparation of medicines*. It has been conjectured that it was originally written in Greek, and translated into Latin at some later period.

1. His full name was *Scribonius Largus Designatianus*. His treatise *De compositione medicamentorum* is addressed to Caius Julius Callistus. In the introduction he alludes to medical pieces written by him in Latin (*scripta Latina medicinalia*), which Callistus had presented to Claudius the emperor; language, which would seem to imply that this or some other piece or pieces must have been in Greek.

Le Clerc, cited § 668. 1.—*Fabricius*, Bibl. Lat. iii. 222.—*Bernhold*, Prœf. to ed. below cited.—*Bähr*, p. 696.

2. Editions.—*Best*, *J. M. Bernhold.* Argent. (Strassb.) 1786. 8.—*J. Rhodius.* Pad. 1655. 4.—Contained also in *Stephanus*, as cited § 552. 3. It was first published, *operâ J. Rutilii.* Par. 1529. 8. along with two other pieces. Repr. Bas. 1529. 8.

§ 555. *Q. Serenus Sammonicus*, who lived in the second and third centuries, was a man of much learning, and a favorite of the emperor Severus. He was put to death by order of Caracalla, on suspicion that he was on the side of Geta. We have from him a *poem on diseases and their remedies;* it is probably not free from interpolations, and is not complete, being defective at the close.

1. It has been doubted whether the poem was written by this distinguished physician, or by his son of the same name. The poem is in hexameter verse, and is entitled *Carmen de morbis et remediis*, or *De medicina præcepta;* it was much read and frequently copied in the middle ages; in this poem occurs, for the first time, it is said, the famous *Abracadabra* (cf. P. IV. § 200. 2). The materials are chiefly derived from Pliny and Dioscorides.—There is also under the name of Serenus Sammonicus a poem entitled *Carmen de tingendis capillis*. A fragment of another, entitled *Res recondite*, is given by Macrobius (*Sat.* iii. c. 15–17).

Kruchen, Prolog. to his ed. below cited.—*Ackermann*, Prœf. to his ed. below cited.—*Bähr*, p. 210, 780.—*Fuhrmann*, Kl. Handb. p. 701.

2. Editions.—Best; *J. Ch. G. Ackermann.* Lpz. 1786. 8.—*Kruchen.* Amst. 1662 1708. 8.—Contained also in *Burmann's* Poet. Lat. Min.—Often in editions of Celsus.—The poem *de ting. capillis*, by *Bähmer*, Programmata I—iv. Viteb. 1798—1800. 4.

§ 556. *Theodorus Priscianus*, of whose life we have no account, flourished in the latter part of the fourth century. He appears to have been a physician of some eminence, bearing the title *Archiater*. We have from him a treatise on *dietetics*, and a larger work, in 4 books, chiefly on medicine. The style is rough and corrupt.

1. The treatise is entitled *Diæta*, or *De rebus salubribus*.—The other work is entitled *Euporistôn*, or *Phænomenôn Euporistos;* it seems to be a sort of compend, made in Latin from a work written by him in Greek; hence the Greek title, which however is rather the appropriate title of the 1st book (*de medicina facile parabili*). The 4th book treats of topics belonging to *physical science* generally. The work has been erroneously ascribed to *Q. Octavius Horatianus*.—Priscianus Archiater must be distinguished from Priscian the grammarian (cf. § 433).

Fabricius, Bibl. Lat. iii. 538.—*Harles*, Brev. Not. p. 600. Suppl. ii. 244.—*Bähr*, 696.

2. Editions.—*Euporiston*; the first by *Hermannus Comes Nuenarius* (Count of Neuenar). Argent. 1532. fol.—Better, by *S. Gelenius*. Bas. 1532. 4.—Also in *Aldus*, cited § 552. 3.—*J. M. Bernhold.* Ansb. 1791. 8. *three* vols. designed; but only two prepared, and only the first printed; the work being interrupted by the editor's death.—*Dieta*, by *G. E. Schreiner.* Hal. 1632. 8.—Also in *Rivinus*, cited § 552. 2.

§ 557. *Marcellus Empiricus*, of Burdegala (Bordeaux), lived in the beginning of the fifth century, under the emperor Theodosius I. The work left by him, on *Medicines*, is a compilation from various Roman authors, made without careful selection or judgment.

1. The work is entitled *Medicamentorum liber*. It is accompanied by an epistle addressed to his sons, in the title of which he is styled *vir inluster ex magno officio Theodosii senioris*. Respecting his work, he himself states that he had diligently read the earlier Roman medical writers, and had also learned from the lower classes of the people some simple remedies. He gives countenance to the superstitious belief in the efficacy of charms, and recommends to suspend from the neck a copy of certain Greek verses in order to relieve pains in the *fauces*.

Fabricius, iii. 227.—*Bähr*, 210, 696.—*Sprengel*, as cited § 552. 1.

2. Editions.—First published by *Janus Cornarius.* Bas. 1536. fol.—Given also in the Collect. of *Stephanus*, cited § 552. 3.

XI.—*Writers on Law and Jurisprudence.*

§ 558. The science of law was cultivated at Rome above all others. On no subject was so much written and published. Yet the existing remains are not proportionally numerous and extensive. In addition to all the common causes that have effected a loss of productions in other departments, we may perceive a special reason for the loss of the early works on the various topics included under the head of jurisprudence; it is found in the fact, that condensed collections were made in later times by public authority. These collections superseded the previous works, which of course would cease to be transcribed and would soon be lost.

§ 559. The works belonging to the department of jurisprudence were exceedingly various as well as numerous. Some were dissertations on existing rights, or laws; some were treatises on the particular objects of a law; there were commentaries on the writings of earlier jurists; inquiries respecting the foundation of rights (*institutiones*); miscellaneous compends or manuals (*enchiridia*); systems of general or abstract principles (*definitiones*); collections or reports of law cases (*responsa*); or opinions generally admitted (*sententiæ receptæ*); and in later times, regularly arranged compilations on the whole subject of jurisprudence (*digesta*). Among the writings still preserved, we find but few fragments belonging to the better periods of Roman literature; they are chiefly productions from the time of Trajan and after him. But there is a degree of purity in the language and excellence in the style, which is the more remarkable because found in works of these later ages, and which can be explained only by considering that their authors had their attention constantly turned upon the writings of the earlier jurists. As a matter of course, however, they must contain many technical terms, with obsolete phrases, and some foreign words and expressions, especially Græcisms.

§ 560. To enter upon a notice of the principles of the civil law, or a review of the actual laws, would be foreign from the object of our sketch, and belongs to the political rather than the literary history of Rome. Indeed the Roman jurisprudence forms of itself a theme, which has been found sufficiently ample for a separate history. All we propose here is to glance at some of the principal writers and works.

§ 561. The earliest production to which we find any reference is the *Jus Papirianum*, a collection of laws (*leges regiæ*) and usages, which was made in the reign of Tarquin the Proud, by a lawyer named Papirius.—The next is the collection called the Laws of the *Twelve Tables*, which is said to have consisted partly of the pre-existing customs and regulations, and partly of principles and rules derived from Greece through an embassy which, it is said, was sent to examine the Grecian laws and institutions. The Decemviri (cf. P. III. § 249) were charged with the business of forming this collection, and the chief labor is ascribed to Hermodorus, B. C. 448. These tables are highly lauded by the ancient writers; they are mentioned by Livy (iii. 34) as the foundation of the whole Roman system of jurisprudence, and are said by Cicero (*De Or.* i. 44) to be more valuable than the writings of all the philosophers. A few fragments of them are preserved.—We find next the *Jus Flavianum*, which was a collection containing an account of the forms, rites, and days, necessary to be regarded in legal transactions; constituting a body of *formulæ* and *jura*, called collectively *Legis Actiones*; a proper knowledge of these was confined to the patricians, it is said, until *Flavius*, a clerk of Appius Claudius Cæcus, a descendant of Appius Claudius the Decemvir, published (B. C. 312) the collection, which bears his name, but which is said to have been composed by his master and stolen by the clerk.—The patricians devised a new set of forms and rules for the transaction of judicial business, which were expressed in writing only by certain signs (*notæ*); but a statement and account of these forms also was published by Sextus Ælius Pætus, about the year B. C. 200, in a collection afterwards termed *Jus Ælianum*.

Respecting the collections above named see the *Hist. of Rom. Jurisprudence*, by *Bach*, or others, cited § 571.—Of those who have attempted to collect and arrange the fragments of the *Twelve Tables*, the most eminent are *J. Gothofredus* (*Godfrey*), Fragm. xii. Tabularum. Heid. 1616.—*J. N. Funk.* Rinteln, 1744. 4.—*M. A. Bouchaud*, Commentaire sur la loi des XII. tables. Par. 2d ed. 1803. 2 vols. 4.—And *Dirksen*, Versuch z. Kritik und Auslog. d. Quellen des R. R.; cf. *Bähr*, p. 340.—The origin of these laws has been a matter of much dispute; some denying and others affirming a Grecian origin; cf. *Gibbon*, Decl. and Fall of Rom. Emp. ch. xliv.—*Niebuhr*, Hist. Rom. ii. p. 228. ed. Phil. 1836.—*B. Bonamy*, sur l'orig. des XII. tab. in the *Mem. de l'Acad. des Inscr.* xii. 27.—Seb. *Campi*, Novum Examen loci Liviani de Leg. Rom. Athenæ mira, &c. Vita. 1821.—*Lelievre*, Comment. de legib. XII. Tab. Lovanii, 1827.—*Campi* defends and *Lelievre* opposes the opinion that the laws were derived from Greece by means of the embassy.—Cf. *A. Thysius*, Collatio Legum Atheniensium et Romanarum, in *Gronovius*, cited P. III. § 13. 2.—The principal ancient authorities are *Dionys. Hal.* Rom. Ant. x. 57.—*Liv.* iii. 31.—*Lydus*, De Magist. i. 31.

§ 562. The mention of the work of Ælius has brought us within the second period according to our adopted division, that between the 1st Punic war, B. C. 240, and the civil war of Marius ending B. C. 87. There were celebrated lawyers or jurisconsults

in this period, of whom some of the principal have been already named among the orators (§§ 392—396). Cato the elder and his son Porcius Cato Licinianus were both eminent jurists; and their memory was preserved by a work on the civil law subsequently known by the title *Catoniana regula*[1].—Three authors of this period are sometimes named as the founders of the science of civil law; M. Junius Brutus, who left *seven* books *de jure civili* (*Cic.* de Or. ii. 55); *Manius Manilius*, consul B. C. 147, who composed several works, one of which was afterwards styled *Manilii Monumenta*; and Publius Mucius Scævola, author of a work *De jure civili*, in 10 books. The Mucian family was celebrated for its hereditary knowledge of jurisprudence; "the kindred appellation of Mucius Scævola," says *Gibbon*, "was illustrated by three sages of the law." The father and the son of the one just mentioned, both bearing the name of Quintus Mucius Scævola, were illustrious civilians[2]; there was indeed another named Quintus, usually surnamed the *Augur*, who was a distinguished lawyer; from whom Quintus the son of Publius is usually discriminated by the surname of *Pontifex*. The latter wrote several works; one of them, entitled *Definitiones* (ὅροι), is said to be the oldest, of which any part is included in the *Digests* of Justinian.

[1] *E. L. Harnier*, De regula Catoniana. Heidelb. 1820. 8.——[2] *G. d'Arnaud*, Vitæ Scævolarum. Traject. ad Rhen. 1767. 8. ——*Cf. Bach*, and others, as cited § 571.

§ 563. The next period is a brilliant one in the history of Roman jurisprudence. One of the most eminent writers was Servius Sulpicius Rufus, a disciple of Scævola and friend of Cicero; and author, it is said, of above a *hundred* books on the science of law[1]. Cicero should perhaps be named here, as some of his works, especially his *Laws* and *Republic* (cf. § 468), illustrate the subject before us. "He declined the reputation of a professed lawyer; but the jurisprudence of his country was adorned by his incomparable genius, which converts into gold every object that it touches." Of the many other writers in this department, before the death of Augustus, we can mention only the following; Alfenus Varus, author of a collection called *Digesta*, in 40 books; C. Trebatius Testa, author of several works[2], among which was one by the title *De religionibus;* A. Cascellius, of whose writings the treatise styled *Liber benedictorum* is particularly noticed[3]; *Q. Ælius Tubero*, author of a work entitled *De officio judicis*, and of others[4]; Q. Antistius Labeo, whe composed a great number of works[5], among which are mentioned one entitled Παιθανῶν, *Libri* VIII., and another entitled *Posteriorum* Libri XL.; C. Atejus Capito[5], cited as author of a work called *Conjectanea*, and another *De jure Pontificio;* and Ælius Gallus, of whose treatise on the *signification of terms pertaining to the civil law*, some fragments are still extant[6].

[1] *E. Otto*, De vita, Studiis, etc., J. Sulpicii Ruß. Traj. ad Rhen. 1737. 8.——[2] *N. H. Grundling*, C. Trebatius Testa, ab inj. vet. etc. liberatus. Halle, 1710. 4.——[3] *J. F. Eckard*, C. Treb. Testa Vindicatus. Isenac. 1792. 4.—*E. G. Lagemann*, Diss. *De A. Cascellio.* Lugd. Bat. 1823. 8.——[4] *P. H. S. Vader*, De Q. Ælio Tuberone ejusque fragmentis. Lugd. Bat. 1824. 8.——[5] *C. Wm Eck*, De vita, moribus, etc. M. Antist. Labeonis et C. Atej. Capitonis. Francq. 1692. 8.——[6] *C. G. Ekrimbach*, Fragm. Ælii Galli, *De Verborum, quæ ad jus civ. pertinent.* Lpz. 1823. 8.——See also works cited § 571.

§ 564. In the period which follows, from the death of Augustus to the time of the Antonines, the historian who traces the progress of Roman law and politics finds many changes. The civilians and legal writers continued to be numerous. Masurius Sabinus[1], who was honored with peculiar privileges by Tiberius, wrote a treatise *De jure civili*, which was of such importance as to be the subject of many volumes of comments by subsequent civilians. It was after him that one of the two opposing schools of jurists derived the name of *Sabinians;* while the other received that of *Proculians*, from Sempronius Proculus, who composed *notes on Labeo*, and a work styled *Epistolæ;* the Proculians advocated an adherence to the ancient systems and principles of jurisprudence; the Sabinians were more in favor of innovations which augmented the imperial authority[9]. The following additional names are selected from the list of writers falling within the period now in view; M. Cocceius Nerva[2], author of a treatise *De usucapionibus;* C. Cassius Longinus[3], author of a work on civil rights, of which the *sixteenth* book is cited in the *Pandects;* Pegasus, whose name is preserved by the law denominated *Senatusconsultum Pegasianum*[4]; P. Juventius Celsus, author of various works, particularly a collection called *Digesta*, in 39 books[5]; Neratius Priscus, among whose writings was one entitled *Regulæ*, in 15 books[6]; Javolenus Priscus, whose writings are said to have exerted an influence not inconsiderable on subsequent times[7]; L. Volusius Mæcianus, who instructed the emperor Marcus Aurelius Antoninus in civil law, and is mentioned as author of a treatise entitled *Libri X. Fidei Commissorum*[8].

[1] *D. G. Moller*, Diss. de Masur. Sabino. Alt. 1693. 4.—*P. N. Arntzen*, Diss. de Mas. Sabino. Traj. ad Rh. 1768. 4.——[2] *J. J. Rhaner*, Diss. de M. Cocc. Nerva. Brem. 1748. 4.——[3] *J. Staenzelnkel*, Diss. de C. Cassio Longino. Lugd. Bat. 1778. 8.——[4] *H. T. Pagenstecher*, Jus Pegasianum. Lemg. 1741. 4.——[5] *Heineccius*, Pr. de Juventio Celso. Francof. ad V. 1727. 4.——[6] *J. C. Stickel*, Diss. de Neratio Prisco. Lpz. 1758. 4.——[7] *G. A. Jenichen*, Diss. de Prisco Javoleno. Lpz. 1734. 4.——[8] *J. Wiendertich*, Comm. de L. Vol. Mæciano. Hamb. 1749. 4.——[9] Respecting the two sects, cf. *G. Maseo*, Diss. de Sectis Sabinianorum et Proculianorum. Alt. 1734. 4. Lpz. 1823.—*Gibbon*, Decl. and Fall of Rom. Empire, ch. xliv.—*Fabricius*, Bibl. Lat. iii. p 498.——Cf. references given § 571.

§ 565. There are three other names which should be mentioned, belonging to this period, and particularly to the reign of Hadrian; namely, Salvius Julianus, Sextus Pomponius, and Gaius or Caius. Salvius Julianus[1] was employed by Hadrian to reduce to a settled and permanent form the principles and method by which the Prætor should conduct all his judicial proceedings; the work or system of rules thus produced was called the *perpetual edict* (*edictum perpetuum*)[2].—Sextus Pomponius, who lived later than Julian, composed numerous and voluminous works; a history of jurisprudence, *De origine juris libri II.*, is preserved in the Pandects[3].—Gaius, sometimes with the appellation Titus, was also the author of numerous treatises; the principal was the work entitled *Institutes* (*Libri Institutionum quatuor*), which was designed to communicate to the student of civil law its essential principles, and which served as the model for the Institutes of Justinian; this work was discovered in the year 1816, in a *Codex rescriptus* or palimpsest manuscript belonging to the library at Verona[4].

[1] *Heineccius*, Pr. de Salv. Juliano. Hal. 1733. 4.——[2] See P. III. § 243.—*Wieling*, Fragmenta Edicti Perpetui. Franek. 1733.—*A. G. S. Francke*, De edicto Præt. urb. præsertim perpetuo. Kil. 1830. 4.—*C. G. L. de Weyhe*, Libri tres Edicti sive de origine fatisque Jur. Rom. præsertim Edictorum Prætorum ac de forma Edicti Perpetui. Cell. 1821.——[3] The History (*de orig. juris*) of S. Pomponius was published by *C. A. Rupert.* Jen. 1661. 12.——[4] The work of *Gaius*, previously to the discovery of the palimpsest above mentioned, was known chiefly by a lifeless abstract or Epitome in what was called the *Breviary of Alaric*, king of the Visigoths (*Breviarium Alarici*).—The best edition of the *Epitome*, by *A. C. G. Haubold.* Lpz. 1792. 8.—Of the original work, drawn from the palimpsest, *J. F. L. Göschen.* Berl. 1825. 8.—Cf. *H. Dittmar*, De nomine, ætate et scriptis Gaii. Lps. 1820. 4.—*Bulletin des sciences Historiques*, vol. vii.

§ 566. In the remaining period of our sketch there were numerous civilians. As a class or professional body they seem to have enjoyed high consideration until the close of the reign of Alexander Severus, A. D. 235. But from that time until the reign of Constantine, who was proclaimed A. D. 306, but nôt established as sole emperor until A. D. 323, the jurisconsults were in much less estimation, and the business of the lawyer was practiced by persons not suitably educated for the work. "The noble art which had once been preserved as the sacred inheritance of the patricians, was fallen into the hands of freedmen and plebeians, who, with cunning rather than skill, exercised a sordid and pernicious trade. Careless of fame and of justice, they are described, for the most part, as ignorant and rapacious guides, who conducted their clients through a maze of expense, of delay, and of disappointment; from whence, after a tedious series of years, they were at length dismissed, when their patience and fortune were almost exhausted."

When Constantine formed his new arrangements for the government of the empire, the credit of the profession was revived. The school of Berytus (cf. P. IV. § 128. 5), which had existed it is supposed from the time of Alexander Severus, now flourished with new vigor, and furnished the *fourth* century with distinguished civilians. Under the system of Constantine, the civil magistrates were wholly or chiefly taken from the class of lawyers; and subsequently, even down to the time of Justinian, the youth of the empire were stimulated to pursue the study of the law by the hope of being rewarded ultimately by honorable and lucrative offices. The regular course of study occupied five years. The degree of encouragement afforded by the prospect of honor and profit may be inferred from the fact, that "the court of the Prætorian prefect of the east would alone furnish employment for one hundred and fifty advocates, sixty-four of whom were distinguished by peculiar privileges, and two annually chosen, with a salary of sixty pounds of gold, to defend the causes of the treasury." (*Gibbon.*)

§ 567. Of the writers after the Antonines and before the death of Alexander Severus (i. e. between A. D. 180 and 235), the most eminent were Æmilius Papinianus, Domitius Ulpianus, and Julius Paulus. Papinian was appointed by Maximus Severus to the office of *Magister libellorum*, in which capacity it was his duty to reduce and arrange the answers (*rescripta*) of the emperor to the petitions addressed to him. He was put to death by Caracalla. Among his works are mentioned particularly two, entitled *Quæstiones*, in 37 books, and *Responsa*, in 19 books[1].—Ulpian was recalled from exile and raised to the office of Prætorian prefect by Alexander Severus; but having incurred the displeasure of the soldiers, he was by them slain in spite of the efforts of the emperor and the people to save him. His *Commentaries* on *Demosthenes*, written in Greek, are still extant (cf. § 106). The titles of above thirty other works are recorded, among which we notice a Digest (*Digesta*) in forty-eight books, which is said to have been the basis of the Digest of Justinian; of all these productions nothing is now extant excepting twenty-nine chapters (*tituli*) of a work entitled *Regulæ Juris*[2].—Paulus was also made Prætorian prefect (*præfectus prætorio*) under Alexander Severus, and put to death by the soldiers, A. D. 230. The catalogue of his works exceeds that of Ulpian's, and he was termed the most prolific of the jurists (πολυγραφώτατος, *jurisconsultorum*). We have, as preserved in the Breviary of Alaric, a sort of abstract of one of his works, entitled *Sententiæ Receptæ*[3].—To the three names here given, perhaps we ought to add those of Q. Septimius Florens Tertullianus[4], Ælius Marcianus[5], and

Herennius Modestinus[6]; the latter was a scholar of Ulpian, and characterized by the humaneness of his principles.

[1] *E. Otto*, de Papiniani vita, scriptis, etc. Lugd. Bat. 1718. Brem. 1743. 8.——[2] *F. A. Schilling*, Diss. Critica de Ulpiani Fragm. Vratisl. 1824. 8.—There have been several editions of Ulpian's *Tituli*; the *Princeps*. Par. 1549 8.—One of the best, *G. Hugo*. Gott. 1788. Repr. Berl. 1824. 8.—*E. Böcking*. Bon. 1836. 12. with other fragments.—There is a Fragment (*de manumissionibus*) ascribed to Ulpian, preserved by a grammarian named Dositheanes, first published in *Pithœus*, as cited § 571; cf. *Schilling*, Diss. Crit. de Fragm. jur. Rom *Dosithean*. Lpz. 1819. 8.—On the question respecting Ulpian's regard towards Christians, see *P. de Tbullier*, Or. de Ulpiano, an Christianis infenso. Gron. 1734. 4.——[3] Of Paulus, the *Princeps* edition was by *A. Beuchardus*. Par. 1525. 4. The best is by *G. Hugo*, Julii Pauli Sentent. Recept. ad filium libri V. Berl. 1795. 8.——[4] *J. H. Binnebach*, Ep. de Q. Septimio Florente, Presb. et Jurisconsulto, &c. Lips. 1735. 4.——[5] *G. Ulbricht*, Diss de vita, studiis, etc. Æl. Marciani. Traj. ad Rhen. 1754. 4.——[6] The chief monument of Herennius is the work entitled *Excusationes*, written in Greek, Περὶ ἐξημάτικῶν (*Heurematicôn*); published by *H. Brencmann*, De Heurematicis, etc. Lugd. Bat. 1706. 8.

§ 568. In the time of Constantine two jurists are particularly noticed as authors, Gregorianus and Hermogenianus. The former made a collection of the imperial constitutions (*constitutiones principales*, cf. P. III. § 265) extending back to the time of Hadrian. The latter prepared a supplement to it. These works, under the names of *Codex Gregorianus* and *Codex Hermogenianus*, were soon recognized as standard authorities in the courts of justice[1]. Some portions of them are preserved in the Breviary of Alaric.—Some other jurists in the time of Constantine and his immediate successors are recorded; but the next work specially worthy of mention here is the collection termed *Codex Theodosianus*, which was reduced by the order of Theodosius the second, and promulgated in the Eastern empire, A. D. 438. This Code the same year was introduced to the Western empire under Valentinian the Third. It consisted of sixteen books, of which the first five related to private rights, and the remainder to public rights, and ecclesiastical affairs; it contained, however, only the imperial constitutions from the time of Constantine. Of the first five books we have only an abridgment contained in the Breviary of Alaric. The Theodosian Code[2] retained its authority in the Western Empire until the final overthrow of the Roman government, A. D. 476. And after this, Roman law still held sway, although modified by the institutions of the conquerors; the *Code of Theodoric*[3], and the *Breviary of Alaric*[4], both justify this remark.

[1] *Ch. F. Pohl*, Diss. de codd. Gregor. et Hermogen. Lpz. 1777. 4.——[2] Of the Theodosian Code there have been several editions; the *first* by *J. Tilius*. Par. 1550. 8.—*J. D. Ritter*. Lpz. 1736. fol. containing also some additional *constitutions* by Theodosius and succeeding emperors, under the title of *Novellæ*.—Fragments before unpublished collected by *W. F. Clossius*. Tub. 1824. 8. and by *A. Peyron*. Augst. Taur. 1824. 4.—The first five books, by *C. F. Ch. Wenk*. Lpz. 1825. 8.—Cf. *J. A. Wolf*, De Latinitate ecclesiast. in Cod. Theodos. Lpz. 1774. 4.——[3] The Code of Theodoric, *Edictum Theodorici*, was issued by him, A. D. 500, after his establishment in Italy as king of the Ostrogoths; it consists of *fifty* chapters, drawn chiefly from the writings of Paulus.—It is given in *Canciani*, Legg antiq. Barbar. Ven. 1781. Cf. *G. F. Rhon*, Commentat. ad Edict. Theodorici. Hal. 1816. 4.——[4] The Breviary of Alaric, *Breviarium legum Romanarum*, is sometimes called the *Breviary of Anianus*, whose name is attached to it, not as having collected it, but as certifying its authority. It was made by order of Alaric, king of the Visigoths, residing at Toulouse, A. D. 506; and is a compilation from the *three Roman codes* above named, and the writings of Gaius, Paulus, and Papinian.—First published by *P. Pithœus*. Par. 1579. fol.—The best edition, Madrid, 1815. fol. Cf. *Türk*, Ueber das Westgoth. Gesetzbuch. Rost. 1829. 8.

§ 569. In the Eastern Empire the Theodosian code retained full authority until the time of Justinian. Notwithstanding all the efforts of preceding emperors and jurists to reduce the Roman jurisprudence to a satisfactory form and system, the vast variety of laws, decisions, and constitutions, involved the subject in great confusion and perplexity. Justinian undertook the task of reducing the whole to order, and employed for the purpose the most eminent lawyers of the age, with the celebrated Tribonian at their head.

The first performance was a collection and reduction of the imperial constitutions from the time of Hadrian downward, which was promulgated, as the *Codex Justinianus*. A. D. 529, when all preceding codes were abrogated. But this first edition was abolished A. D. 534, when a second edition, with some corrections and additions, was promulgated; which was called *Codex repetitæ lectionis*. The *Code* was thus corrected and completed by *Tribonian* and *four* other lawyers; *nine* had aided in the first preparation.—The next labor was a collection and reduction of the writings of the jurisconsults of preceding ages, especially those who had lived under the emperors, and whose works are said to have amounted to *two thousand* volumes. For executing this task, Tribonian was allowed ten years with sixteen associates; it was accomplished in three years, and was published A. D. 533, under the title of *Pandects* or *Digests*. The former title referred to their completeness, as comprehending the whole of Roman jurisprudence (πᾶν and δέχεσθαι), and the latter to their methodical arrangement (*digesta*).—At the same time was published, by the emperor's orders, a work on the *elements* or first principles of Roman law, entitled *Institutes* (*Institutiones*), prepared by Tribonian and two others, Theophilus and Dorotheus.—There is another collection, consisting of imperial constitutions and edicts which were promulgated after A. D. 535; and which are included under the title of *Novels* (*Novellæ* sc. *constitutiones*). They were chiefly written in Greek (in which they were called νεαραὶ διατάξεις), but were first known

to the moderns by a Latin translation.—The four works here described, viz. the *Code*, the *Novels*, the *Institutes*, and the *Pandects* or *Digests*, constituted what is now called the Body of Roman Law, *Corpus Juris Romani Civilis*.

Cf. references § 571.—*J. P. de Ludewig*, Vita Justin. atque Tribonian. Halle, 1731. 4.—*K. Witte*, Leges restitutæ *des Justinianischen Codex*. Bresl. 1830. 8.—*Dodwell*, Car nulli legantur in *Codice* principes Legumlatores, nec ulli in Pandectis Jurisconsulti, antiquiores quam Hadriano, in his *Prælect. Acad.* Oxf. 1692. 8.—*H. Brencmann*, Historia Pandectarum. Traj. ad Rhen. 1722. 4.——Respecting the Florentine MS. of the Pandects, see P. IV. § 143.—*F. A. Biener*, Gesch. der Novellen Justinians. Berl. 1824.——On the system followed in the *Institutes*, see *Th. L. Mazeroll*, De Ord. Instit. Gött. 1815. 4.

Best editions of the Corpus Juris.—*Dionys. Gothofredus* (Godefroi, Godfrey). Lugdun. 1627. 6 vols. fol. with glossary.—*G. C. Gebauer* & *G. A. Spangenberg*. Gott. 1797. 2 vols. 4. with notes, without glossary.—*J. L. G. Beck*. Lpz. 1825. 4 vols. 8. without glossary or notes, but "convenient for use."—An edition also by *Schrader* (and others). Berl. 1832. 1st vol. 4.——Editions of the Institutes, by *C. Bucher*. Erlang. 1826. 8.—*G. Harris*, Lat. & Eng. (2d ed.). Lond. 1761. 8. with notes. English Translation by *Harris*, also Lond. 1814. 8.—*Thomas Cooper*. N. York, 1835. 8. Latin & English, with notes.—There is a Greek Paraphrase of the Institutes by a Theophilus, supposed to be the person associated with Tribonian; the best edition is that of *W. O. Reiz*. Hag. Comit. (La Haye, Hague), 1751. 2 vols. 4.—A labored and learned *analysis* of the Institutes is given by *Gibbon*, Decl. and Fall of Rom. Emp. ch. xliv.—A *French translation*, by *M. Blondeau*. Par. 1839. 2 vols. 8.——The Novels, by *G. Holoander*. Norimb. 1531. fol. Basil, 1541. fol.——The Pandects, by *G. Holoander*. Norimb. 1531. fol. Bas. 1541.—Cf. the French work entitled *Pandectes* de Justinien par *R. J. Pothier* traduites par *M. de Bréard, Neuville*. Par. 1818. 24 vols. 8.——Respecting editions, &c., cf. *E. Spangenberg*, Einleitung in d. Justin. Rechtsb. Hann. 1817. 8.

§ 570. The system of jurisprudence established by Justinian remained in force in the Eastern empire until its destruction and the capture of Constantinople, A. D. 1453. The countries which formed the Western empire had, previously to the time of Justinian, fallen into the hands of the barbarians; and although for a short time he recovered from them Italy and other portions through the military talents of Belisarius, yet his system of laws did not obtain much sway in the west. But in the former part of the 12th century, *Irnerius*, a German lawyer who had studied at Constantinople, opened a school at Bologna, and thus revived and propagated in the west a knowledge of the Roman Civil Law. Students flocked to his school from all parts, and by them the Roman jurisprudence, as embodied in the system of Justinian, was transmitted to most of the countries of Europe, and acquired a degree of authority in the courts of justice, which "seems to promise" (as has been justly remarked) "the fulfillment of the famous prediction of the ancient Romans concerning the eternity of their empire."

§ 571. We add here some references on the general subject.

J. A. Bach, Historia Jurisp. Rom. (as ed. by *A. C. Stockmann*). Lpz. 1807. 8.—*S. Zimmern*, Geschichte des Röm. Privatrechts. Heidelb. 1826. 8.—*C. A. Haubold*, Institut. Juris Rom. histor. dogm. Lineament (ed. *C. E. Otto*). Lpz. 1826. 8.—*G. Hugo*, Histoire du Droit Romain, traduite de l'Allemand par *Jourdan*. Brux. 1840. 8.—*Hugo*, and others, as cited P. III. § 295. 3.—*A. Guérard*, Essai sur l'histoire du droit privé des Romains. Par. 1841. 8.—*A. Dupin*, Precis Historique du Droit Romain, depuis Romulus jusqu'à nos jours. 8th ed. Par. 1824. 12. very concise.—*G. Panciroli*, De Claris leg. interpret. Ven. 1634. Lpz. 1721. 4.—*W. Grotius*, Vitæ Jurisconsultorum, quorum in Pandect. ext. nomina. Lugd. Bat. 1690. 4.—*I. Bertrand*, Βίοι νομικῶν. Tolos. 1617. 4.—*G. Majansius*, Comment. ad XXX. Jurisc. omnia fragmenta. Genev. 1764. 4.—*Schulting*, Jurisprudentia Ante-Justinianea. Lpz. 1737. 4. containing works of several of the jurisconsults. Cf. *Fabricius*, Bibl. Lat. iii. 508.—*I. G. Heineccius*, Hist. juris civ. Rom. ac Germanici. Hal. 1733. Argent. 1765. 8.—*A. de Buchholz*, Juris Civ. Ante-Justinianei Vatic. Fragm. ab *A. Mai* edita. Königsb. 1823. 8.—*E. Spangenberg*, Antiquitatis Rom. Monumenta legalia extra libros Jur. Rom. sparsa, quæ in ære, lapide, aliave materia etc. supersunt. Berl. 1830. 8.——*Pithœus*, Collatio Legum Mosaicarum et Romanorum. Par. 1573. 4. The *Collatio* is the work of an unknown author of the fourth century; it is given also in *Schulting*, as above cited; likewise in the *Critici Sacri* (8th vol.). Lond. 1660. 9 vols. fol.——*G. Panciroli*, Notitia dignitatum omnium tam civilium quam militarium in partibus Orientis et Occidentis. Ven. 1593. Genev. 1623. fol. This *Notitia* is a condensed summary or table presenting a view of the organization of the government, both civil and military, in the Eastern and Western empires; it is a systematic nomenclature of all the offices with their respective rank; and is of course of some value in studying the system of Roman jurisprudence. It contains also a topographical notice of Rome and of Constantinople. It was drawn up, it is believed, about A. D. 450; the author is unknown.—It is given, with explanations, in *Schöll's* Hist. Litt. Rom. vol. iii. Also in *Grævius*, as cited P. III. § 197. Also by *B. Böcking*. Bonn. 1840. 2 vols. 8.——See, also, on Rom. Jurisp. *Gibbon*, Dec. and Fall of Rom. Emp. ch. xliv.—*Schöll*, Litt. Rom. i. 177; ii. 221, 478; iii. 265, sq.—*Bähr*, Gesch. Röm. Lit. p. 736-770.—*Fabricius*, Bibl. Lat. iii. 477-510.—*Savigny*, Geschichte des Röm. Rechts im Mittelalter. Heidelb. 1822, sq. 4 vols. 8.

Christian Writings in the Latin Language.

§ 572. It would be useful and interesting, if the limits of this work would permit, to take here a glance at the works of the early Christian authors who wrote in the Latin language. The names of some have been introduced already on account of their literary performances. A number, besides Ausonius (cf. § 385), Sedulius (cf. § 388), and Prudentius (cf. § 387), might be mentioned as *poets*; Cyprian, Commodian, Tertullian, Lactantius (cf. § 506), Juvencus, Victorinus, Hilarius, Ambrosius, Gregorius, Columbanus, &c. Others are known as historical writers; Hieronymus or Jerome, Prosper, Cassiodorus, Marcellinus, Rufinus, Isidorus (cf. § 434), Beda, Gennadius,

Jornandes, Gildas, Bonifacius, &c. Many might deserve notice on account of writings of a Biblical, religious, or miscellaneous character, commentaries, apologies, or epistles; Sidonius (cf. § 445), Boëthius (cf. § 474), Minucius Felix, Arnobius, Augustine, Pelagius, &c.—It has been remarked, that the influence of the pagan schools of philosophy is less manifest in the writings of the Latin than in those of the Greek Fathers. The style of the Latin Fathers is marked by Hellenisms and Orientalisms. Many of them had occasion to address people less civilized and cultivated that those of the East.

Schöll, Hist. Litt. Rom. vol. iv. p. 1–130.—*Bähr*, Supplement, &c. as cited § 298. 8.—*Clarke*, *Murdock*, &c. as cited § 298.—*J. G. A. Oelrichs*, Commentarii de Scriptoribus Ecclesiæ Lat. priorum sex sæculorum. Lips. 1791. 8.—*G. G. Kaupfel*, Historia Originis et progressus Scholarum inter Christianos. Helmst. 1743. 8.—*J. Fabricius*, Biblioth. mediæ et infimæ ætatis. Hamb. 1734. 6 vols. 8.—*D. Schramm*, Analysis operum ss. Patrum et script. Ecclesiasticorum. Aug. Vind. 1780. 18 vols. 8.—*C. T. Schönemann*, Bibliotheca hist. lit. Patrum Latinorum. Lips. 1792. 2 vols. 8.

APPENDIX

TO THE HISTORY OF GREEK AND ROMAN LITERATURE.

I. COLLECTIONS OF CLASSICAL AUTHORS.

§ 573. It will be very proper to append in this place a slight notice of some of the principal editions of the CLASSICS *in regular sets, or in uniform sizes.*

1. The *Editiones Principes* are a set or collection, consisting of the first edition ever printed of each author, at whatever press issued, or by whatever editor. They are of course not uniform in appearance.

2. The *Aldine Classics* include those issued from the presses of Aldus Pius Manutius and his son and grandson, Paulus Manutius and Aldus Manutius. Aldus the elder was born at Bassano in Italy, and early acquired the Latin and Greek languages, and in connection with two friends formed the plan of printing the works of the ancients. His establishment was at Venice, where the operations of his press were continued between twenty and thirty years, and his efforts were greatly patronized by the learned. He died 1516. The Aldine editions are still considered as great ornaments to a classical library. They are marked by the vignette or rebus of a *dolphin nibbling an anchor.*

See *Renouard* Annales de l'Imprimerie des Aldes, ou Histoire des trois Manuces et de leurs editions, et Supplement. Par. 1803-12. 3 vols. 8.

3. The editions printed by the family of *Stephens* enjoyed great celebrity. The labors of Henry, the founder of the family, commenced at Paris in the beginning of the sixteenth century. Their establishment was continued in that city about half a century, and then removed to Geneva, where the reputation of the name was sustained more than half a century longer. The glory of the house was shared by five successive generations. The most distinguished were Robert and Henry, the second and third in the succession, the latter particularly in the department of Greek.

B. Sears, Biographical Sketch of Henry Stephens, translated from Passow, in the *Christian Review*, Dec. 1839. p. 534.—*M. Maittaire*, Stephanorum Historia, vitas ipsorum ac libros complectens. Lond. 1709. 8.

4. By the *Variorum Classics* is usually designated a series of Latin Authors published in the seventeenth century, with notes of various scholars (*cum notis variorum*); commenced by *C. Schrevel*, 1651. They were printed at Leyden (*Lugd. Bat.*) chiefly in the octavo form. Some of the series were printed several times, at different places, and of different sizes. The set in quarto comprises about 160 volumes, and in octavo 426 volumes.

5. The *Elzevir* editions are those published by the celebrated printers of that name, in the seventeenth century, at Leyden and Amsterdam. There were five brothers, all of distinguished celebrity in the art. The editions designated by their name are in the *duodecimo* form, and are celebrated for typographical neatness and accuracy. They are much sought after by amateurs in bibliography, and bring very high prices.

See *Essai* Bibliographique sur les Editions Elzevirs. Par. 1822. 8.

6. The *Delphin Classics* consist of the Latin authors prepared in the latter part of the seventeenth century for the use of the Dauphin or heir of the crown of France (*in usum Delphini*). The plan originated with *B. P. Huet* (cf. *Lond. Quart. Rev.* iv. 111), who, with Bossuet, was appointed by Louis XIV. as a preceptor to the Dauphin. Besides critical observations on particular words and passages, these editions were furnished with a sort of *running note* or *ordo*, to exhibit in easier Latin the author's sense.—A complete set was sold at the Roxburghe sale in 1812, for above £500.—The set in quarto is usually bound in 65 vols.

7. The *Bipontine* editions are those published by a Typographic society originally established at *Deux-Ponts* (called in German *Zwey-Brücken*, in Latin *Bipontium*), in the last century. The first work in the series was printed in 1779. The society continued their labors without interruption until about 1795, when the French troops took possession of the place, and their presses and magazines were seized and conveyed to Metz. The company determined to continue their impressions in Strasburg (*Argentoratum*); and finding this a more favorable location, at length, in 1798, fixed their establishment here, and from that time prosecuted their work with renewed activity. The Bipontine editions have scarcely any annotations; but the text is carefully corrected, and to each author is prefixed a *Notitia Literaria*, giving an account of his life and works, of the previous editions of such as had been published, and the translations of them into living languages. The volumes of both the Latin and Greek authors are in the *octavo* form.

A catalogue and description of the editions issued previously to 1811, is attached to No. V. of the Classical Journal. Cf. *Klügling*, Suppl. iii. to Harles, p. 11, as cited § 299. 8.

8. In the year 1818 was commenced, by *A. J. Valpy*, as printer and editor, a collection of the Latin Classics, incorporating both the *Delphin* and the *Variorum* editions, and giving the *various readings*, and also the *Literaria Notitia* from the Bipont editions continued to the present time. The execution has been in a high degree satisfactory. The collection, as issued, formed 141 vols. 8.; but was subsequently divided into 159 vols., the Small Paper, and 185 vols., the Large

Paper. The work was conducted under the patronage of the Prince Regent of England, and was sometimes called *The Regent's Edition*.—It is important to distinguish between *Valpy's* edition, just described, and another edition of the Latin authors, previously commenced under the name of 'The Regent's Edition,' which consists of 54 vols. 18mo., edited by *Dr. Carey*, and beautifully printed. Cf. *Class. Jour.* xvii. 213.

9. A very good collection of the Latin Classics, is that of *Lemaire*, published in Paris, 1819–1833, styled *Bibliotheca Classica Latina*, ou *Collection des auteurs Classiques Latins*, avec des Commentaires anciens et nouveaux, des Index Complets, le Portrait de chaque Auteur, des Cartes Geographiques, etc. Par NICOLAS-ELOI LEMAIRE, *Professeur de Poesie Latine* à la Faculté des Lettres, *Academie de Paris*. It consists of 142 volumes in *octavo*.

10. Some years since a collection of the Latin authors, entitled *Scriptores Romani*, was commenced in Boston. The works of Cicero and Tacitus were published (23 vols. 12), and then the work was suspended, we believe, for want of satisfactory patronage.

11. The cheapest collection of Latin and Greek Classics, and one which can easily be procured, is that of *Tauchnitz* (printer) of Leipsic. His *Corpus Poetarum Græcorum* has been cited already (§ 47 *t.* 2). Both this and his *Corpus Auctor. Prus. Græcorum* have been stereotyped, and also his collection of *Latin Authors*, in a very small *duodecimo* form. They contain only the text; but this is considered as very accurate, and the edition is much esteemed.

12. *Valpy's School Classics* are only a series of such authors or portions of authors as are more commonly used in Schools and Seminaries. They are accompanied with English notes and Questions for Examination, prepared by various editors, and published in a uniform size. The design includes both Greek and Latin authors; and the work, in progress in 1839, appears to have been well received in England.

13. In 1824, a collection of Greek and Latin authors was commenced at Leipsic by *Trubner* printer, under the care of *I. Bekker* as editor. It is in 12mo, with excellent type; the text is considered as pure; with a preface to each author, and notes at the foot of the page. The work, still in progress in 1840, is sold in London as *Black & Armstrong's* collection.

14. The collection of *Greek Classics* by *Jacobs & Rost* has already been mentioned, § 7. 1.

§ 574. There are also Collections of Translations of the classical authors, some of which it may be acceptable to the student to find mentioned here, although our limits will not allow a notice of the individual works comprised in them.

1. Three collections of *German* translations are recent.—That under the care of *E. F. C. Oertel* was commenced at Munich, 1822, in 12mo; including Greek and Latin authors.— The *Prussian* collection was commenced in 1827, published by *Ragözy*, in 16mo; including Greek and Latin authors. Many of the translations are from good classical scholars; they are all accompanied with notes for general readers.——The collection edited by *Tafel*, *Osiander*, and *Schwab*, published by *Metzler*, at Stuttgart, was commenced in 1827, in 12mo. This includes both Latin and Greek authors; the translations are all new; many of them very good; the translations of the poets are metrical.—These collections were still in progress in 1840.

2. There is a collection of *French* translations of Latin Authors by *C. L. F. Panckoucke* (publisher), entitled Bibliotheque Latine-Francaise, ou Traductions Nouvelles des Auteurs Latins. Par. 1825-39, in 180 vols. 8. The translations are by different authors. Belonging to it is a volume entitled *Paleographie des Classiques Latins* d'apres les plus beaux Manuscrits de la Bibliotheque Roy. de Paris; cf. P. IV. § 141. There is also a volume entitled *Iconographie*, containing busts and portraits; cf. P. IV. § 187.

3. A collection of *English* translations is given in the *Classical Family Library*, by *Jones* (publisher), commenced Lond. 1830, in 8vo.—— The *Classical Library*, by the Messrs. Harpers, New York, in 12mo, is composed of English translations republished.—Many poetical translations are found in collections of English Poets; cf. *Chalmers*, cited § 348. 2; *Anderson's* British Poets cited § 49. 3.

II. HISTORY OF CLASSICAL STUDIES.

§ 575. It would be useful to present here an outline of the history of classical studies from the revival of letters to the present time. But the limits of the work forbid it: we can only give some references.

1. Relating to Italy particularly.—*G. Tiraboschi*, Storia della Letteratura Italiana. 2d ed. Modena, 1787-94. 9 (in 15) vols. 4. also Flor. 1805. 20 vols. 8.—*L. A. Muratori*, Annali d'Italia dal principio dell' Era Volgare sino all' anno 1750. Milan, 1753–56. 18 vols. 8. also with a continuation to the year 1827. Firenze (Flor.) 1827. 40 vols.—*P. L. Ginguené*, Histoire Littéraire d'Italie, jusqu'à sixième siècle Inclusivement. Par. 1811–19. 9 vols. 8. "he discusses points neglected by Tiraboschi."—*W. Roscoe*, Life of Lorenzo de' Medici. Liverp. 1795. 2 vols. 4. Phil. 1842. 2 vols. 8.—*W. Roscoe*, Life and Pontificate of Leo X. Liverp. 1805. 4 vols. 4. Phil. 1805. 4 vols. 8.—*Mill*, Travels of Theodore Ducas. Lond. 1827. 2 vols. 8.—*Dunlop*, Hist. Rom. Lit. (cited § 299. 7), in the Appendix. Cf. P. IV. § 142. 1.——2. Relating to France and England.—The work entitled *Histoire Litteraire de la France* (by the *Benedictines*).—*Warton*, Diss. on the Introd. of Learning into England, in his *History of Eng. Poetry*.—*Krause*, Das gelehrte England. Berl. 1791-1804. 3 vols. 8.—*S. Sammarthani*, Elogia Gallorum Sæc. xvi. doctrina illustrium. (ed. *Hermann*). Isen. 1732. 8.——3. Relating to Germany and Holland.—*I. N. Paquot*, Mem. pour serv. à l'hist. litt. de Pays-bas. Lieg. 1763. 3 vols. fol.—*C. Burmann*, Trajectum Eruditum. Traj. 1738. 4.—*I. G. Huschke*, De progressu humanitatis studiorum in Germania. Rost. 1811. 4.——4. More general, relating to several countries.—*Hallam*, Introd. to the Literat. of Europe, &c. cited P. IV. § 53. 1.—*G. Bernhardy*, Encyclopädie der Philologie, p. 395, as cited § 7. 11.—*A. H. L. Heeren*, Geschichte des Studiums der griech. u. röm. Literatur, cited P. IV. § 53. The 1st vol. contains a general sketch of the fate of classical works and the condition of classical learning during the middle ages, to the end of the 14th century. The 2d vol. contains the History of Classical Studies in the 15th century.—*T. G. Eichhorn*, Litterärgeschichte. Gött. 1812. 3 vols. 8. In § 368–377 of his work, he treats of the history of classical studies in Italy, France, Germany, Netherlands, and England; making two periods, the first from A. D. 1450 to 1650, the second from A. D. 1650 to the time of his writing.—*F. Schlegel* (as cited § 7. 9), vol. vii. p. 351, &c. treats of the introduction of Greek learning into France, Germany, and Hungary, and of the influence of the art of printing on its progress.—See also references, P. IV. § 29.—Cf. likewise, *B. Sears*, on Learned Schools, in the *Christian Review*, 1838, No. for September.

§ 576. It may be remarked that a more full and exact history of modern classical learning than yet exists is a desideratum. The *biography of individual scholars* must

furnish a great portion of the materials. We will here record the names of some of the most eminent of those who have contributed to the advancement of classical learning.

(a) Italian: Poggio (born 1380—died 1459); Politian (b. 1454—d. 1494); G. Merula (1430—1494); Aldus Manutius (1447—1516. cf. § 573. 2); Landini (1424—1504); Ph. Beroaldus (1453—1505); P. Victorius (1498—1585); Robortellus (1516—1567); F. Ursinus (d. 1600); L. Allatius (d. 1669); C. Sigonius, Facciolatus, Lamius, Muratori, Corsinus, Spalletti, Rossi, Vulpius.—(b) French.—Turnebus (1512—1565); Lambinus (1526—1572); the Stephenses, cf. § 573. 3; Muretus (1526—1585); Budæus; Casaubon (1559—1614); J. Scaliger (1540—1609); Cl. Salmasius (1588—1653); Rigaltius, Morellius, Longolius, Pithœus, Passeratius, T. Faber, Dacier; Bouhier (d. 1746); Capperonius, Brotier, Valesius, Harduin, Sallier, Cotelerius, Montfaucon, Villebrune, Larcher (1726—1812), Bailly, Barthelemy, Burigny, Auger, De Brosses, Vauvilliers, Villoison (1750—1805); J. B. Gail (1755—1829), &c.—(c) In Netherlands.—Erasmus (1467—1536); Douza (1545—1604); J. Lipsius (1547—1606); H. Junius, H. Grotius, J. Meursius, D. Heinsius, N. Heinsius, C. Schrevel, A. Popma, G. J. Vossius, I. Vossius, P. Scriver, J. F. Gronovius (1613—1672); J. Gronovius (1645—1715); J. Perizonius (1651—1715); J. P. D'Orville (1696—1751); Feith, P. Burmann, Grævius, Drakenborch, Oudendorp, Broukhusius, Schulting, Havercamp, Le Clerc, Wesseling, Hemsterhuis, Valckenär, Lennep, Hoogeveen, J. Alberti, Ruhnken, Wyttenbach, &c.—(d) In Germany.—Melanchthon; Camerarius (1500—1571); Acidalius (1567—1595); Gruter (1560—1627); F. Sylburg, H. Wolf, J. Christoph. Wolf, J. Christian. Wolf, Barthius (Caspar von Barth, d. 1658); M. Neander, E. Schmid, Küster, Carpzof; J. A. Fabricius (1668—1736); J. M. Heuzinger (1690—1751); J. F. Heusinger (1719—1778); J. A. Ernesti (1707—1781); C. F. Börner (d. 1753); Gessner; Wernsdorf (1723—1793); Heyne, Reiske, Brunck, Schweighäuser, Morus; Schneider (b. 1751); C. S. Beck (1757—1832); Schütz (b. 1747); Heeren, Manso, Jacobs; I. C. Harles (1738—1815); J. A. Wolf (1769—1824); Döring (b. 1759); Görentz (b. 1765); Eichstädt (b. 1771); G. L. Spalding (1762—1811); Hermann (b. 1772); Oberlin, Kapp, A. Böckh, F. H. Bothe, Ph. Buttmann, G. F. Creuzer, Gierig, A. Matthiæ (b. 1769); F. Passow (1786—1833); J. H. Voss (1751—1826); G. A. F. Ast (1776—1840); G. H. Schäfer (1764—1840); Wagner, Wieland, Weiske, Wetzel, &c.—(e) Among the English.—I. Vossius, Grabe, Hudson, Bentley, Clarke, T. Hearne, Cuningham, Gibson, Baxter, Hare, Wasse, Pearce, Davis, Creech, Johnson, Middleton, Markland, Potter, Gataker, Barnes, Taylor, Stanley, Gale, Wells, Winterton, Robinson, Wallis, Musgrave, Hutchinson, Elmsley, T. Morell, Dawes, Mattaire, Warton, Toup, Tyrwhitt, Burgess, Dalzell, Parr, Blomfield, Valpy, &c.

For the lives of these men, we may refer to the *Biographia Universalis*, cited § 7. 7 (d), and like works.—Also, cf. *Burnhardy*, as above cited, § 575.—*Harles*, Brev. Not. (as cited § 299. 8.), p. 45, sq. and *Klügling*, Suppl. III. p. 13, sq. and also *Harles*, Introd. (as cited § 7. 9), vol. i. p. 71, sq.—But we add, in the next section, a notice of particular Biographies, from the *Christian Review*, June, 1840.

§ 577. "Only a part of this honored class of men have had their lives and labors portrayed in a manner worthy of their fame, and not a few of their memoirs are inaccessible to the mass of readers, in consequence of being in costly critical journals, transactions of learned societies, or in large biographical collections. Still there are many valuable biographies of such men that may be found without much trouble. There are some cheap collections, of which the best are *Lindemann's* Vitæ Duumvirorum, or the Lives of Hemsterhuys and Ruhnken, written by Ruhnken and Wyttenbach: *Frotscher's* Eloquentia Virorum, &c., or Eloquent Biographies of Learned Men, containing Reiske's Life by *Eck*; Life of the same by *Morus*; Life of J. A. Ernesti by *A. G. Ernesti*; Funeral Oration on the death of Grævius by *P. Burmann*; *Ruhnken's* Eulogy of Hemsterhuys; Reiske's *Autobiography* and Gesner's Life by *Ernesti*: and *Friedemann's* Vitæ Hominum Eruditissimorum, &c., embracing the Life of Wyttenbach by *Mahne*; the Life of Reiske by Morus; and the Lives of Christ, Gellert and Jöcher by *Ernesti*. These three collections, making only five volumes in the whole and costing about as many dollars, are generally recommended to German students, not only on account of their internal value, but on account of their pure Latinity. A fourth collection in German by *Hoffmann*, of which one volume has appeared, containing the lives of Jacobs, Böckh, Zell, and Politian, promises to add much to our scanty stock of this species of biography[2].

We subjoin a list of the most valuable separate biographies of distinguished classical scholars. *Monk's* Life of Bentley is well known. The Biographical Sketch of Böttiger by *his son* has considerable interest to the lovers of ancient art. The Life of Erasmus has been written in French by *Burigny*, in English by *Jortin*, *Knight*, and *Butler*, and in German by *Hess*; and best of all by *A. Müller*. The Life of Fabricius by *Reimar*, and of Forcellini by *Ferrari*, are both in Latin. There is a Life of Gedike, in German, by *Schmidt*. Besides *Ernesti's* Life of Gesner, there are two others by *Michällis* and *Baumeister*. There is a Latin Eulogy of Dousa by *Siegenbeck*, and another of Duker by *Sazius*. Of the several biographies of Grotius, we will mention only that by *Butler* in English, and that by *Luden* in German. The Life of Heyne by *Heeren* needs no commendation. Coray's Life by *de Sinner*, in French, is the best. There is a Life of I. J. Hottinger in German by the celebrated *Bremi*, and one of Köppen by *Süstermann*. Of Manso there is a brief biography in Latin by *Passow*, reprinted in his Opuscula, and another in German by *Kluge*. Meirotto's Life by *Brunn*, and that of Reiz by *Bauer*, are both in German. There are three Lives of Morus, two in Latin by *Beck* and *Höpfner*, and one in German by *Voigt*. An account of the new and admirable biography of *B. G. Niebuhr* was given in our last number[3]. The Life of Passow, by *Wachler*, just published, is highly commended. There is an excellent Biography of Reuchlin in German, by *Mayerhoff*; that of *Gehres* has less value. Rhodomann's Biography was written in Latin by *Lang*, and in German by *Volbortk*. That there is a Life of Ruddiman, by *Chalmers*, hardly needs to be mentioned. Passow's Life of *J. G. Schneider* is reprinted in his Opuscula. The memory of Schweighäuser is preserved by *Dahler* in a Latin Memoria. *Krebs* has recently written a brief, but admirable Life of Sigonius in Latin. Beside the old Latin Eulogy on Perizonius by *Schulting*, there is one of recent date by *Kramer*. The Life of Spalding by *Walch* is a good specimen of biography. For the Lives of the Stephenses, we refer the reader to what is said in No. XIV., p. 535, of this Review. There is a Sketch of the Life of Voss by *Paulus*, and a recent Biography by *Döring*. Wakefield's Memoirs were written by himself. Of J. A. Wolf there is a full Biography by his son-in-law, *Körte*, which is censured by the critics.

Beside these separate works, there are many excellent biographical sketches contained in larger publications. In the *Zeitgenossen*, a magazine for contemporary biography, there are good autobiographies of Creuzer and Buttmann, and biographies of Garve, C. Burney, Porson, and Bouterwek. In *Wolf's* Analecta are short sketches of J. Taylor, Larcher, Bentley, Porson, and others. In *Justi's* History of Hessian Scholars, Authors, and Artists there are autobiographies of the two Grimms. A sketch of the Life of P. Burmann is found in *Wyttenbach's* Opuscula; a Life of Casaubon by *Almeloveen* in his collection of Casaubon's Letters; sketches of Dissen's Life and Character by *Thiersch*, *Welcker* and *K. O. Müller* in *Dissen's* Smaller Miscellaneous writings; Eichstädt's Autobiography in his Annals of the University of Jena; G. F. Grotofend's Autobiography in his History of the Hanover Lyceum, or gymnasium; G. C. Harles's Life in *Seebode* and *Friedemann's* Miscellanies; C. Heusinger's Life in *Seebode's* Archives; Parr's Life in the *Annual Biography*, Vol. X., 1826; Porson's Life in the Königsberg Archives, by *Erfurt*; Scheller's Life in *Schlichtegroll's* Necrologue for the nineteenth century; Schlosser's admirable autobiography in the *Zeitgenossen*, new series; the Life of Schütz by *Jacobs* in the same; Sylburg's Life by *Creuzer* in the New Acts of the Latin Society, Jena; and a sketch of Villoison's Life in *Wyttenbach's* Opuscula."

[1] An excellent abridgment of these lives, with a sketch of Wyttenbach, and an account of the school of philology in Holland, is given by *B. B. Edwards*, in the Classical Studies, p. 213, as cited § 6. 4.—In the same volume is an account of the schools of German philology by *B. Sears*, and a valuable selection from the correspondence of Ruhnken, Wyttenbach, Schütz, and Passow; with notes containing sketches of many other distinguished scholars.——[2] *S. F. Hoffmann*, Lebensbilder berühmter Humanisten, Lpz. 1837. 8.——[3] See *Christian Review*, March, 1840.

§ 578. We cannot forbear to congratulate the student in view of the progress which classical learning is making in our country. After having been almost banished (cf. *Miller*, as cited P. IV. § 29. 3), it has been greatly revived during the last thirty years. The names of Buckminster, Pickering, Stuart, Popkin, Kingsley, Everett, Robinson, Anthon, Packard, Woolsey, Felton, Beck, Crosby, and others, are now too familiarly known to need our remarking upon what their example, writings, or instructions have accomplished in effecting the change. The very just conviction, that classical learning will always be a handmaid to evangelical religion, has awakened greater ardor in the pursuit. And while such eminent classical scholars as Stuart, Sears, Stowe, Alexander, B. B. Edwards, Thompson, Howe, Hackett, Smith, &c. are connected with our Theological Seminaries, we may apprehend no relapse of the interest. Theological Seminaries are named especially, because (aside from the fact that a majority of the teachers in the principal Colleges are drawn from them) the influence of clergymen in our country bears so directly upon the subject of education. Let these seminaries send forth to the churches a succession of ministers who feel that classical learning is of little value, and no efforts of individual genius can, in the present state of things among us, create a high or general interest in its pursuit.

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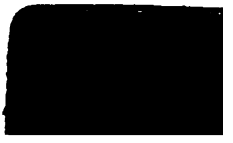
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